1st INTERNATIONAL CONGRESS OF INNOVATION THROUGH ACADEMIC WRITING

DECEMBER 09-10, 2022 KIRIKKALE, TÜRKİYE

PANEL BOOK

EDITORS

ASSOC. PROF. DR. ELİF TOKDEMİR DEMİREL

AGİT FERHAT ÖZEL

GAMZE TURUN

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Assoc. Prof. Dr. Elif Tokdemir
Demirel Agit Ferhat Özel
Gamze Turun

By
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DATE and PLACE

December,09-10, 2022, Kırıkkale

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1st INTERNATIONAL CONGRESS OF INNOVATION THROUGH ACADEMIC WRITING

December 09-10, 2022 / Kırıkkale, Türkiye

Participant Countries: Türkiye (20), Jordan, Spain, Russia, Canada, Georgia, Iran (4), Taiwan, Algeria (2), Pakistan (2), Philippines, Saudi Arabia(2), Japan, Sri Lanka, Benin, India(3), Nigeria

CONGRESS PROGRAM

Meeting ID: 943 3178 0006

Passcode: 091011

https://zoom.us/j/94331780006?pwd=VnJiQ0ITZ2pmYnhTQkhueXRERUs3Zz09

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Hall-1, Elif TOKDEMİR DEMİREL

OPENING SPEECHES

09.12.2022
10:00-11:45

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011
https://zoom.us/j/94331780006?pwd=VnJiQ0ITZ2pmYnhTQkhueXRERUs3Zz09

Moderator: Assist. Prof. Dr. Tuğba ŞİMŞEK RACKELMANN

- Opening Speech by **Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL**,
  Chair – English Translation and Interpretation, Western Languages and Literatures Department, Kırıkkale University, Türkiye
  Chair of Congress, Executive Board Member of EWCA - European Writing Centers Association
- **Assoc. Prof. Dr. Ziya TOK**
  Head of Department Western Languages and Literatures, Kırıkkale University, Türkiye
- **Prof. Dr. Aydan Ersöz**
  Chair – INGED - English Language Teachers' Association in Türkiye, Emeritus Professor, English Language Teaching Department, Gazi University, Türkiye
- **Prof. Dr. Arif SARIÇOBAN**
  Chair – İNÖED - Association of English Teacher Educators, Head of Department, Department of English Language and Literature Selçuk University, Türkiye
- **Prof. Dr. Meltem Huri BATURAY**
  Founding Leader & President of LET-IN R&D, Director of Center for Teaching & Learning, Atılım University, Türkiye
- **Assoc. Prof. Frolian MOBO**
  Chairman of IKSAD Institute Philippines, Philippines Merchant Marine Academy, Philippines

PLENARY SPEECHES

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011

09.12.2022
12:00-13:00
Moderator: Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL, Presenter: Doğa Armağan DEMİREL

- **Lawrence CLEARY**
  Chair EWCA - European Writing Centers Association Regional Writing Centre (RWC), University of Limerick, Ireland
  Title: The situated nature of writing and its consequences for writing pedagogy in third level education
- **Assist. Prof. Dr. Dimitar Angelov**
  Centre for Academic Writing, Institute for Global Education, Coventry University, UK
  Title: The Writing Centre as a site of pedagogical innovation and an institutional force for change

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09.12.2022
16:30-17:00
Moderator: Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL, Presenter: Nisa Sıla KANDIRMIŞ

- **Prof. Dr. Hacer Hande UYSAL**
  English Language Teaching Department, Hacettepe University, Türkiye
  Title: Cross-cultural and Critical Approaches to Writing Research

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10.12.2022
10:00-10:30
Moderator: Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL, Presenter: Nisa Sıla KANDIRMIŞ

- **Prof. Dr. Theodore S. Rodgers**
  University of Hawaii at Manoa, USA
  Title: Teaching Academic Writing to Twelve Year Olds

10.12.2022
16:00-17:00
Moderator: Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL, Presenter: Doğa Armağan DEMİREL

- **Prof. Dr. Nuray ALAGÖZLÜ**
  Head of Department, English Language Teaching Department, Hacettepe University, Türkiye
  Title: Corpus Research and Academic writing

- **Prof. Dr. Josef SCHMIED**
  Emeritus,English Language & Linguistics, Chemnitz University of Technology, Germany
  Title: Comparing academic writing empirically in Germany, Italy and the Czech Republic over the last 30 years

PANEL 1

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011

Date: **09.12. 2022**
Time: **13:00-15:00**
Name of Panel 1#: *Writing Centres as Sites of Innovation and Change in Turkey*

Panel Moderator: **Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL**, Kırıkkale University, Türkiye
Panel Moderator Assistant: **Doğa Armağan DEMİREL**, MA Candidate, Johann Wolfgang Goethe University, Frankfurt, Germany

- **Prof. Dr. Hacer Hande UYSAL**
  English Language Teaching Department, Hacettepe University, Türkiye
  Title: "Issues in Policy, Planning, and Development of Turkish Writing Centers"
- **Instructor, Zeynep ÜNLÜER**
  Coordinator and Tutor, METU Writing Center, Middle East Technical University, Türkiye
  Title: "Meeting the current needs: Innovative Practices at METU Academic Writing Center"
- **Instructor Dr. Simon MUMFORD**
  Coordinator, School of Foreign Languages, Writing Center Coordinator, İzmir Economy University, Türkiye
  Title: A Journey Writing Centre Advisor to Academic
- **Instructor Dr. Ömer Mahir SARIGÜL**
  Writing Center Consultant, Özyeğin University, Türkiye
  Title: "Meeting the Challenges of Past and Present"
- **Assist. Prof. Dr. Hakan ŞENTÜRK**
  Writing Center Coordinator, Yeditepe University, Türkiye
  Title: "Yeditepe University Writing Center: Past and Present Challenges and Experiences"
- **Instructor, Ebru YALÇIN**
  Writing & Learning Center Coordinator, Bilgi University, Türkiye
  Title: "What we do in the BWLC (Bilgi Writing and learning Center) by Wearing Different Hats"

PANEL 2

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011

Date: **09.12. 2022**
Time: **17:00-19:00**
Name of Panel 2#: *Writing and Art: Creative Intersection*

Panel Moderator: **Assoc. Prof. Dr. Hüda SAYIN YÜCEL,** Kırıkkale University, Faculty of Fine Arts, Department of Painting, Türkiye
Panel Moderator Assistant: MA Candidate, Konstantina Tsoleridou, Johann Wolfgang Goethe University, Frankfurt, Germany

- **Assoc. Prof. Dr. Hüda SAYIN YÜCEL**
  Kırıkkale University, Faculty of Fine Arts, Department of Painting, Türkiye
  Title: "Writing as a Concept in Art"
- **Assoc. Prof. Dr. Arzu AKKAYA**
  Kırıkkale University, Faculty of Fine Arts, Department of Cartoon and Animation, Türkiye.
  Title: "Sources Academic Art Literature in Turkey is Based on and Nourished"
- **Assoc. Prof. Dr. Ali Ertuğrul KÜPELİ**
  Gazi University, Gazi Faculty of Education, Department of Fine Arts Education, Department of Painting Education, Türkiye
  Title: "Writing as a Plastic Element in Contemporary Turkish Painting Art"
- **Assoc. Prof. Dr. Aytaç ÖZMUTLU**
  Ordu University, Faculty of Fine Arts, Department of Graphic Design, Türkiye
  Title: "Writing as a Design Element" Ordu University"

PANEL 3

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011

Date: **10.12. 2022**
Time: **13:00-15:00**
Name of Panel 3#: *Academic Writing in a Second Language: Challenges and Solutions*

Panel Moderator: **Prof. Dr. Hüsnü ENGİNARLAR,** Emeritus Professor, English Language Teaching, Department, Middle East Technical University, Türkiye
Panel Moderator Assistant: **Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL,** Department of Western Languages and Literatures, English Translation and Interpretation Department, Kırıkkale University, Türkiye

- **Assist. Prof. Dr. Tijen AKŞİT**
  FAE Program Director, Bilkent University, Türkiye
  Title: "Developing write's voice: From Opinion to Argumentation"
- **Prof. Dr. Hüsnü ENGİNARLAR**
  Emeritus Professor, English Language Teaching, Department, Middle East Technical University, Türkiye.
  Title: "My Experiences as a Student and Teacher of Writing"
- **Prof. Dr. Nuray ALAGÖZLÜ**
  Head of Department, English Language Teaching, Department, Hacettepe University, Türkiye
  Title: "Academic writing and Learner Corpora"
- **Prof. Dr. Sabri KOÇ**
  Department of English Translation and Interpretation, Başkent University, Türkiye
  Title: "To write or not to write: From curiosity to creativity "

PANEL 4

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011

Date: **10.12. 2022**
Time: **17:00-19:00**
Name of Panel 4#: *Writing Centers in the World as Sites of Innovation and Change*

Panel Moderator: **Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL,** Kırıkkale University, Türkiye
Panel Moderator Assistant: **MA Candidate, Konstantina Tsoleridou, Johann Wolfgang Goethe University, Frankfurt, Germany**

- **Assoc. Prof. Dr. Amy Alice ZENGER**
  Director, Writing Center and Writing in the Disciplines, American University of Beirut, Lebanon
  Title: Connectivity, porosity, vulnerability: Imagining the writing center as a sponsor of innovation and change
- **Sona KHACHATRYAN**
  Writing Consultant, Office of Student Affairs, American University of Armenia (AUA), Yerevan
  Title: Writing Center's Role in the First-Year Students' Transition to University: The Case of American University of Armenia

DATE • 10.12.2022

TIME • 10:30-13:00

HALL • HALL-1

SESSION CHAIR: Prof. Dr. Semin Kazazoğlu

Sharif ALGHAZO	University of Sharjah	ENGAGEMENT STRATEGIES IN ENGLISH AND ARABIC NEWSPAPER EDITORIALS
Muhammet Yaşar YUZLU	Zonguldak Bülent Ecevit University	PREDICTIVE ROLE OF L2 INTEGRATED WRITING SELF-EFFICACY SCALE ACROSS LEVELS FOR SUMMARIZATION
Hakan CANGIR Ömer Faruk KAYA Kutay UZUN Taner CAN	Ankara University Trakya University Trakya University TED University	USE OF LEARNER CORPUS AND NATURAL LANGUAGE PROCESSING IN DETECTING L2 WRITING PERFORMANCE
Maria Vilanova CIFRE	University of the Balearic Islands	STUDY OF ENGLISH AS AN ADDITIONAL LANGUAGE IN STUDENTS WITH DYSLEXIA
Suant Jane SEZGIN Merve YILDIRIM	Sakarya University Sabanci University	PERCEIVED PROFESSIONAL DEVELOPMENT NEEDS OF ENGLISH AS A FOREIGN LANGUAGE TEACHERS
Geoffrey MILLER	Meiji Gakuin University	THE EFFECT OF REPETITIVE TASK-BASED WRITING ON STUDENT WRITING PERFORMANCE
Behice Ceyda CENGIZ	Zonguldak Bülent Ecevit University	UTILIZING AUTOMATED WRITTEN CORRECTIVE FEEDBACK IN L2 ACADEMIC WRITING CONTEXTS
Işıl Günseli KACAR	Middle East Technical University	EFL PRE-SERVICE TEACHERS' DEVELOPMENT OF WRITTEN FEEDBACK LITERACY: A CASE STUDY ON AN INTERNATIONAL E-MENTORING PROJECT
Nuray ALAGÖZLÜ Ebru KIZILARSLAN Hale Nur SÖYLER	Hacettepe University	HOLISTIC AND ANALYTIC SCORING IN ACADEMIC WRITING ASSESSMENT

DATE • 10.12.2022

TIME • 10:30-13:00

HALL • HALL-2

SESSION CHAIR: Assist Prof. Dr. Özgür ŞEN BARTAN		
Neha GARG	Banaras Hindu University	EMOJIS: THE EVOLUTION OF SOCIAL WRITING
Ceren ÇINAR ÖNEREN	Hacettepe University	USE OF BOOSTERS IN THE DISCUSSION PARTS OF ELT MA THESES: A COMPARATIVE STUDY
Ekaterina REDKOZUBOVA	Southern Federal University	FROM EFFECTIVE WRITING TO SUCCESSFUL PUBLISHING
H. Kübra ER Büşra DAĞDEMİR	Erzurum Technical University Erzurum Technical University	ALTERNATIVE ASSESSMENTS AS PORTFOLIOS AND LEARNING DIARIES IN AN EFL WRITING IN THE CONTEXT OF HIGHER EDUCATION
Elif TOKDEMİR DEMİREL	Kırıkkale University	METAPHORS OF ACADEMIC WRITING: NON-NATIVE WRITERS' PERSPECTIVE
Meryem Bihter BİNGÜL BULUT Öner DEMİREL	Kırıkkale University Kırıkkale University	ACADEMIC WRITING PROCESS IN FOREIGN LANGUAGE (ENGLISH) IN LANDSCAPE ARCHITECTURE DISCIPLINE
Elif TOKDEMİR DEMİREL	Kırıkkale University	THE FORMULATION OF A UNIVERSAL MISSION AND ROLE FOR WRITING CENTERS: DOES ONE SIZE FIT ALL?
Farnoosh RASHED Seyyed-Abdolhamid MIRHOSSEINI Mohsen SHIRAZIZADEH	Alzahra University The University of Hong Kong Alzahra University	IRANIAN POLICY EXPERTS' PERSPECTIVES ON POLICIES OF ACADEMIC WRITING AND PUBLISHING IN ENGLISH
Seemant TIWARI	Southern Taiwan University of Science and Technology	ACADEMIC WRITING ETHICS

DATE
• 10.12.2022

TIME
• 10:30-13:00

HALL
• HALL-3

SESSION CHAIR: ASSIST. PROF. DR. Mehtap ARAL

Hilal YILDIZ Safiye İpek KURU GÖNEN	Ankara University Anadolu University	DIGITALIZED FEEDBACK IN L2 WRITING SKILLS: TEACHERS' PERCEPTIONS ON AN AUTOMATED WRITING EVALUATION SYSTEM
Ahmet Erdost YASTIBAŞ	Gazi University	A SYSTEMATIC REVIEW OF THE STUDIES CARRIED OUT ON THE USE OF GRAMMARLY IN FOREIGN LANGUAGE TEACHING
Mehmet KAHRAMAN Gonca SUBAŞI	Anadolu University	WHAT SORT OF COLLOCATIONAL ERRORS ARE MADE BY TURKISH ELT STUDENTS IN ARGUMENTATIVE ESSAYS? THE CASE OF "MAKE" AND "DO"
Zeynep BILKI	TED University	IMPROVING ACADEMIC WRITING THROUGH CRITICAL PEDAGOGY: A COURSE MODEL FOR PRE-SERVICE ELT TEACHERS
Defne AKINCI MİDAS	Middle East Technical University	THE REDESIGN OF THE INTEGRATED WRITING TASK: THE REDESIGN PROCESS AND RESULTS OF THE PILOT TEST
Suzan DENİZ Pınar CANKAYA	Tekirdağ Namık Kemal University Tekirdağ Namık Kemal University	A REFLECTION OF THE PERFORMATIVE THROUGH ACADEMIC WRITING
ELOUALI Fatima Zohra	University of Ain Temouchent	'ETHICAL WRITING' ESSENTIAL GUIDELINES FOR WRITERS TO AVOID PLAGIARISM
Kaveh JALILZADEH Alireza SABZEHPARVAR Behzad NEZAKATGOO	İstanbul University Cerrahpaşa İstanbul University Cerrahpaşa Aööameh Tabataba'i University	DEMYSTIFYING SOURCES OF DEMOTIVATION AMONG TURKISH EFL LEARNERS OF PREPARATORY LANGUAGE SCHOOL)
Azra TAJHIZI Kaveh JALILZADEH Amir FARJAMI	University of Maragheh University of Maragheh İstanbul University Cerrahpasa	MEDIATION OF POSITIVE EMOTIONS SHIFTING TO POWERFUL TECHNOLOGICAL ONLINE CLASS

DATE
• 10.12.2022

TIME
• 10:30-13:00

HALL
• HALL-4

SESSION CHAIR: Zohaib Hassan SAIN

Sadaf ZAMAN Reem Mansor Muhammed AL AMRI	University of Bisha University of Bisha	AN INVESTIGATION STUDY ON THE DIFFICULTIES ENCOUNTERED BY ARAB INTERPRETERS DURING CONFERENCES ORGANIZED IN LIGHT OF SAUDI VISION 2030
Fr. Baiju THOMAS	Ramakrishna Mission Vivekananda Educational and Research Institute	THE ROLE OF SMART EDUCATIONAL TECHNOLOGY AUGMENTS TEACHING-LEARNING STRATEGIES FOR STUDENTS WITH LEARNING DISABILITIES IN THE 21ST CENTURY DIGITAL ERA
Zohaib Hassan SAIN	Superior University	STUDENTS ASSESSMENT OF ONLINE EDUCATION DURING THE COVID-19 EPIDEMIC
Shahzadi Hina SAIN Zohaib Hassan SAIN	Beaconhouse School System Superior University	EFFECT OF PROJECT BASED LEARNING ON THE READING SKILLS OF THE YEAR 3 STUDENTS
AGBAKA Sourou Arsène SEGUEDEME Alexis Hergie	University of Abomey-Calavi	LEXICOLOGY AND TERMINOLOGIES
Christian K. CHIKWE Felicia KING-AGBOTO Daniel ORIFAMAH	Ignatius Ajuru University of Education Imo State University Imo State University	USE OF CREATIVE AND INNOVATIVE TECHNIQUES IN STUDENTS' ASSESSMENT IN SECONDARY SCHOOL
Amina BOUMEDIENE	Belhadj Bouchaib University	USING SELF-REGULATED STRATEGY IN EFL CLASSROOMS TO PROMOTE EFFECTIVE WRITING
Harshita SINGH	Banasthali University	DISCIPLINE IN THE HIGHER EDUCATION CLASSROOM: A STUDY OF ITS INTRINSIC INFLUENCE ON PROFESSIONAL ATTRIBUTES, LEARNING AND SAFETY

DATE
• 10.12.2022

TIME
• 10:30-13:00

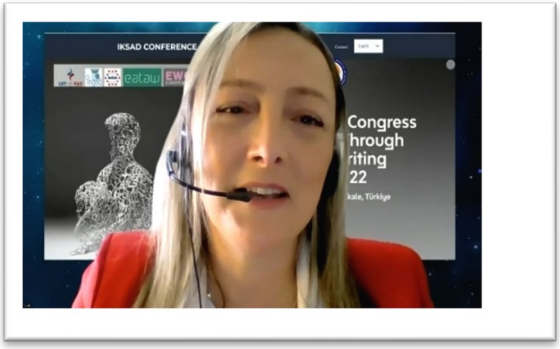
HALL
• HALL-5

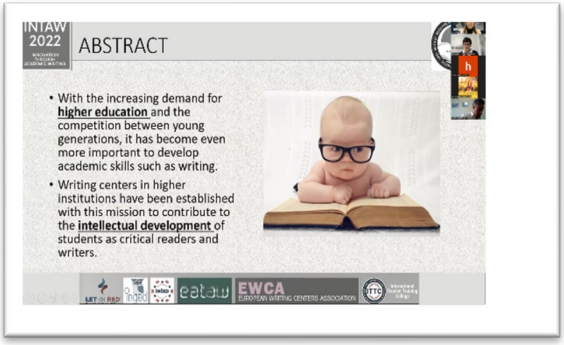
SESSION CHAIR: Lect. Müge Güneş AKSU

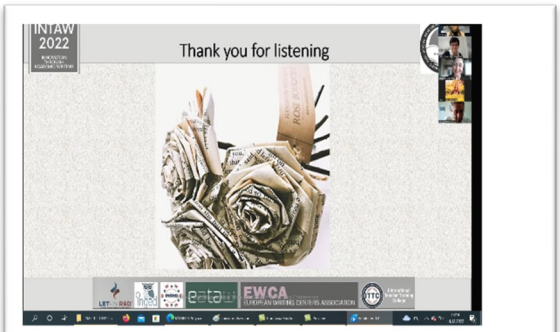
U.K. Thalgaspitiya	University of Sri Jayewardenepura	IMPACT OF BIG FIVE PERSONALITY TRAITS ON ACADEMIC ACHIEVEMENT
Virginia D. NATIVIDAD-FRANCO Maria Pretty Lay T. ABDALA Welsie S. VERGARA	Bulacan State University Bulacan State University Bulacan State University	ASSESSING THE ONLINE PRACTICUM OF LIBRARY AND INFORMATION SCIENCE STUDENTS: BASIS FOR BLENDED INTERNSHIP
Rakhshinda JABEEN Najmus SARIFA	King Khalid University King Khalid University	CHALLENGES FACED BY AN EFL INSTRUCTOR INSIDE A UNIVERSITY CLASSROOM-A DIAGNOSTIC APPROACH
Katie FRY	University of Toronto	USING CORPUS LINGUISTICS TO BRIDGE THE DISCIPLINARY DIVIDE IN A MULTI-DISCIPLINARY ACADEMIC WRITING CLASS
Nino GULIASHVILI	Ilia State University	USE OF LANGUAGE CORPORA IN ACADEMIC WRITING
Zennure Elgün GÜNDÜZ	Ardahan University	PROMOTING ACADEMIC WRITING SKILLS OF EFL LEARNERS THROUGH H5P
Mehmet Deniz DEMIRCIOĞLU	Bursa Uludağ University	PERCEPTION OF ACADEMIC WRITING USING THE DICTOGLOSS METHOD IN EFL CERTAIN CLASSES
Fatemeh GHANBARBEHESHTI	Islamic Azad University	EPISTEMOLOGICAL BELIEFS, LEARNING, AND TEACHING: A LITERATURE REVIEW
Soheila Alsadat SALIMI Mohammad HASHAMDAR	Islamic Azad University Islamic Azad University	AN INVESTIGATION OF THE RELATIONSHIP BETWEEN EFL TEACHERS' PROFESSIONALISM AND COMMITMENT

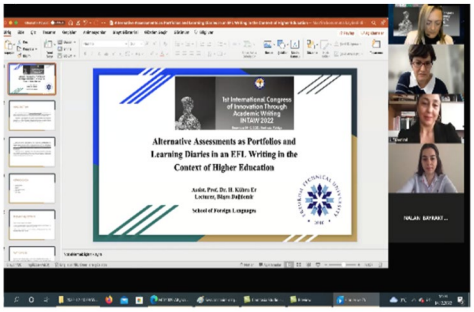
PANEL PHOTO GALLERY

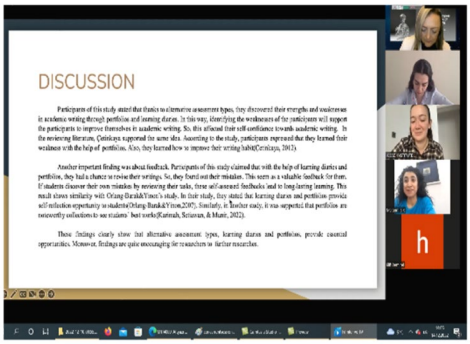
1ST INTERNATIONAL CONGRESS OF INNOVATION THROUGH ACADEMIC WRITING
December 09-10, 2022 Kırıkkale, TÜRKİYE

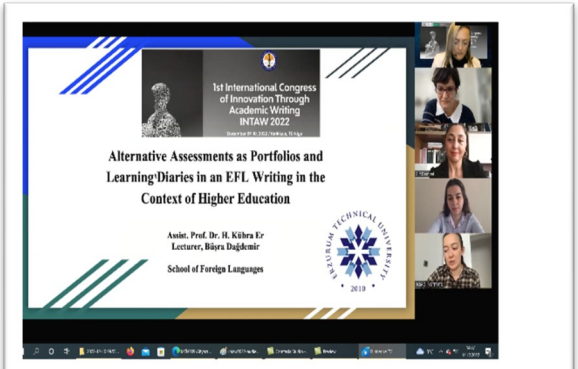


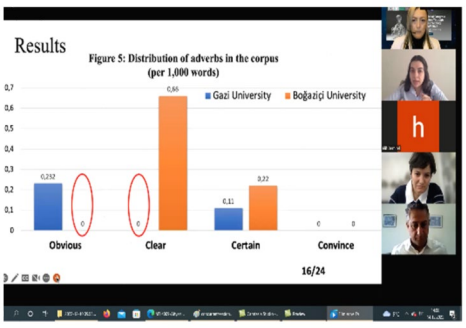












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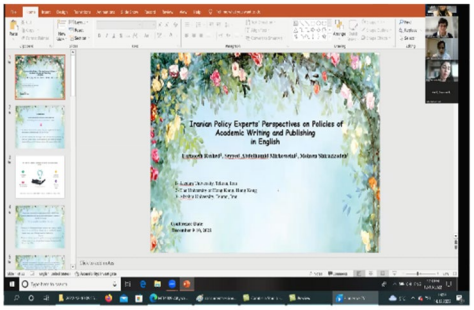
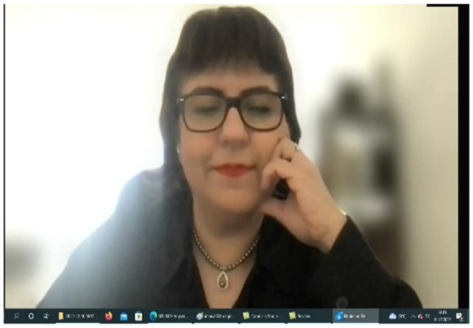
1ST INTERNATIONAL CONGRESS OF INNOVATION THROUGH ACADEMIC WRITING
December 09-10, 2022 Kırıkkale, TÜRKİYE





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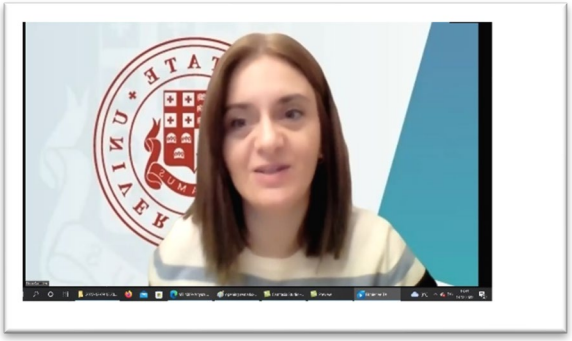

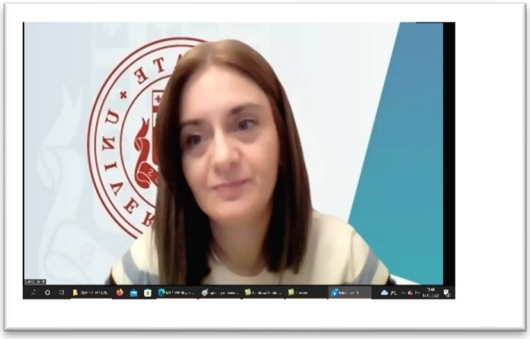

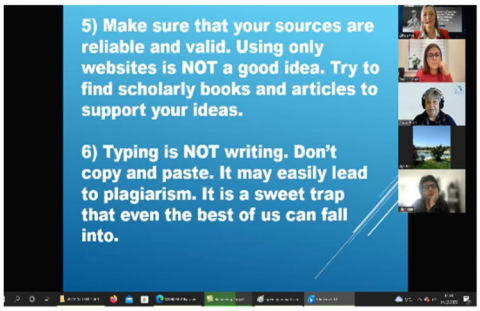

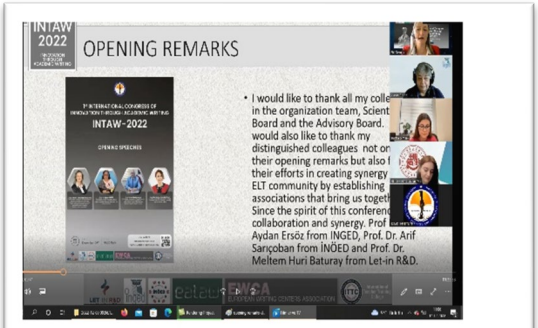

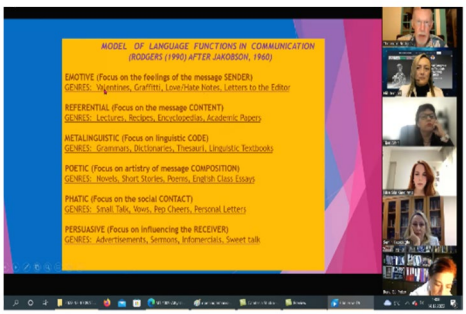

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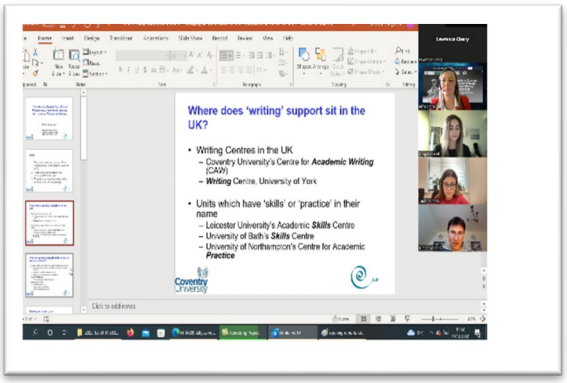

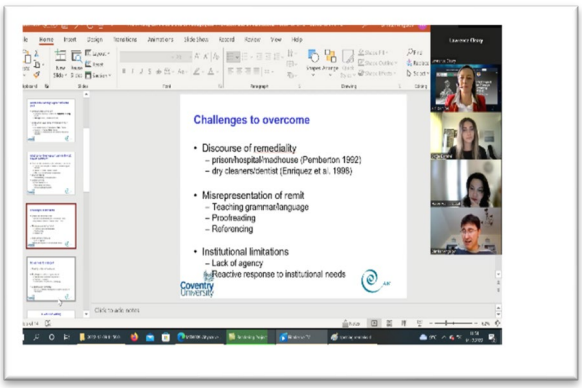

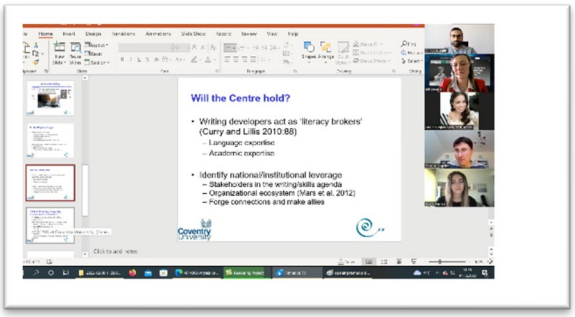

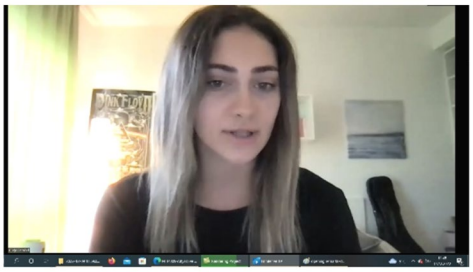

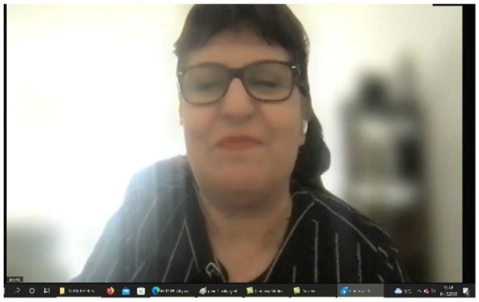

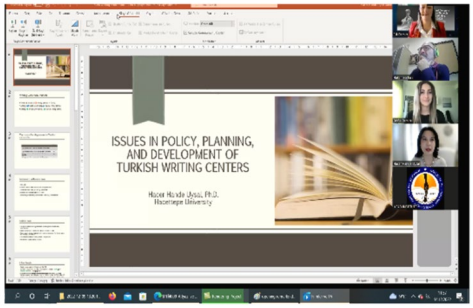

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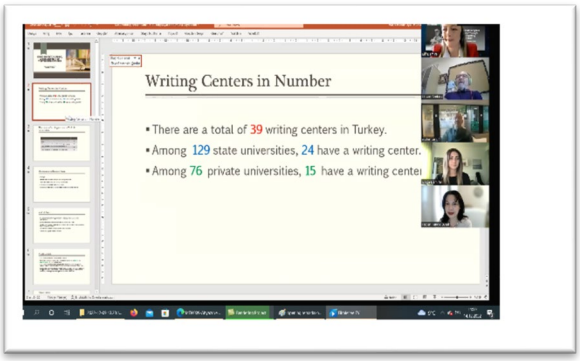

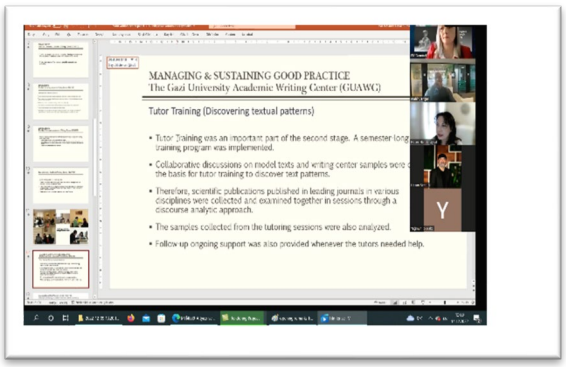

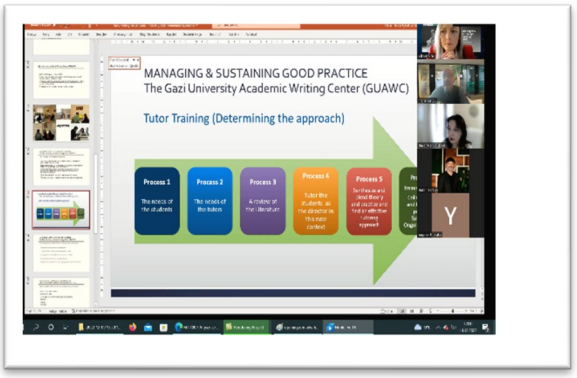

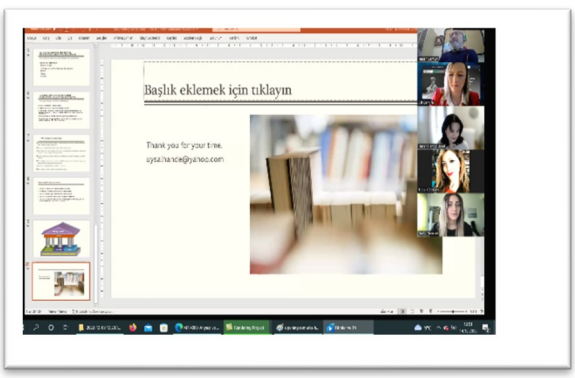

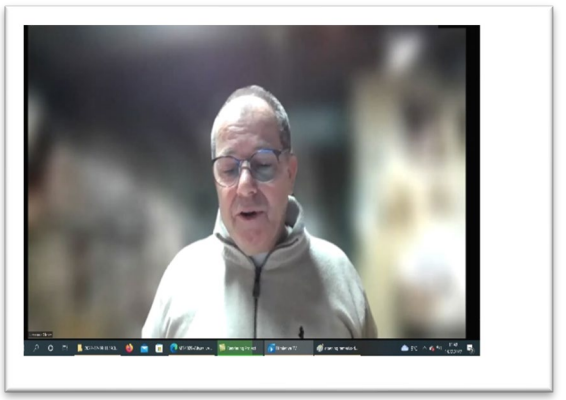

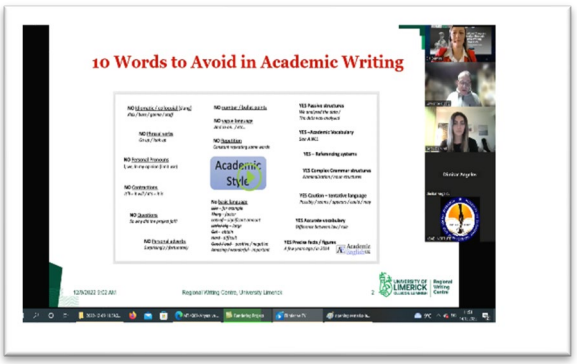

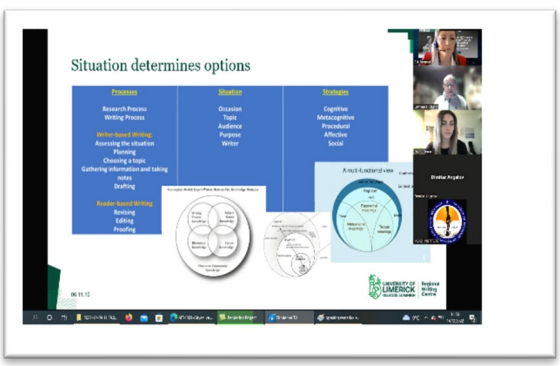

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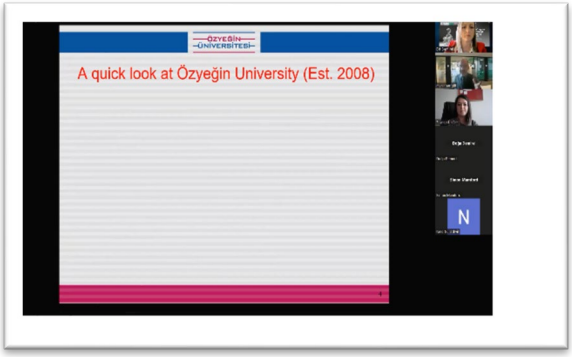
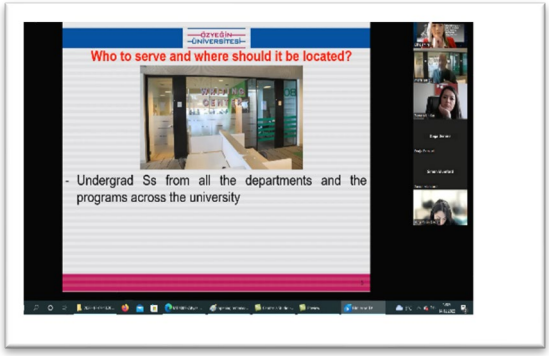
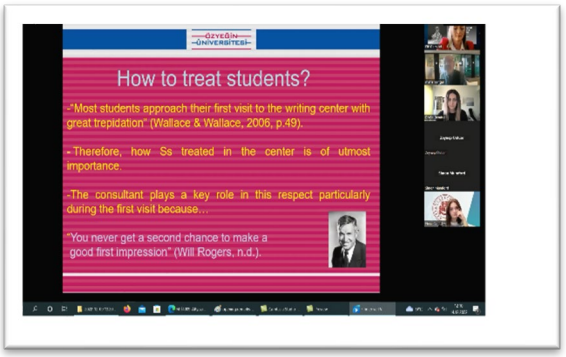
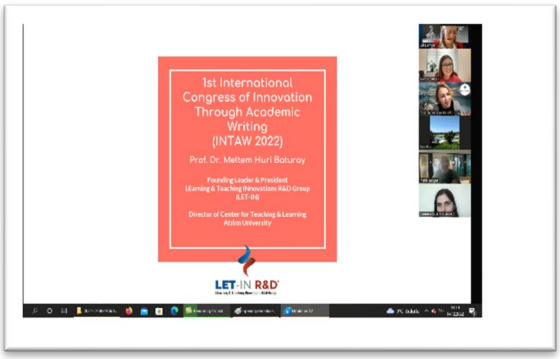
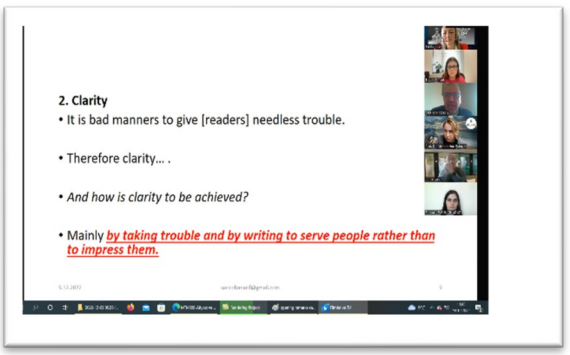
December 09-10, 2022 Kırıkkale, TÜRKİYE











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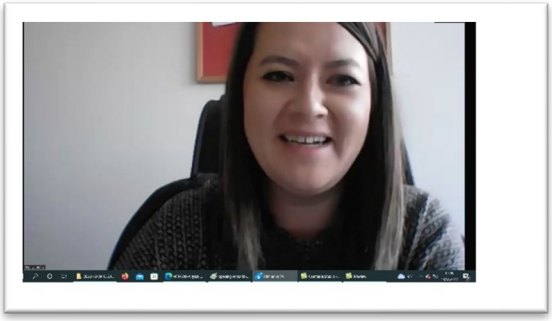

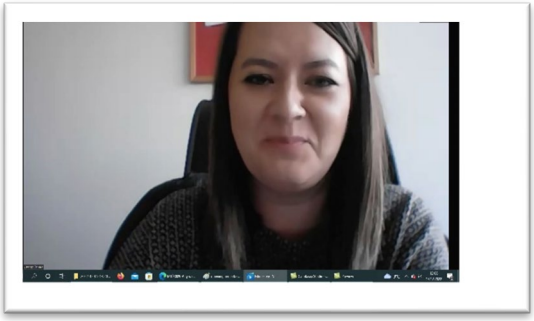

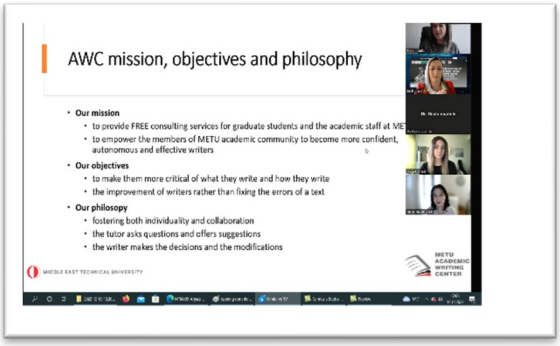

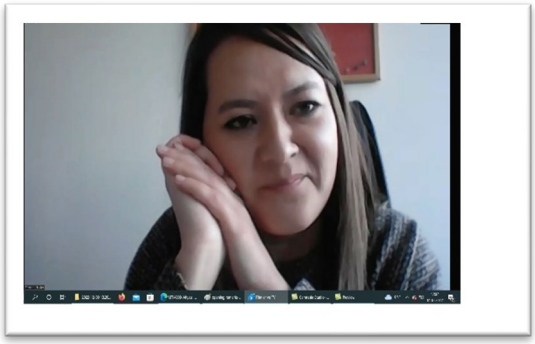

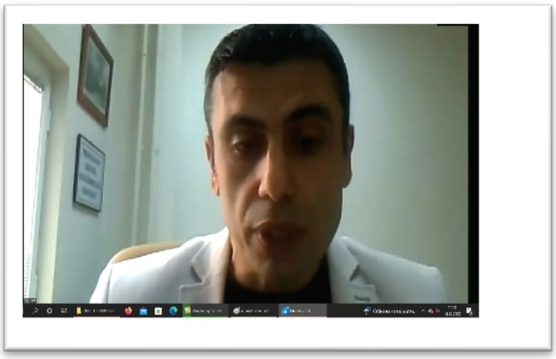

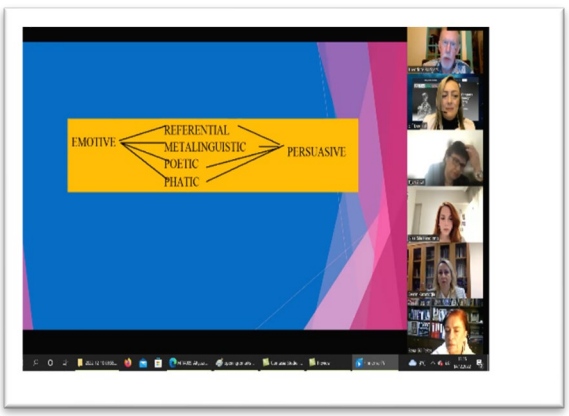

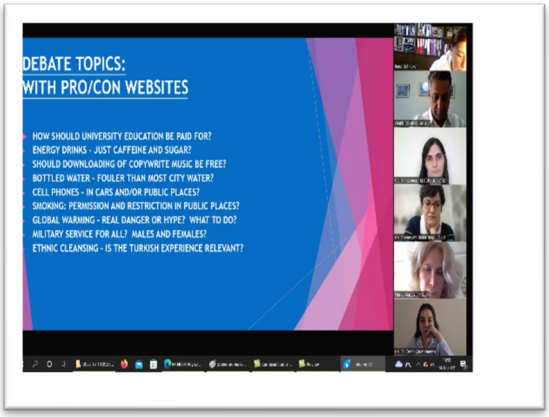

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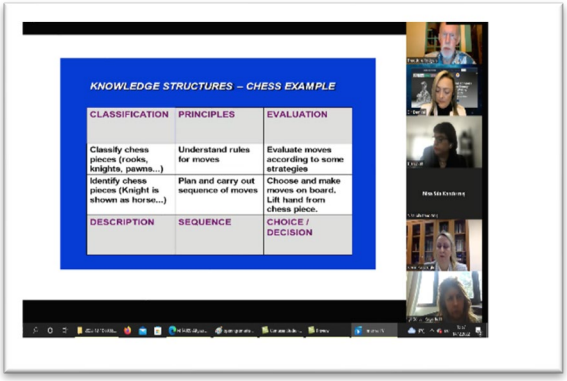

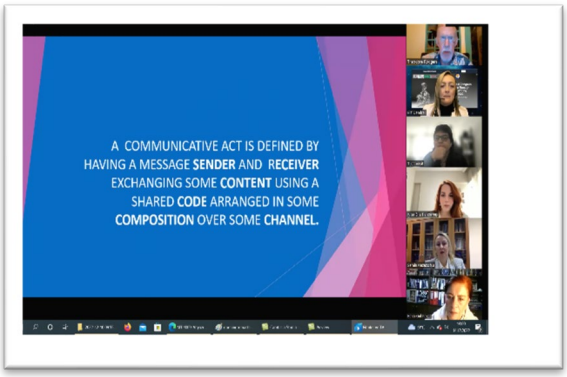

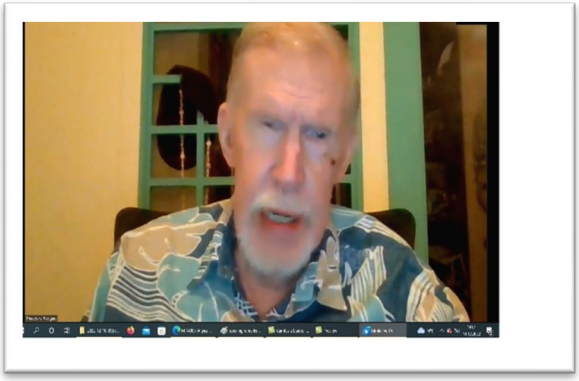

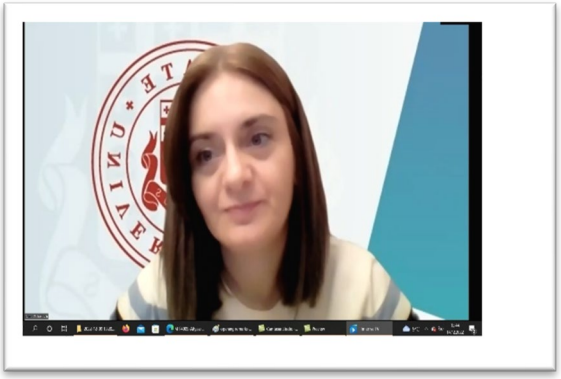

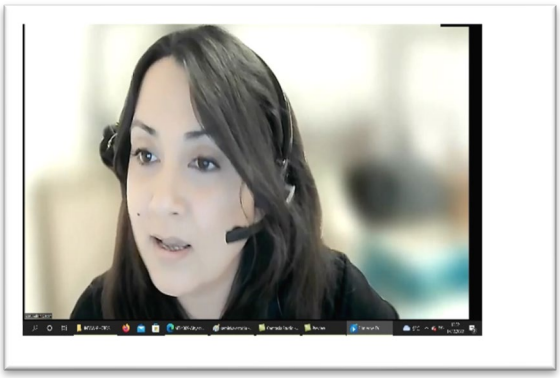

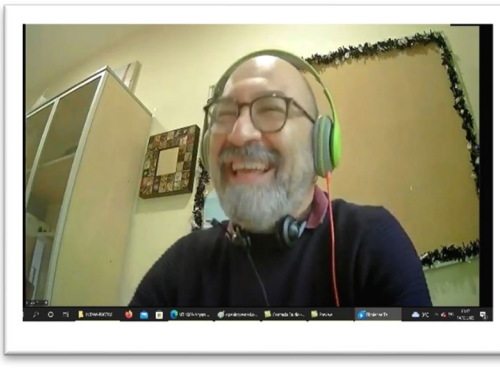

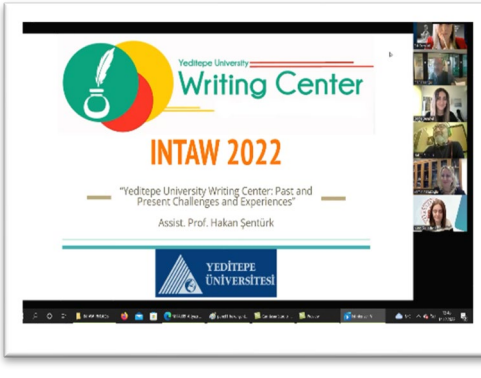

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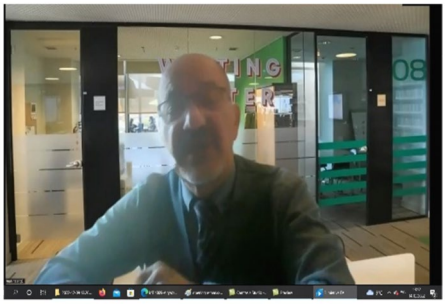

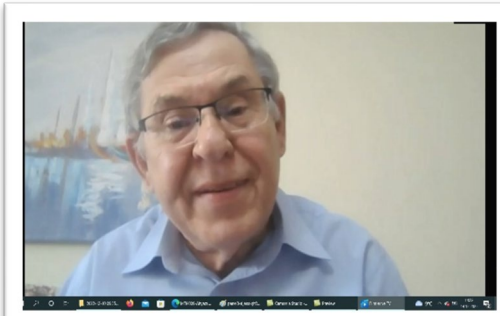

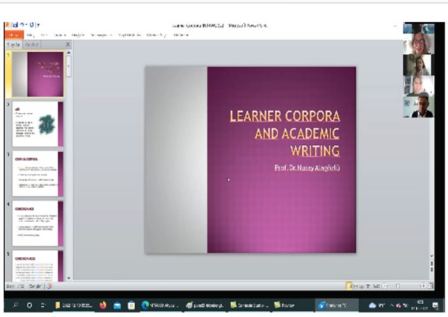

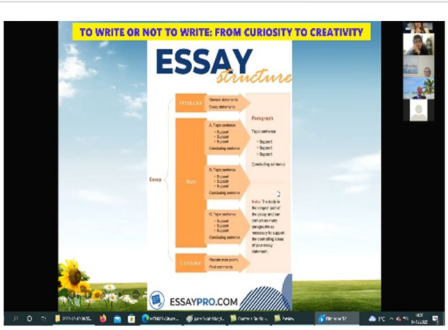

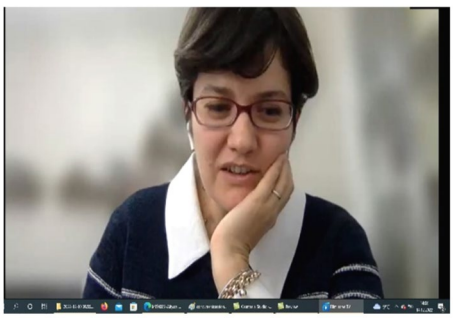

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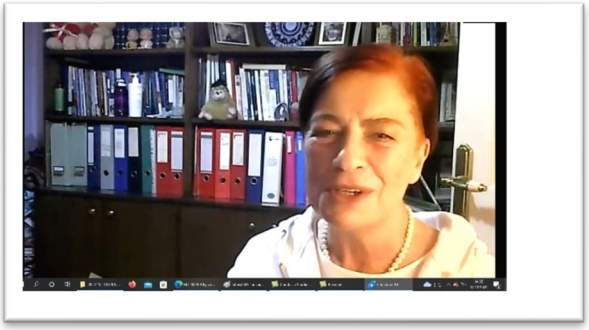

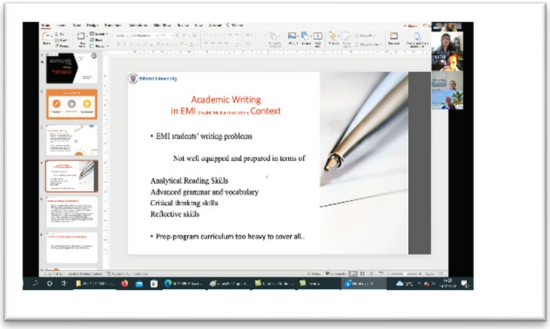

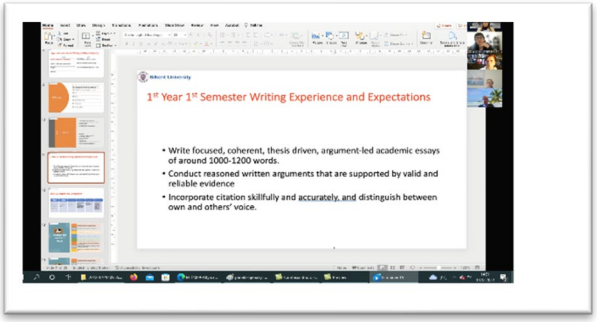

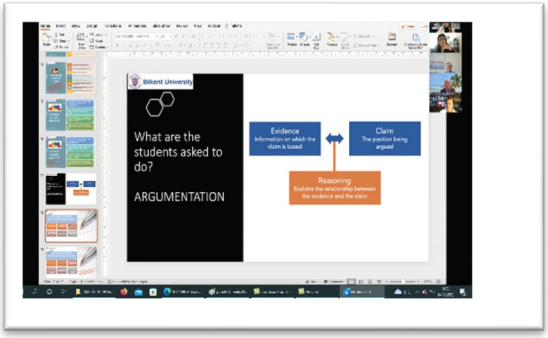

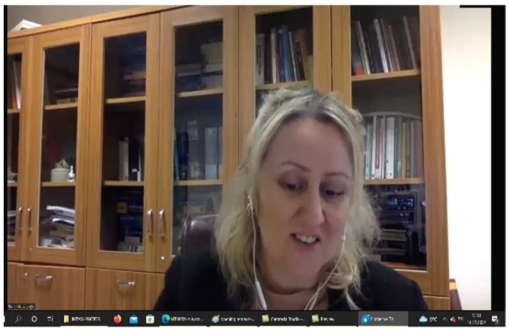

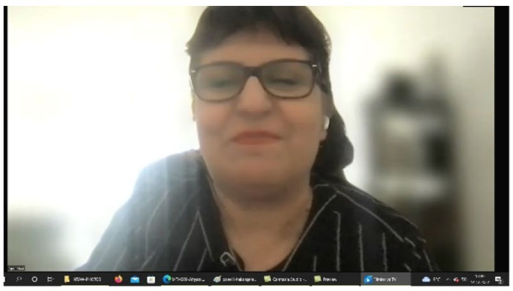

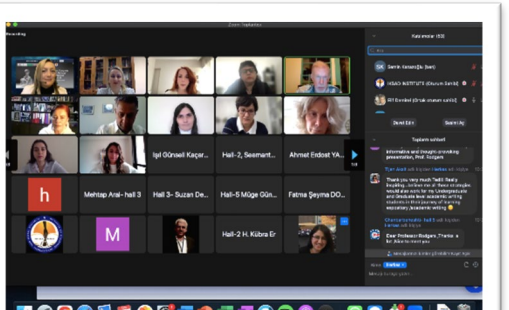

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PANEL 1

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011

Date: **09.12. 2022**
Time: **13:00-15:00**
Name of Panel 1#: *Writing Centres as Sites of Innovation and Change in Turkey*

Panel Moderator: **Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL**, Kırıkkale University, Türkiye
Panel Moderator Assistant: **Doğa Armağan DEMİREL**, MA Candidate, Johann Wolfgang Goethe University, Frankfurt, Germany

- **Prof. Dr. Hacer Hande UYSAL**

English Language Teaching Department, Hacettepe University, Türkiye
Title: "Issues in Policy, Planning, and Development of Turkish Writing Centers"

- **Instructor, Zeynep ÜNLÜER**

Coordinator and Tutor, METU Writing Center, Middle East Technical University, Türkiye
Title: "Meeting the current needs: Innovative Practices at METU Academic Writing Center"

- **Instructor Dr. Simon MUMFORD**

Coordinator, School of Foreign Languages, Writing Center Coordinator, İzmir Economy University, Türkiye
Title: A Journey Writing Centre Advisor to Academic

- **Instructor Dr. Ömer Mahir SARIGÜL**

Writing Center Consultant, Özyeğin University, Türkiye
Title: "Meeting the Challenges of Past and Present"

- **Assist. Prof. Dr. Hakan ŞENTÜRK**

Writing Center Coordinator, Yeditepe University, Türkiye
Title: "Yeditepe University Writing Center: Past and Present Challenges and Experiences"

- **Instructor, Ebru YALÇIN**

Writing & Learning Center Coordinator, Bilgi University, Türkiye
Title: "What we do in the BWLC (Bilgi Writing and learning Center) by Wearing Different Hats"

Prof. Dr. Hacer Hande UYSAL

English Language Teaching Department, Hacettepe University, Türkiye

Title: "Cross-cultural and Critical Approaches to Writing Research"

The paper first explains the strong relationship among language use, writing, and culture; and how the way we perceive 'good writing' differs across cultures. As writing is a culturally embedded skill, each culture has unique writing conventions, patterns, and style preferences, and these may transfer and affect L2 writing acquisition. Therefore, learning to write in a second language involves learning a set of new cultural writing conventions and socializing in a different discourse community. With these in mind, the paper presents a brief review of research that has investigated the cultural and social dimensions of writing, focusing on sub-areas of research, such as contrastive rhetoric, intercultural rhetoric, contrastive EAP and ESP, and critical pedagogy. Finally, the new developments in this area and future research directions will be discussed.

Instructor, Zeynep ÜNLÜER

Coordinator and Tutor, METU Writing Center, Middle East Technical University, Türkiye

Title: "Meeting the current needs: Innovative Practices at METU Academic Writing Center"

Middle East Technical University Academic Writing Center is one of the oldest writing centers in Turkey and has been providing services for about 21 years. The Chairperson of the Department of Modern Languages (MLD) visited the University of Delaware to conduct research and gain more knowledge on writing centers in 1999. After she returned to Turkey, she became the first advisor at the center. At the same time, preliminary research continued. For needs analysis, a survey was implemented, and seminars and workshops were organized and given to provide training for prospective tutors. After these preparations that lasted one and a half years, in 2001, Academic Writing Center was established and started to offer services as a unit under the School of Foreign Languages. It is still a unit under the School of Foreign Languages with two full-time coordinators. Generally, one coordinator is from MLD, and the other is from the Department of Basic English (DBE). As for tutors, experienced instructors from the DBE and MLD come to the center and work on a voluntary basis. Each tutor and coordinator give two sessions a week. They can get information about the sessions, students and cancellations if any before the sessions through the new online appointment system. For the new tutors, the center offers a tutor training program before starting to work. As for the location, the center is on the third floor of MM building on the METU campus with some offices where tutors can hold tutorials.

The main mission of the AWC is to provide free consulting services for graduate students and the academic staff at METU. One of the purposes of these services is to enable the members of METU academic community to become more confident, autonomous and professional writers by making them critical of what they write and how they write. Also, the AWC aims to contribute to the improvement of writers rather than correcting the errors within a text. With these purposes, the AWC promotes not only individuality but also collaboration. In the tutorials, tutors ask some questions about the paper and offer some suggestions. The people who make the decisions and the modifications are the writers themselves. Furthermore, they are asked to reflect on the paper upon the feedback they get after the tutorials.

There are three main responsibilities of the AWC. The main practice is to offer tutorials for METU graduate students and faculty members. These one-to-one tutorials are 45-minute online and/or face-to-face sessions. Tutors collaborate with tutees, and they work on the content of the writing together. Tutors provide feedback on fluency, punctuation, coherence, organization, accuracy of language, word choice and borrowing ideas. They also offer guidance with planning and lifelong revising strategies. The types of writing they work on during sessions are journal articles, theses and dissertations, research papers, proposals, critical reviews, conference/seminar papers, application essays, cover letters, CVs and statements of purpose. The other practice is to organize seminars and/or workshops for all METU graduate students and academics. The coordinators invite speakers from universities abroad and/or in Turkey. They all give webinars/presentations related to academic writing. The last responsibility is that presentations given by the AWC to departments. Academics from the departments contact the center and state the demands and needs of their students. The coordinators give the required presentations after having prepared them under some master and/or Ph.D. courses.

Due to the digital era we are in and the rapid spread of technology, the center has been going through some innovative practices and changes. Some of these changes are technical ones. The center has been offering online sessions and webinars since the outbreak of COVID-19. Students from other cities and countries as well as departments in other cities can benefit from these tutorials. The second innovation is related to the website. It has been updated based on the needs of users so that it can be more user-friendly, professional, practical and rich in content. It has a new interface, and more visuals have been added. Furthermore, a new

logo and poster have been designed. In order to enable more students and academics to see and be familiar with the center, the posters have been put up on the noticeboard of every department on the campus. Apart from these practices, a new online appointment system has been developed by Odaksoft company so as to meet the needs of users in terms of scheduling appointments. A new software programme has been designed. Not only can tutees make their appointments by using this new software program easily, but they can also take notes about the sessions, the feedback they get and improvements they make in a part provided in the system. Tutees can also use this system to get information about tutees, sessions and cancellations if any. In addition, coordinators can arrange sessions and follow details about sessions thanks to this online system. Apart from the technical innovative solutions, the center has adopted some academic practices as well. Firstly, such practical activities as shadowing and co-teaching with new tutors were included to the tutor training program. The coordinators have arranged some presentations and workshops for several groups of academics and students to introduce the AWC. Several of them were provided for instructors at METU School of Foreign Languages to explain the approaches adopted in the tutorials and to specifically demonstrate how these sessions are conducted. Some speakers from other writing centers were also invited to these workshops. Furthermore, some of these introductory presentations were given to some departments such as the Institute of Marine Sciences under the orientation program at the beginning of each semester. The other presentation was a panel titled METU Academic Writing Center: Practices and Experience where the tutors and the coordinator talked about their experiences at the AWC. It was given at a conference called the 14th METU International ELT Convention – Reflections. Lastly, the AWC has started to hold international workshops and webinars called METU AWC Webinar Series on a regular basis.

All in all, the METU AWC helps students with academic writing as well as job/master and Ph.D. applications and contributes to their development. It works with students with various educational backgrounds and rejected papers for journals. Considering these activities and innovative practices, it can be stated that METU Academic Writing Center and all centers in the world definitely act as a site of innovation and change in higher education institutions.

Instructor Dr. Simon MUMFORD

Coordinator, School of Foreign Languages, Writing Center Coordinator, İzmir Economy University, Türkiye

Title: A Journey Writing Centre Advisor to Academic

Introduction

First, I am going to describe my experience in a rather unusual type of writing centre, which is essentially a proof-reading service for academics. In the second part, I am going to speculate on why I was asked for this service rather than a typical writing centre focused on students. I will also talk about some implications I have drawn for writing centre staff.

I begin with my appointment to the writing centre 15 years ago. I then had no idea about academic writing style, but I had some publications about practical teaching issues, and that was the reason I was appointed. At first, I was rather disappointed. The writing centre turned out to be nothing more than a proofreading service, writing corrections on academics' papers. Although academics would come to collect their papers, communication was at a minimum for most. Occasionally one would want to sit down and talk about the changes I had made, but not many. This was the first thing I learned that academics did not want to talk about their work with a language specialist who knew nothing about their field, understandable perhaps.

Becoming an academic

The next thing I noticed that the correction I was making were of a similar type, and this led me to understand that I was not really correcting grammar but changing the register. I began to read about academic register, and then one day a colleague from the school of foreign languages offered me to co-write an article with her. I had already edited her paper, and we decided to use a small corpus of other papers submitted to the centre to count and classify the changes made. We found that they fitted with the findings related to academic language found in two corpora-based texts, the Longman Grammar of Spoken and Written English (1999), and Cambridge Grammar of English (2006). The article was published about 10 years ago, and this was the beginning of my academic career. This was not really planned, but the culmination of a chain of circumstances triggered by my appointment to the writing centre. Two collaborations with academics resulted in two further papers, solidifying my position as an academic, and I eventually took a Ph.D., under the supervision of one of my co-authors.

The writing centre at Izmir University of Economics

Although I made progress, personally, with new publications, the writing centre, currently in its 15 years, has hardly changed. Initially, there were two advisors, but my colleague left the university and was not replaced. During the pandemic, I started working completely online, and continued after, and in fact, I no longer have a dedicated office, so even the minimal contact with the clients has disappeared.

This is not to say there had been no discussion of changes. A few years ago, School of Foreign Languages director and I talked about expanding the writing centre to include students, with more teachers involved. However, this never materialised. Clearly the university has other priorities. For universities whose ranking and reputation depends on publications, it is not surprising, perhaps that it would prioritise the writing of faculty over students.

So, the writing centre remains unchanged with me the only advisor. I have come to appreciate that I have perhaps a unique job, and my work allows me insights into many aspects of writing. I edit not only papers, but scholarship applications, replies to editors, and even reviewers' reports.

Such a job has given me insights that have led to a growing expertise in academic writing and as time went on, my view of writing changed. At first, I saw myself purely as a language expert, using my knowledge of academic language to move the writing to a more formal register. This was the main need; the faculty I was working knew everything that they needed to know about content and structuring, but it is really difficult for

second language writers to produce academic English at the standard demanded by journals. Thus, a focus on academic register was the need.

Some reflections of a writing centre advisor

becoming an academic writer opened my eyes to many things. I was able to understand parts of the paper that I had never been able to understand, such as statistics and methodology. I came to realise that without insight into the academic world, I would not be able to edit papers properly. Rather than looking at words and sentences and trying to make them grammatically correct, I was now looking at text and trying to make it clear to readers in terms of research procedures, interpretation of results or conclusions

This is why I think writing centre advisors need to be writers themselves. After my appointment to the writing centre, I had to learn academic English, and of course the best way to do this is by writing oneself. Instead of seeing editing as a burden, I now see it more in terms of a challenge; I can now imagine myself as the writer of a paper and say, how would I write that? This is vicarious experience; through reading and editing the papers of others, I came to feel like a writer myself.

To conclude the first part, I would like to say that being a writing centre advisor to faculty brings amazing insight into the whole writing process. I have edited not only papers, but letters of intent, scholarship applications, replies to reviewers and even referee reports. Interestingly, although I am employed by the school of foreign languages, this work is separate from it; I work directly with academics, and this has brought unique insight into the university culture and activity.

Developments in writing instruction and the writing centre at Izmir University of Economics

I would like to draw on this experience to speculate about the future of the writing centre at Izmir University of Economics. Despite plans to expand the centre, I remain the only advisor, and I only work with academics. The innovation at our university has not unfortunately been in the writing centre. Instead, recent language efforts have been aimed at courses for 3rd and 4th year students, but these are not academic writing courses; these are communication courses aimed at speaking or very specific writing, such as job applications. A new course for engineers is targeting writing, although this seems to be a more technical writing, which again is interesting; no focus on more general academic writing for senior students in the social sciences, which remains a large part of our student body.

Here is a possible interpretation of this situation. When students leave university, their immediate need is to get a job, and this means job interviews, and then spoken communication at work. Academic writing for students is seen perhaps as a longer-term goal, and rather distant. Hence, the lack of courses in general academic writing after freshman English 101. There is also perhaps a feeling that students will 'pick up' academic writing or receive guidance from faculty staff. However, the reality is that these people are not usually language experts and may find it difficult to articulate what is needed.

So why no academic writing courses or student writing centre? Obviously, universities have limited resources, and these resources tend to go to prestigious projects. Our university is due to move campus in a few years. SFL cannot spare personnel for one-to-one support for students, which is a very labour-intensive type of education. The one exception is my job; for academic staff need to publish in English, for the sake of the university's ranking.

This leaves the question where do we go from here? Obviously, there is a need for a writing centre that serves the whole university. I have had requests for help from undergraduates e.g., with theses, but this is not part of my job. An attempt was made in the past to give teachers time for one-to-one appointments with undergraduates, for which a new unit was set up independent of the writing centre, but this was not successful because students were required to attend for a stamp on their card for course credits. Students were required to present something for their 15-minute slot, even if they had nothing to check. We soon learned that this kind of service must be voluntary.

We talked about recruiting SFL staff to work with students on a one-to-one basis, but no progress was ever made. Teachers, it seems, teach classes. One-to-one work is strictly for the office hours. Economic constraints and priorities mean that the goal of writing centre for students remains a rather vague, long-term vision.

Some observations on writing centre advisors

I would now like to discuss the characteristics of what I feel is a good writing centre advisor, based on my own experience. In the early days of the centre, I had a colleague working with me. This person was a good teacher and administrator no doubt, but not an academic writer. She quickly became disillusioned and gave up. I do not think she was interested in the content of what she was reading and could not identify with the writer. For her, it was a rather mechanical process.

For me, however, as someone with an emerging academic writing background, I was more interested. I often found myself becoming absorbed in the papers I was editing and almost felt I was writing the papers myself. I became an academic writer through reading and helping to shape others' texts. It helped me imagine myself as a co-writer, co-constructing the text with the writer. Even by reading a text, I feel you can have a relationship with a writer.

This has helped me with teaching writing too. As a teacher of Freshmen English classes, I think being a writer myself has helped me to empathise with both students and faculty. Being a writing teacher, writing centre advisor, and an academic writer gives you different perspectives on academic writing. It helps you to think like a writer, not just a language teacher, because many of the issues writers face are not simply language issues but thinking issues; people tend to think differently in different languages, but also there are universals of writing that you can only understand by being a writer yourself.

Writing (centre) advisor identity

Perhaps if we can talk about writer identity, and writing teacher identity, we can also talk about writing (centre) advisor identity. Such an identity entails a shift away from an attitude of "I am correcting your paper" towards "We are creating this paper together". To give an example, once, a professor told me he had learnt a lot from the adjustments I had made to his papers. What I didn't tell him was that I had learned a lot from reading his papers. If he had learned about academic grammar from me, I had learned about how to layout a paper and present results from him. Thus, taking a social constructivist view, knowledge is created between people in contexts. Here, we were both learning from each other, even though we had very little contact. This perhaps is what I mean by writing centre advisor identity, someone who sees themselves as part of a process of knowledge creation with the writer they are working with. It is in effect, a Community of Practice of two, which, in my case, exists on paper (or the screen) rather than face to face.

This has led me to some conclusions about writing centre staff. If academic writing teachers should also be academic writers, and I believe they should, then such writing is even more important for writing centre staff. To take one example, I spend a lot of time reducing redundancy, because I know that word limits are important; I learned this through my own experience. Also, one's own writing experience brings empathy with other writers. In the past, I might have become impatient with papers I considered badly written, but I have become much less likely to do this, having had my own papers in English criticised by journal reviewers for being difficult to read. Now, I feel as if I am editing the paper of a fellow writer; the writing itself, rather than the content, becomes the focus.

I discovered that a writing centre member should regard the editing process as a learning process. I was extremely fortunate in being able to work in such a writing centre and gained great insights into the writing process. I have worked on different drafts of the same paper, and see it being shaped towards publication. I have read many types of documents, including Research articles, scholarship applications, book chapters, abstracts and have become familiar with these genres.

How can this identity be instilled into potential writing centre staff? If you are already interested in writing, then this kind of work will be beneficial in developing that interest. It is potentially a great opportunity for

developing your own writer identity. Thus, it seems that writing centre advisors should be selected on a the basis of a pre-existing interest in academic writing or at least some other kind of writing; ideally, they should be interested in the process of creating texts, rather than simply language experts.

This raises the question of how such advisors are selected. I presume that advisors are self-selecting or selected on the basis of interest in writing, but I wonder, is it possible to take this role without being a writer oneself? I think it would be very interesting to explore the connection between what people believe about writing, and their own writing experience in the context of writing centre staff, as it has been the context of writing teachers. Can writing centre staff effectively help to shape papers if they are not writers themselves? Or to put it another way, would encouragement to become writers themselves help them carry out their work more effectively? This is certainly an area that should be explored in the future.

Instructor Dr. Ömer Mahir SARIGÜL

Writing Center Consultant, Özyeğin University, Türkiye

Title: "Meeting the Challenges of Past and Present"

ÖzÜ Writing Center (OWC), functioning since Fall 2013, has been offering online and face-to-face support for both undergraduate and graduate students with their papers, reports, senior projects, motivation letters, and so on. Establishing a writing center from the scratch may bring along challenges of varying degrees: Will it operate independently or under a body, have a budget, have tutors appointed? Where would it be located and how would the center be advertised? These are just a few questions that come to the mind in the first place. Writing centers are usually considered to be places not very much known at universities and are mostly a point of apprehension or fear particularly for the first-time visitors. This presentation aims to focus on those challenges faced during the start-up period as well as the ones experienced regarding the services, instilling a writing center culture and what innovative actions taken to make the center more visible. It is also within the scope of this presentation that how the tutors should be trained and what kind of policy we need to adopt to build effective communication between the tutors and tutees.

Assist. Prof. Dr. Hakan ŞENTÜRK

Writing Center Coordinator, Yeditepe University, Türkiye

Title: "Yeditepe University Writing Center: Past and Present Challenges and Experiences"

The purpose of this talk is to give a brief account of the experiences and challenges of the Yeditepe University Writing Center in the last 10 years. We started with a team of more than six instructors giving academic writing consultation to undergraduate as well as graduate students. At that time, the main services included academic writing feedback to undergraduate students, academic writing and digital tools seminars for students as well as academic staff, proof-reading services to academic members, and organizing English and Turkish writing contests. We also had a student consultants' program where we gave ELT students the chance to give essay-writing consultations to other undergraduate students. At the moment, there is one consultant/editor responsible for all the services at the center. We give the following services to all graduate students: Dissertation APA format check for Graduate School of Social Sciences, Proofreading/editing services for academic staff, individual APA/Academic Writing Sessions (online), APA/Thesis Guide production, and Writing seminars (research paper writing, plagiarism, reference managers, digital tools).

Instructor, Ebru YALÇIN

Writing & Learning Center Coordinator, Bilgi University, Türkiye

Title: "What we do in the BWLC (Bilgi Writing and learning Center) by Wearing Different Hats

Writing centers are the units which provide students with assistance on their learning journeys and cater for the personal academic needs of them. Bilgi Writing and Learning Center (BWLC), founded in 2007, is a unit affiliated with the English Preparatory Program, where BİLGİ students can get help and receive consultancy on their any language learning needs. BWLC's primary aim is to help learners who want to improve their spoken and written English through one-on-one tutorials and workshops. Although it is known with its tutorials, written feedback sessions and scheduled workshops, there is much more done beyond. So, what does a writing center coordinator do? What roles does s/he have? What are the benefits of a writing center for the learners, the faculty and the institution itself? There are different hats a coordinator wears while operating the writing center office. So, which hats to wear in the BWLC? Among many hats, the BWLC coordinator needs one hat which is the most useful. Coordinating the unit with the skills of an instructional designer and obtaining the needs and necessities and then designing the content make it better for learning and teaching. Using the ADDIE (Analysis, Design, Development, Implementation and Evaluation) Model of Instructional Design has given the opportunity to create a continuously improving system and better learning solutions in the BWLC.

PANEL 2

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011

Date: **09.12. 2022**
Time: **17:00-19:00**
Name of Panel 2#: *Writing and Art: Creative Intersection*

Panel Moderator: **Assoc. Prof. Dr. Hüda SAYIN YÜCEL,** Kırıkkale University, Faculty of Fine Arts, Department of Painting, Türkiye
Panel Moderator Assistant: MA Candidate, Konstantina Tsoleridou, Johann Wolfgang Goethe University, Frankfurt, Germany

- **Assoc. Prof. Dr. Hüda SAYIN YÜCEL**

Kırıkkale University, Faculty of Fine Arts, Department of Painting, Türkiye
Title: "Writing as a Concept in Art"

- **Assoc. Prof. Dr. Arzu AKKAYA**

Kırıkkale University, Faculty of Fine Arts, Department of Cartoon and Animation, Türkiye.
Title: "Sources Academic Art Literature in Turkey is Based on and Nourished"

- **Assoc. Prof. Dr. Ali Ertuğrul KÜPELİ**

Gazi University, Gazi Faculty of Education, Department of Fine Arts Education, Department of Painting Education, Türkiye
Title: "Writing as a Plastic Element in Contemporary Turkish Painting Art"

- **Assoc. Prof. Dr. Aytaç ÖZMUTLU**

Ordu University, Faculty of Fine Arts, Department of Graphic Design, Türkiye
Title: "Writing as a Design Element" Ordu University"

Assoc. Prof. Dr. Hüda SAYIN YÜCEL

Kırıkkale University, Faculty of Fine Arts, Department of Painting, Türkiye

Title: "Writing as a Concept in Art"

Humanity has given meaning to the uncertainties (x) in the universe by transforming things (x) into sounds, letters, sentences, texts, symbols, symbols, visuals, as Ömer Hayyam said. Thanks to these interpretations, progress/innovation has been achieved. Writing: It is the expression of abstract and concrete thought with certain signs/symbols. A product of science, thought, meaning, art written on any subject; It is a text written in terms of art or form. Art is It effectively reveals the "uncertainty" in the society, and most importantly, it enables the content, namely the idea, to transform into an original, concrete form and design. Although the relationship between writing and art has been from the early ages, it gained a conceptual dimension apart from the formal effect, especially with modern art.

From this point of view, in this research, the use of writing in art will be evaluated conceptually and to provide an overview. In this evaluation, instead of using linguistic, semantic, semiotic or structural analysis, the image formed in the mind as a result of visual perception of writing and the process of transforming the image into a concept will be analyzed through artists and works of art. Artists who use the text in the conceptual dimension directly in their artworks and whose writing is at the center of their artworks are preferred. In writing, work of art, image and art, things/objects get rid of their concrete expression form, that is, their primary meaning, and transform into images that are abstracted as ideas through the conceptual dimension. Especially in art after 1960, with postmodernism, different forms of using medium (ready-made object, art object, performance, nature object, dance, speech etc.) in art emerged. In this context, the use of writing in works of art; conceptual approach, representation of idea/image and transformation of writing into image are discussed. As a result, in conceptual writing research in art; While showing the conceptual change of visual expressions in different cultures, we see the ambiguity of words in denoting things, the mass effect of texts as visual images in the meaning and image formation of sentences.

WRITING AS A CONCEPT IN ART

INTRODUCTION

> "Ideas alone can be works of art; they are in a chain of development that will take shape sooner or later. Not all ideas need to be physicalized" (Cathrin, 2006:63).
>
> Sol LeWitt

Art has been a way for people to make sense of life. The artist transforms her/his imagined thoughts into concrete signs in different ways (painting, sculpture, performance, poetry, etc.) with art. It would not be wrong to say that the artist in the world of images ten thousand years ago and the artist in today's world of images have undergone changes in terms of production methods of works of art. Art, as conceptual art, changed in terms of ideas and technique after 1945. Art, as conceptual art, changed in terms of ideas and technique after 1945. If we define the concept phenomenon as the abstract and general design of the object or thought in the mind, it would be correct for this research to define the post-1960 art through Sol LeWitt's phrase "Ideas can be works of art on their own...". In today's art, while with Marcel Ducamp, everything can be the material of the work of art, the idea that "everyone will be an artist" will become widespread with Joseph Beuys. Art will reach a different conceptual dimension with Sol LeWitt. With Sol LeWitt's definition of art, the embodiment of ideas is the disappearance of necessity. Ideas can be works of art. Sooner or later these ideas will become concrete. All these thoughts, words, etc. It doesn't need to become a physical entity. With these three artists, traditional art methods and understanding will disappear. In conceptual art, they rejected the methods and

techniques of traditional art and revealed their own rules of conceptual art. Here, it would be useful to go over the fresco of Raffaello Sanzio's School of Athens (Scuola di Atene) (Figure 1) in order to define the traditional/classical understanding of art and its methods. If we define traditional art for this text, the subject selection in the Athenian school, the use of materials, mastery of painting technique, modle, photographic representation of figures, use of perspective, the circulation of light in the composition, aesthetic concern, proportional expression of beauty, etc. The use of such features in the picture makes it a good example. It would not be wrong to say that traditional/classical painting is identified with the use of criteria such as plasticized features (elements and principles of art), aesthetics, display method, content.

Figure 1 Raffaello Sanzio, Atina Okulu (Scuola di Atene), 1509-1511, Freks, 500 cm x 770 cm. Apostolik Sarayı, Vatikan, Access:2 Aralık 2022, https://vaticantips.com/raphael-school-of-athens-painting/

In this research, the changes in today's art and the artist's change, the material used, the choice of subject, the method of exhibition, etc. Considering their preferences, together with the change in the perspective of art and the artist, the perspective towards ready-made objects such as writing/text has changed and transformed. Conceptual dimensions of different perspectives, methods and techniques in art have gained importance. When considered in this context, the conceptual dimension of the use of writing/text as a ready-made object in conceptual art will be analyzed beyond the traditional/classical understanding of painting.

METHOD

In the research, a situation analysis was made on the use of writing in conceptual art. Within the framework of this purpose, a literature review was made, and descriptions were made on the selected artists. In the creation process, art has been analyzed ontologically in the context of writing, concept and image through the artworks of Sol Lewitt, Robert Morris, Joseph Beuys, Joseph Kosuth, Rene Magritte, Robert Barry, Barbara Kruger, Lawrence Weiner, Bruce Nauman. The imaginary meanings of writing/text, in which thoughts are expressed with certain signs, as a result of the transformation of a pattern, which at first glance is seen as an alphabet, word and sentence, a communication tool of daily life, into a work of art have been examined.

In order to make an evaluation on the use of writing as a concept in art, it will first be necessary to define what conceptual art and image are.

Conceptual Art and Image

Conceptual Art The understanding of art that was influential in the international art environment in the 1960s and in which the thought was dominant over the object. Like many art movements of the 20th century, conceptual art, which developed against the commercialization of art and the formalist art theory, focused on the idea of art in a broad sense; limiting art to a specific genre such as painting and sculpture; art: he objected to exhibiting his products in a special place such as a gallery or a museum. Working with semiotics, feminism and popular culture, conceptual artists have created works that are unlike traditional art products and objects. The reason behind this attitude of conceptual art has blessed the primacy of the idea (Keser, 2005:181).

Towards the end of the 1960s, the term Conceptual Art came to be used to describe art styles that offered a look outside of traditional forms of artwork. It was also called the Art of Idea or the Art of Information. The

basic principle of Conceptual Art is that ideas precede the traditional tools, methods and skills commonly used in art production.

Together with Marcell Duchamp, he makes artistic rules one of the main influences on Conceptual Art. On the other hand, this movement can also be seen as while with Marcel Ducamp, everything can be the material of the work of art, the idea that "everyone will be an artist" will become widespread with Joseph Beuys. Art will reach a different conceptual dimension with Sol LeWitt. With Sol LeWitt's definition of art, the embodiment of ideas is the disappearance of necessity.

With the idea of communication of ideas, it has become an inclusive term used to describe many different types of art such as conceptual art, performance art, installation, Video art, earth art and Land Art. Conceptual Art is more about questions than answers. With the presence of many artists involved in the movement, changes have begun in the content, exhibition method and use of technique in art. For example, as in Sol LeWitt's Incomplete Open Cube No.5-6 (Figure 2), canvas has ceased to be the basic material of oil painting. In addition, beautiful women, a flowered garden or a battle scene will no longer be the subject of art, but instead a geometric incomplete square form will be the subject of art.

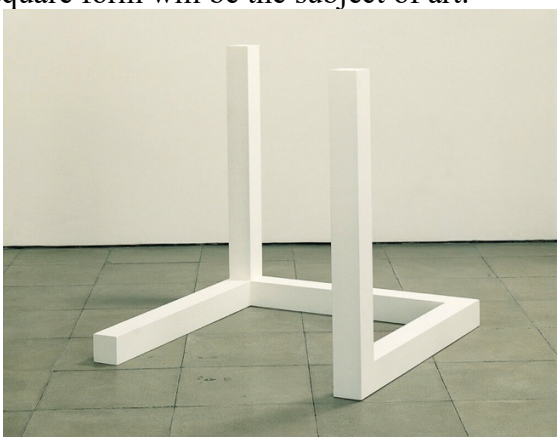

Figure 2 Sol LeWitt, Incomplete Open Cube No.5-6, 1974, Paint on aluminum, 108 x 108 x 108 cm. Access:12.11.2022, https://www.lissongallery.com/artists/sol-lewitt.

His "incomplete open cubes" exemplify LeWitt's conceptual practice. They are a series of open-sided cube structures with a missing sideline on each of its nine sides. Sol LeWitt reveals 122 possible variations from this series that are both repetitive and varied in the same binding. It represents incomplete open cubes and a widely systematic rational embodiment. They are based on an arithmetic concept. They logically lead to the formal endpoint of the cubes. While internally consistent, it is very meaningful in that it represents LeWitt's thoughts on art. It is a logical expression of irrational thoughts.

One of the pioneering artists of conceptual art is Robert Morris, who makes minimalist sculptures and whose many works can be called conceptual art. Conceptual artists like Morris think beyond the boundaries of traditional (canvas, marble sculpture, watercolor, oil painting, museum display, aesthetic criteria, etc.) tools and present their ideas in the forms that best suit them. The idea is always more important than the result. Conceptual Art, as it is known, started in the late 1960s when a group of artists produced works based on various previous art movements such as Dada and Minimalism. Conceptual Art, which emerged at the same time in different countries, developed different attitudes and began to express their feelings/ideas/ideas in different ways that often-contradicted traditional art practice.

Figure 3 Robert Morris, Untitled, The Scattered Piece, 1968. Leo Castelli Gallery. Access: 12.11. 2022, https://hauteliving.com/2012/06/art-unlimited-artist-spotlight-robert-morris-untitled-scatter-piece-at-art-43-basel/293409/

Incorrectly discarded after showing Robert Morris' installation "Untitled, The Scattered Piece" (Figure 3) in 1969, located in a nice distraction at one of the corners near the entrance to the Corcoran Gallery. Morris arranged every single piece of purchased/bespoke (ready-made) copper, zinc, brass, steel, aluminum and lead in the field without reformatting. For later exhibitions, it is certain that it will be difficult to distribute the pieces once again according to the 9 drawings in the original exhibition. The sculptural arrangement created in the space gives the impression of being formed or discarded spontaneously. A coincidence of nothingness in the void resembles a garbage dump. With this random but systematic arrangement, Moris actually tries to make us realize how "length, width, thickness, and number of folds" relates to our earthly material and material bodies. We're like treasure hunters in a building material junkyard. We wonder about the placement of these items as well as their purpose. We'd be curious to see why these items are so endlessly fascinating, even if it's not for the sake of luck. We end our tour enchanted by the beauty of iron, steel, tile, wire and wood materials among industrial ready-made objects in Morris' arrangement of The Scattered Piece.

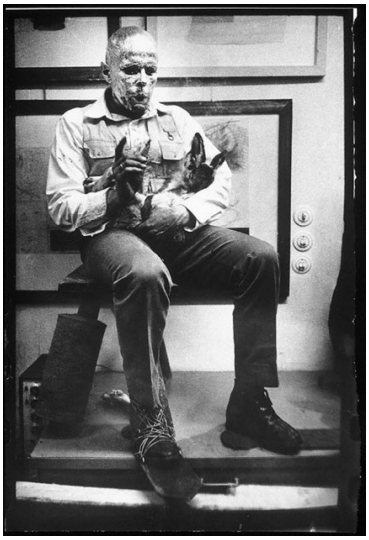

Figure 4 Joseph Beuys "How to explain pictures to a dead hare" Performance, 1965, Photograph: Ute Klophaus, 1997, Germany. Accessed: 11.11.2022, https://www.artgallery.nsw.gov.au/collection/works/434.1997.9/

Figure 5, Joseph Beuys I Love America and America Loves Me, 1974, Performance, documentary photos, video. Accessed: 11.11.2022, http://manuelprados.net/i-like-america-and-america-likes-me/

In order to understand conceptual art, it is useful to examine the works of Joseph Beuys (1921-86), who made striking performances. In this Fluxus action he performed in Dusseldorf in 1965, Beuys, in his performance titled "How to explain pictures to a dead hare" (Figüre 4), tells the rabbit about the pictures in the gallery, with a dead rabbit in his lap, his face covered with gold dust and honey. Sometimes he touches the paw of the dead rabbit to the pictures. With this action, Beuys expresses the difficulty of explaining a work of art to people. He wanted to show that people think with a stereotyped logical approach. The gold dust that he covered his body and face; symbolizes the spiritual essence and perfection of spirit and matter. If honey; Its fluidity is a metaphor for the transition of spirit and matter from liquid to solid, from solid to liquid. In this way, he will communicate with other spirits through art (Sayın Yücel, 2022:220).

We can explain another work of Beuys as follows. "Beuys tries to contact the King Jackal. The jackal literally stands there by nature. Beuys, on the other hand, does not look like a human. This stance is a little different than usual. The jackal notices. This man doesn't want to be hugged by my throat; he has shrunk himself. That's why the jackal thinks people are really big. He is communicating with me in the right way. The jackal thinks that "Man is the king of the world". I trust you. I'm with you. Here's finally someone who can teach me something. He knows the right way" (Minas, 1990:54).

Beuys lived with a coyote at the Rene Block Gallery in New York for a week in May 1974 in his performance "Like America and America Likes Me" (Figure 5). The shepherd (artist), wrapped in his cloak, comes to Beuys with his walking stick in his hand. There is a coyote in the room. The cane is a tool that expresses vigilance. The walking stick, which is the instrument of alertness, is actually the image of consciousness. In fact, it is a weapon against the jackal. Apart from this, a cover (aba, felt) in silhouette represents emotions whose warmth is felt intensely against the outside. This environment is very provocative and restless. It is an atmosphere that determines the secret of freedom (Sayın Yücel, 2022:229). In short, Beuys expanded the boundaries of art with his interesting performances.

Conceptual art has challenged established concepts. One of the first issues conceptual artists question is the assumption that artists always create concrete objects in certain ways. They suggested that the resulting outcome was not as important as the process. Thus, artistic skill remains irrelevant for its purposes. Since Conceptual Art manifests itself in many different ways, works produced in many different fields are evaluated under the name of Conceptual Art. It is not easy to answer questions such as when it really started, who started it, and what exactly happened, as it has influences from so many different sources. Although the debate on these issues continues, everyone agrees that there is an art form that confronts and questions traditional artwork production. Conceptual Art has continually challenged established ideas about the production, display, and experience of art. Conceptualists focused on artistic ideas and producing works that do not necessarily have to be in the form of traditional painting and sculpture, nor do they have to be exhibited in a gallery to see. They have consciously produced works that are difficult to classify according to artistic traditions. Some ideas are extremely simple, some are profound and complex, and some are purposefully silly. Conceptual Artists, unlike many other 20th century artists, did not embroider ideas that oppose wars and poverty in their works. However, they expressed their disappointment and discomfort in the face of social and political issues.

Joseph Kosuth (1945), who explored the nature of art instead of art itself, examined the relationship between language and image in the 1960s. Joseph Kosuth's "One and Three Chairs" (1965) (Figure 6) is a study that examines the mental relationship processes from visual perception to language and from language to concept. In 'One and Three Chairs', Kosuth uses photographic copies of the object, the object itself, and the dictionary definitions of objects. The artist shows the relationship between the real object, the image of the object and the definition of the object. It forces the viewer to rethink the concepts of real, imitation, copy and representation.

Figure 5 Joseph Kosuth, One and Three Chairs, 1965, MOMA. Access:12.11.2022, https://www.moma.org/collection/works/81435

LeWitt, in his article "Paragraphs About Conceptual Art" published in the American Artforum magazine in 1967, defined Conceptual Art as art "made to appeal to the mind rather than to the eyes and feelings of the viewer". In his article, LeWitt continued to explain that even works whose visualization has not been completed and have not been finalized are art as long as there is an artistic idea at the base. Similarly, Conceptual Artists have often presented their artistic ideas in visually uninspired formats so that viewers can pay attention to the core idea and message. Although he was most popular in the 1970s, Conceptual Art remained a widespread international movement.

Everyday objects, words and simple drawings, short films and three-dimensional constructions, video installations, use of ready-made materials and objects, what they call living art with their unique, formal styles and colorful concepts, experimental studies on various paint application methods will define conceptual art.

Figure 6 Rene Magritte, The Treachery of Images or It's not pipe! 1929, LACMA. Access:10.11.2022, https://www.lacma.org/art/exhibition/magritte-and-contemporary-art-treachery-images.

If we define the image, it is the reflection of reality in the mind. The mental impression, thought, or picture of something, idea, or person. The image is not an exact copy of reality; It is a reconstructed form of reality through mental processes. Therefore, it represents something new. The image has a very comprehensive and multi-layered structure. While the image is formed in the mind, not only the perceived reality, but also many different elements from the past life and experiences of the person to the current emotional state have an effect. of your life, The field of image expands to the extent of the richness of experience and knowledge. The image can exist both in the intellectual field and in the visual field (Keser, 2005:168)

In order to define the image phenomenon through painting, we need to examine Rene Magritte's "The Treachery of Images" or "This is not a pipe!" (Figure 7). Conceptually, image in the art of calligraphy first began to take place in the works of René Magritte (1898-1967). In The "The Treachery of Images", there is a picture of a pipe as a visual image, a picture of a pipe picture, and the inscription "This Is Not a Pipe". In this painting, Magritte questions the connection between reality and reality in painting, and questions how reality can be expressed in painting.

Rene Magritte, the man who plays with images, creates his works through writing, sound and object representations in his work called "This Is Not a Pipe". This shows that he produced works with concerns other than the understanding of art and aesthetics of his period.

He works in Magritte's paintings of the separation of imaginary relations between writing and plastic expression language and communication language. Magritte says: "Sometimes the name of an object stands for an image. A word can actually replace an object. An image can also replace a word in a proposition" (Foucault, 2002:38). For example, when a pipe is mentioned, the image of an onion can also be revived in our minds, or all the features of the pipe, its material, whether it is new or old, and where it is used by whom can be shown.

The Art and Language group has been very influential in the relationship between writing and art. It was founded by artists Terry Atkinson (1939), David Bainbridge (1941), Michael Baldwin (1945) and Harold Hurrell (1940), who met while teaching together in Coventry, England, at the end of 1968.

Conceptual Art artists, who argue that art does not need an object, and that art is an intellectual process, produce works consisting of the unity of text and image. Joseph Kosuth and Sol LeWitt Art and Language group members contributed greatly to the spread and influence of Conceptual Art. They publish articles discussing art based on the semiotic and linguistic theories of thinkers. It is a group that advocates discussing art, producing concepts and images instead of producing art objects. For example, Photocopies showing the numbers and groups of the documents exhibited in eight cabinets with six drawers in an exhibition were hung on the walls. Viewers must read the artists' notes to understand the work. Thus, they make an effort to remove art from the dimension of objectivity and put it into a mental process (Yılmaz, 2006:217, 218).

The Use of Writing as a Concept in Art

It is to provide a view by evaluating the conceptual use of writing in art. In this evaluation; Instead of using linguistic, semantic, semiotic or structural analysis, the image formed in the mind as a result of visual perception of writing and the process of transforming the image into a concept will be analyzed through artists and works of art. It was preferred to examine how Rene Magritte, Robert Barry, Barbara Kruger, Lawrence Weiner and Bruce Nauman each approached the conceptual dimension of writing, in terms of exhibition, material and technical dimensions. In writing, works of art, images and art, there is a transformation of things/objects from their concrete expression form, that is, their primary meaning, into images that are abstracted as concepts, through the conceptual dimension. Especially in art after 1960, with postmodernism, different forms of using medium (ready-made object, art object, performance, nature object, dance, speech etc.) in art emerged. In this context, the use of writing in works of art; conceptual approach, representation of idea/image and transformation of writing into image are discussed.

Rene Magritte's "Key of Dreams" (Figure 8) is important in terms of showing the relationship created between concept image and word. The Key to Dreams (La clef des songes) series, which he made between 1927 and 1930, has a special and decisive place in Rene Magritte's art life. Magritte's pictures with words that at first glance seem oversimplified and trite are landscape paintings. The inexpressibility and unnameability of the concept and image in writing/word/verbal are handled at different levels with these paintings. Magritte created the mystery that gives identity in the image formation of word/writing.

Figure 7 The Key to Dreams (La clef des songes), Oil on canvas, Pinakothek Der Modern, Munich, 1927, 38 x 53 cm. Accessed: 13.11.2022, https://www.kunstbeziehung.de/work.php?wCode=5d37036f30949

One of the first examples of these paintings, The Key to Dreams (La clef des songes) is an arrangement divided into four equal parts, giving the impression of being made inside a window frame. Magritte has depicted an object with a very realistic approach to the sections, each of which looks like a small blackboard, and has written their names under them in writing that looks like they were made by a schoolboy. Only one of them has a correct name: "L'eponge" (sponge). Three other objects are misnamed: "Le ciel" (sky) on the bottom of the bag, the words "L'oiseau" (bird) under the open pocketknife, and "La tab/e" (table) under the leaf. The viewer who comes across the painting, which is reminiscent of the carefully written writings on the school blackboard or the detailed pictures on an encyclopedia page, will think that the misnaming was due to a mistake. Well, what about the correctly named sponge? In this case, the logic of misnaming breaks down, our instincts begin to look for other ways to adapt objects to this identification system. The break in the system, the thin crack in the middle of what is seen as normal and customary, directs the viewer to the thinking process intended by the artist.

During his days in Paris, Magritte began to pay special attention to the relationship between word, image and object as a theme in the visual arts. The products of this effort were reflected in the many word-picture examples he produced at that time. From a theoretical point of view, he presented the results of his research in the first article he gave to the issue of La Revolution surrealiste magazine, in which the second Declaration of Surrealism was published. He listed eighteen principles on the word-image relationship, each of which he illustrated with pictures. These principles emphasized the distinction between verbal language and visual language. In a letter to Camille Goemans, Magritte said that this distinction is a state of mind: "This distinction becomes even clearer when we examine the difference between words and objects, and the difference between mind, body, and thoughts."

According to Magritte's eighteen principles, the functions of an object's image (which traditions ascribe to it) and its name (which other traditions ascribe to it) are actually separate. Seen in the light of this distinction, which also implies independence and equality, a word or an image can replace or describe the real object. This is brought about by the conscious awakening of a "mental image". However, words and images can only describe themselves. Their meanings become clear only when they are used together (Cathrin, 2006:63).

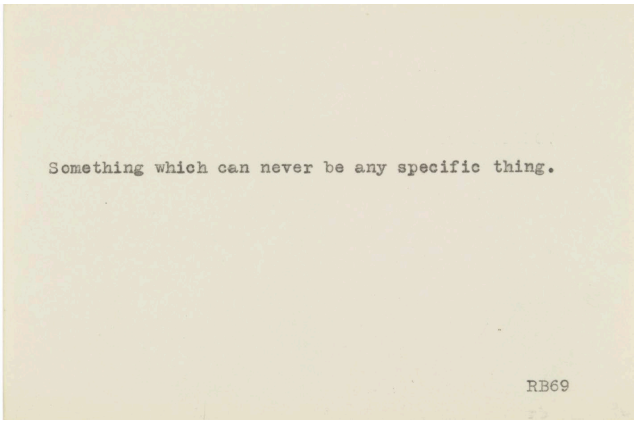

Figure 8 Robert Barry, Untitled (Something which can never be any specific thing), Typewriter on paper, (10,2 x 15,2 cm), 1969. Access: 13.11.2022, https://www.moma.org/collection/works/95463

Robert Barry's work focuses on escaping the previously known physical boundaries of the art object to express the unknown or the unperceived. Aesthetic perceptions, from the principles of beauty that dull our minds, from the oil painting technique that is the krachelle of traditional / classical painting, and the love that inflames our emotional dimension, etc. He preferred to stay away from the subject. As in his work Something which can never be any specific thing (Figure 9), he preferred to write sentences on a straw paper with an ordinary typewriter, using non-characteristic fonts, and display them as worthless documents.
Barry explored a number of different ways of describing the often-invisible space around objects, rather than producing the objects themselves. Their works consist of ideas that they will acquire by reading these texts. But according to him, it is not very possible to know the entire work. Because many people have old ones in their minds. Each person can truly know the part of his mind. When the artist says that there are some things, he is talking about things that can never be a certain thing. He states that in the work of art, the things that the writing evokes in our minds are never certain/clear/fully defined things.

Figure 9 Barbara Kruger, Untitled, (We don't need another hero), 1987. https://www.hollywoodreporter.com/lifestyle/style/barbara-kruger-takes-supreme-by-covering-new-york-city-pop-art-1057280/

Figure 10 Barbara Kruger, I shop Therefore I Am, 1987. Access: 12.11.2022, https://galleryred.com/artists/barbara-kruger

Barbara Kruger also shows her period, philosophy, social structure and gender perception. While doing this, newspapers and magazines use black and white images and text. She writes offensive slogans on black and white photographs. Graphic designer Barbara Kruger develops a powerful visual language from her work.

Among his most famous works are I Shop; therefore, I am (1987) (Figure 11) and We don't need another hero (1987) (Figure 10). Fueled by feminism, Kruger's work criticizes consumerism and desire. She displays her work on billboards, bus cards, posters, and in public parks, train station platforms, and other public spaces. And she does her work with the nature of the public sphere.Kruger grew up in a period when the 1968 generation and the feminist movement were intensely experienced and the freedom discourse was strongly expressed. The artist creates most of his works on black-and-white photographs in white red Futura Bold Oblique font. Kruger: It is the strong stance of the woman that she wants to express with a simpler, stable and strong typeface. It combines the typeface with the power image of the woman. Barbara Kruger, artist using the pronouns I' (me), 'you' (you), 'we' (we), 'they' (they) and 'your' (your); she refers to the cultural structure of power, identity and gender.

Figure 11 Lawrence Weiner, A Bit of Matter and Little Bit More, 1976, Intallation view, The Museum of Modern Art. Access:12.12.2022, https://www.moma.org/collection/works/147118,

Lawrence Weiner are the artists who brought a different perspective in the relationship between writing and art. The video installation in A Bit of Matter and a Little Bit More (Figure 12) is an investigation into the relationship between male/female, subject/object. In this way, the video shows us the process of creating images with the female male body, traction and nail, of our desires with sound, image and text. In the video, which includes questions in which the beauty of Baroque and Renaissance art and bodily pleasures are compared, the cultural phenomenon is examined as a concept. The artist refers to his book 100 Rocks on a Wall (Lund: Edition Sellem, Archive of Experimental and Marginal Art, 1976).

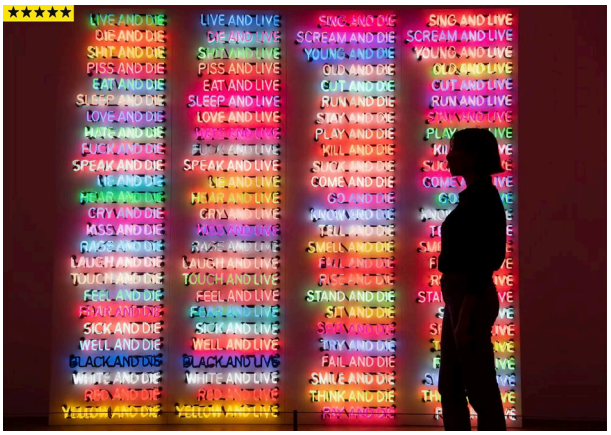

Figure 12 Bruce Nauman, 100 Live and Die" Tate Modern, Londra. Foto: Facundo Arrizabalaga/EPA. Access: 12.11.2022, https://www.theguardian.com/artanddesign/2020/oct/05/bruce-nauman-review-tate-modern

Bruce Nauman (b.1941) is one of the names that frequently includes writing in his works. Nauman showcases social, economic and political fields and themes masterfully manipulated by the media in bright neon using contradictory texts. In his works, which are among the examples of neon art, language is an important tool for

the artist in conveying the artistic message. Nauman's works are devoted to political conflicts and human tragedies.

In the artist's work titled “Live and Die” dated 1984, he showed the relationship of a concept or action with life or death as right-based columns with a typographic arrangement. For example, word groups such as “Feel and Live”, “Feel and Die”, “Eat and Live”, “Eat and Die” are lined up with a block to the right using neon lights, capital letters and different colors. These flashing colorful luminous works reflect the cynical and dark bond between life and death. The artist's neon words are not quickly perceived by the viewer, because time and space play a role in the perception of the viewer. Although these neon works remind the audience of the advertising and consumption face of cities, Nauman tries to present the views he defends to the public with his art and to influence them.

CONCLUSION

Writing: it is the expression of abstract and concrete thought with certain signs/symbols. Art is It effectively reveals the “uncertainty” in the society, and most importantly, it enables the content, namely the idea, to transform into an original, concrete form and design. Although the relationship between writing and art has been from the early ages, it has gained a conceptual dimension apart from the formal effect, especially with modern art. In this research, an overview is provided for the conceptual use of the use of writing in art. In this evaluation, instead of using linguistic, semantic, semiotic or structural analysis, the image formed in the mind as a result of visual perception of writing and the process of transforming the image into a concept will be analyzed through artists and works of art. Artists who use the text in the conceptual dimension directly in their artworks and whose writing is at the center of their artworks are preferred. In writing, work of art, image and art, things/objects get rid of their concrete expression form, that is, their primary meaning, and transform into images that are abstracted as ideas through the conceptual dimension. Especially in art after 1960, with postmodernism, different forms of using medium (ready-made object, art object, performance, nature object, dance, speech etc.) in art emerged. In this context, the use of writing in works of art; conceptual approach, representation of idea/image and transformation of writing into image are discussed. As a result, in conceptual writing research in art; While showing the conceptual change of visual expressions in different cultures, we see the ambiguity of words in the expression of things, the meaning and image formation of sentences and the mass effect of texts as visual images, that is, they turn into an effective scream.

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Title: "Sources Academic Art Literature in Turkey is Based on and Nourished"

Academic is defined as "related to academy, of scientific nature, writing; pursuit of writing" according to the Turkish Dictionary of the Turkish Language Institution. Scientific information is defined as objective, universal, knowledge that is compatible with the principles of reason and open to criticism, which is produced by means of scientific methods. Scientific knowledge, which is considered to feature certain attributes, including robustness, accuracy, reliability, and consistency, is organized within the framework of certain rules. Academic writing is based on scientific knowledge as organized and presented vis-à-vis certain variables, including language use and organization of the content pursuant to a formal construct, among others, built into reports/texts containing research studies. Aiming at to document scientific knowledge, academic writing is divided into types such as books, theses, articles, projects, according by their content. The purpose of academic writing is to provide information, as well as to gain or develop skills such as reasoning, comprehension, research, etc. for the person(s) involved in the process. The present study reviews the development process of academic literature in Arts beginning from the earliest examples of academic studies in the field of fine arts in Turkey. The study focuses on the24elationnship between the aforementioned studies, which date back to the establishment of Sanayi-I Nefise Mektebi (Fine Arts School), the first official art institution of Turkey, and the development process of the foregoing institution, and the effect of the political and socio-cultural parameters on the process on academic writing.

Assoc. Prof. Dr. Ali Ertuğrul KÜPELİ

Gazi University, Gazi Faculty of Education, Department of Fine Arts Education, Department of Painting Education,

Title: "Writing as a Plastic Element in Contemporary Turkish Painting Art"

Communication language, which is one of the main uses of writing, is as old as human history. Written language exists with meaning and content in a work of art, but when it is deprived of both, it positions itself in a purely plastic context. This research, which deals with the use of writing as a plastic element by abstracting from the meaning and content in the work of art, focuses on the use of writing as a plastic element in Contemporary Turkish Painting Art. After briefly mentioning the development of the use of writing in the work of art in the historical process, the use of writing in Contemporary Turkish Painting has become increasingly widespread in parallel with the abstract geometric trends that were popular throughout the world, especially in the 1940s and 1950s. In addition, in line with the rapidly globalizing world order after the 1960s, many different cultures came together, and artistic exchanges focused on the synthesis of West-East culture. On this axis, Contemporary Turkish Painting Art has reflected many motifs and symbols of the East into their works. When examining the works of artists who use writing as a plastic element within the scope of the research; It has been concluded that writing was first used as a plastic element in line with the returns of modern art, and later it turned into a cultural indicator with calligraphic reflections, and towards the present, it allocated a privileged space as meaning, content and aesthetic form.

Assoc. Prof. Dr. Aytaç ÖZMUTLU

Ordu University, Faculty of Fine Arts, Department of Graphic Design, Türkiye

Title: "Writing as a Design Element" Ordu University"

Undoubtedly, one of the most important means of expression we have as beings capable of thinking and communicating is writing. The main function of writing in its evolution from signs and symbols to today's alphabet systems has been to convey information. It was almost the end of the 19th century that writing, as a visual element, entered the agenda of the fields of art and design. Until that period, writing was seen only as a communication channel that fulfills the task of transmitting information. The diversification of printing techniques together with the developments in the industrial field has made the use of writing as a visual element as well as its basic function widespread. Some of the modern art and design movements have made the possibilities of using writing in an art or design product a part of both an experimental and planned process and have added it to their visual repertoire over time. Since the end of the 19th century, typefaces have become an important visual element of modern art and design movements, going beyond their function of transmitting information only printed on books. Writing has now evolved into a visual expression tool that has a story of its own and represents certain emotional or thought states by taking different forms. This research examines the use of writing as a design element in various art and design fields. The examination in question will undoubtedly serve to deepen the understanding of the possibilities of using writing as an art and design element. Various art and design fields such as painting, sculpture, graphic design, fashion design, industrial design and architecture were included in the scope of the research.

PANEL 3

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011

Date: **10.12. 2022**
Time: **13:00-15:00**
Name of Panel 3#: *Academic Writing in a Second Language: Challenges and Solutions*

Panel Moderator: **Prof. Dr. Hüsnü ENGİNARLAR,** Emeritus Professor, English Language Teaching, Department, Middle East Technical University, Türkiye
Panel Moderator Assistant: **Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL,** Department of Western Languages and Literatures, English Translation and Interpretation Department, Kırıkkale University, Türkiye

- **Assist. Prof. Dr. Tijen AKŞİT**

FAE Program Director, Bilkent University, Türkiye
Title: "Developing write's voice: From Opinion to Argumentation"

- **Prof. Dr. Hüsnü ENGİNARLAR**

Emeritus Professor, English Language Teaching, Department, Middle East Technical University, Türkiye.
Title: "My Experiences as a Student and Teacher of Writing"

- **Prof. Dr. Nuray ALAGÖZLÜ**

Head of Department, English Language Teaching, Department, Hacettepe University, Türkiye
Title: "Academic writing and Learner Corpora"

- **Prof. Dr. Sabri KOÇ**

Department of English Translation and Interpretation, Başkent University, Türkiye
Title: "To write or not to write: From curiosity to creativity "

Assist. Prof. Dr. Tijen AKŞİT

FAE Program Director, Bilkent University, Türkiye

Title: "Developing write's voice: From Opinion to Argumentation"

Writing at pre- university level is totally different from the writing required at the tertiary level "[S] tudents from high schools are likely to come to the tertiary level with a baggage of experiences, attitudes, and skills that are not properly suited to university work" (Afful as cited in Richards 2022, p.143). Therefore, when students start their university studies, they usually lack "the knowledge of more complex lexical, syntactic, and grammatical structures", which result in and their failure "to meet the demands of tertiary- level assignments. Hence, the remedial freshman composition classes" (Richards, 2022, p.198). EMI students' writing problems also stem from the fact that they are not well equipped and prepared in terms of analytical reading skills, advanced grammar and vocabulary, critical thinking skills and reflective skills. English language prep-programs of EMI universities in Türkiye have their institutional curriculum which is in almost all cases very packed to cover all these. Bilikozen (as cited in Richards, 2022) comments that EMI students' difficulties with the demands of reading and writing at the university level can influence their self-confidence leading to "an identity of deficiency and incompetence" compared to their former view of their ability at the pre- tertiary level. Although, 75% of students and 73% of content professors from 25 EMI universities in Türkiye think that lessons being taught in English in EMI settings has a positive impact on improving students' overall writing skills, both groups also acknowledge the fact that their reading and writing skills are still not at the ideal level to cope with the challenges of an EMI context (Aksit & Kahvecioglu, 2022).

A case of a foundation university in Ankara, Türkiye has its own approach to deal with the challenges concerned with its support program to students all through their undergraduate studies. Like many other universities functioning in the country, overall English proficiency levels of majority of the incoming students is not good enough to start studying their disciplines in an EMI environment therefore they spent from one academic semester to at most four semesters in the English language preparatory program to improve their level of English to the required level, which is B2 within the CEFR. By the time the students finish the preparatory program, they are expected to be able to produce well-supported opinion essays of around 350-500 words by evaluating and synthesizing information from different sources.

To help the student further develop their academic writing skill during their undergraduate studies, the support continues in the next four years as well. According to Nesi and Gardner's (2012) *13 Academic Genre Families* the students are supported with their *Essay*, *Proposal* and *Research Report* writing via multiple English language support courses offered during this time. The first step in this direction is that all the students, regardless of the academic disciplines they study, are expected to take two English and Composition courses in their freshman year. Those students who study certain disciplines take further writing based courses in their post freshman years as well, some of which focus on essays, while others on discipline specific research proposal and research report writing.

The first year English for general academic purposes course that all students across all disciplines take in their first semester in their freshman year is a 72-hour course that is offered over the 14 weeks-long academic semester. There are on average 20 to 22 students in each class. Instructors design their own courses following the principles of Content Based Instruction. They are provided with detailed course design guidelines, which specify the course goals, objectives, recommended task types for each, possible activities, assessed task specifications, and grading rubric for each. The instructors are flexible in the order of the goals and objectives focused in their course and they choose their own delivery methods. All the instructors are expected to have one-on-one tutorials with the students to give them detailed feedback on their written assignments. Moodle (as a Learning Management System) is used to create a platform to extend the face-to-face class time to further engage students with the course concerned. To provide a support mechanism to the instructors who are new to the program, they are offered a three semester long in house certification program on the principles and the practice of designing and delivering English for general academic purposes courses following content-based instruction approach.

By the end of this one semester freshman EAP course the students are expected to be able to write focused, coherent, thesis driven, argument-led academic essays for around 1000 to 1200 words. They need to conduct reasoned written arguments that are supported by valid and reliable evidence. To be able to do all that they also need to show that they are able to incorporate outside sources into their writing skillfully and accurately and distinguish between own and other's voice. All through the semester students have immense opportunities to analyze and evaluate course input materials to understand their purpose, identify arguments, distinguish facts from opinions, and make principled decisions as to how the main points and arguments in the analyzed texts can be incorporated into their writing. Students also learn a range of in-text and end-of text citation techniques to be used when reporting others' words/ideas. Using appropriate academic style and register is another area that students focus via various in and out class activities alone or along with their classmates and instructors. Finally, during the academic semester there are multiple occasions, when students practice how to analyze and evaluate their own and peers' performance according to set goals critically and objectively.

Student feedback and reflection on the outcomes of this course especially in terms of academic writing has always been positive (Aksit & Aksit, 2021). They usually mention how the high expectations of the course in terms of the demand it poses both in terms of academic reading and writing push the students for improvement. They also note that the topics of the courses are always interesting and quite controversial. One student says "finding the chance to talk and write about such topics may be a very rare and beneficial opportunity." One student's comments summarize may points vocalized frequently by the students taking this course: "The course improved my skills about writing essays and doing presentations. How to summarise ideas most important to other people to support my own ideas to create a new strong argument. I had a chance to learn how to express myself in difficult controversial issues and a chance to hear other people's point of view. Had a better understanding of planning things and figuring out which ideas will work for presenting, writing or speaking."

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Prof. Dr. Hüsnü ENGİNARLAR

Emeritus Professor, English Language Teaching, Department, Middle East Technical University, Türkiye.

Title: "My Experiences as a Student and Teacher of Writing"

Early 1960s, a student at a boarding high school, I'd written a letter to a relative asking for some help. I didn't get what I expected but received a response explicating how to write a personal letter to your elders. Right or wrong, this was my first lesson in composition. The truth of the matter was that although we had 'Composition' as a subject in the curriculum, we never had any explicit instruction or feedback on writing. All we did was to write one or two expository or argumentative essays each term for which we got grades towards the end of the term.

I wonder if things have changed much in the last 60 years. My experience as a teacher in L-2 writing has proved in the past that students come to the university without much instruction in writing in their native language.

For me, things were not very different in the English Department at Ankara University during mid-1960s. We had composition as a subject and had to take a final exam every June but had no formal instruction in writing. One major writing task was the so called 'graduation thesis', which was surprisingly to be written in Turkish.

When I started working as an instructor in 1970 in what is now called Department of Basic English at METU, the writing skill was not an important component in the intensive curriculum Actually, 1960s and 1970s witnessed the hegemony of audio-lingual method which gave priority to spoken language.

For more than a decade, we used an 18-volume textbook written at Robert College (later Boğaziçi University) called SEFT (Spoken English for Turks). Students were exposed to input in the phonemic alphabet during the whole first term. This left little time to introduce standard spelling and deal with reading and writing in the second term. All we did in writing was limited to sentence level writing, involving syntactic structures and answering comprehension questions set.

Late 1970s, a study conducted by the Director of the Preparatory School (later Department of Basic English) revealed rather high dismissal (around 15 %) and probation (around 35 %) rates in the freshman year at METU. It was quite obvious that deficiency in writing skills was one of the main causes for this academic underachievement

The background I have outlined so far has had two major effects on me in my later career. First, I was not going to be like writing (composition) teachers I had had in the past. I was determined to be a teacher who would give due feedback to his students. Secondly, I was going to do more academic work in writing and try to make use of such work in the practice of ELT.

I obtained my MA in ELT degree in 1982. My thesis study was: 'Identifying the Writing Needs of Students in Social Science-based Disciplines—Proposing a Writing Syllabus for METU ELPS '

When I was appointed as the Chairman of the Department of Basic English, I had the writing syllabus revised radically and introduced a book called Write Ideas by Longman. I had a writing section added to the final exam. Subsequent years showed an improvement in the academic success in the freshman year but an increase in failure in the prep program.

Later in my PhD dissertation, I chose to work on writing again. This time I was interested in the relationship between L- 1 and L-2 writing abilities and the effect of each on the other, getting monolingual and bilingual students to write essays on the same topic. I published extensively on writing and taught writing courses frequently in the undergraduate program in the FLE Department at METU. I always enjoyed teaching these courses as a challenge.

Writing is a very difficult skill to develop. One learns it only by writing and with dedicated writing teachers.

Prof. Dr. Nuray ALAGÖZLÜ

Head of Department, English Language Teaching, Department, Hacettepe University, Türkiye

Title: "Academic writing and Learner Corpora"

This panel aims to discuss possible uses of learner corpora for developing academic writing. Corpus research includes the use of corpus tools, i. e. the actual text collections and software packages for corpus access, and of corpus methods, i. e. the analytic techniques that are used when we work with corpus data (Römer, 2008). In classifying pedagogical corpus applications, i. e. the use of corpus tools and methods in a language teaching and language learning context, a useful distinction can be made between direct and indirect applications. 'Indirect use of corpora can help making decisions regarding the content of teaching. Therefore, in indirect applications, corpus research is used to improve pedagogical practice and contribute to syllabus design, materials development. When corpora are accessed 'directly' by learners and teachers in language classrooms, they "assist in the teaching process" (Fligelstone 1993, 98). As evident, direct applications are more teacher-learner focused and suggest learners be language detectives who get their hands on corpora to explore patterns of language in an autonomous way (Johns, 1986, 1994; Bernardini 2002, 165), which is known as "data-driven learning" or DDL (Johns 1986, 1994). DDL activities are not restricted to large general corpora but can also be based on the types of small and specialised corpora like learner corpora. Learner corpora is different from LSP and parallel or translation corpora in that they incorporate a collection of texts produced by learners themselves. The use of learner corpora for LAP (language for academic purposes) is a) awareness-raising as DDL activities with general corpora are also valid for DDL with learner corpora (concordancing, KWIC applications, genre specific language use) b) useful for error analysis as it allows learners and teachers to focus on incorrect language use and to compare what they write and authentic language.

Prof. Dr. Sabri KOÇ

Department of English Translation and Interpretation, Başkent University, Türkiye

Title: "To write or not to write: From curiosity to creativity "

There are many features of academic writing such as formal, structured, precise, evidenced, objective, critical, accurate, balanced, complex etc. Therefore, academic writing is a complicated and intricate matter in terms of teaching and learning. We need to consider and analyze all features of academic writing in depth in order to design a course curriculum including its syllabus in teaching it. In designing an academic writing course, we need to determine, first, student characteristics such as their previous knowledge about academic writing, their age, proficiency level in English, their needs and wants, learning styles, interests, motivation etc.; second, teacher's experience and adequacy in teaching academic writing and materials development; third, selecting and editing of materials for teaching academic writing; determining the format or the cycle of the writing lesson considering the stages of process-genre approach to writing including a constructive feedback mechanism; fourth, providing a multiple intelligences classroom environment where students feel motivated, curious, affection, confident etc. in a friendly atmosphere under a teacher designing meaningful tasks leading students to self-discovery by individual effort through enjoyable, memorable tasks and a fair group, peer, and/or self-assessment system and fifth, providing necessary precautions to prevent the students from negative influence of external factors affecting their performance. After understanding the students' characteristics and needs and training or educating or sensitizing them in essential concepts, now it is time to design a course on academic writing by following the principles of course design using contemporary learning theories such as constructivism. "Curiosity" is the magic word, the key which opens all the doors to learning as the British philosopher, Bertrand Russell, in his book On Education, says, "The mere foundation of learning is curiosity" ... "Teachers ought to stimulate the curiosity of students, even if it takes directions that lie outside the school curriculum." Then start your writing journey by telling them by telling them what kind of adventures they will confront along their writing journey walking with you and how they can survive through by making use of some survival strategies - facilities and opportunities provided by you and end their journey safe and sound, in an enjoyable and creative way.

PANEL 4

Zoom Meeting ID: 943 3178 0006
Zoom Passcode: 091011

Date: **10.12. 2022**
Time: **17:00-19:00**
Name of Panel 4#: *Writing Centers in the World as Sites of Innovation and Change*

Panel Moderator: **Assoc. Prof. Dr. Elif TOKDEMİR DEMİREL,** Kırıkkale University, Türkiye
Panel Moderator Assistant: **MA Candidate, Konstantina Tsoleridou, Johann Wolfgang Goethe University, Frankfurt, Germany**

- **Assoc. Prof. Dr. Amy Alice ZENGER**

Director, Writing Center and Writing in the Disciplines, American University of Beirut, Lebanon
Title: Connectivity, porosity, vulnerability: Imagining the writing center as a sponsor of innovation and change

- **Sona KHACHATRYAN**

Writing Consultant, Office of Student Affairs, American University of Armenia (AUA), Yerevan
Title: Writing Center's Role in the First-Year Students' Transition to University: The Case of American University of Armenia

Assoc. Prof. Dr. Amy Alice ZENGER

Director, Writing Center and Writing in the Disciplines, American University of Beirut, Lebanon

Title: Connectivity, porosity, vulnerability: Imagining the writing center as a sponsor of innovation and change

In this talk, I take up the ecological theory of design discussed by Nan Ellin, an urban planner, to reflect on how an open structure can allow a writing center to be flexible and innovative within the academic context and beyond. In Integral Urbanism, Ellin writes that ecological approaches to design "emphasize the importance of permeable membranes, system diversity, and the ability to be self-adjusting and always evolving." In relation to other established university programs, driven as they are by learning outcomes and anchored in carefully monitored curricula, writing centers can seem vulnerable and even marginal within the institution. My contention, however, is that the strengths of the writing center lie in its ability to embrace specifically "ecological" characteristics Ellin identifies, such as hybridity, porosity and connectivity. I will briefly trace the history of the writing center at the American University of Beirut, which has undergone many changes since its establishment in 2004. I will conclude with a discussion of our current ideas about how to take the writing center forward.

Sona KHACHATRYAN

Writing Consultant, Office of Student Affairs, American University of Armenia (AUA), Yerevan

Title: Writing Center's Role in the First-Year Students' Transition to University: The Case of American University of Armenia

Armenian students face a major transition when entering the American University of Armenia, an English-medium university. The transition challenges can be described as the lack of familiarity with the American university academic writing style and writing conventions, the huge discrepancy between the pedagogical approaches/styles of the university and secondary educational systems, cultural attitudes towards learning, and "native language writing heritage" divergent from English writing style. To help accommodate the needs of undergraduate students, in 2013 the university established the Writing Center, which is the only writing center in higher education in Armenia. This presentation will explore how the writing center supports the students in their transition period. The findings are mainly based on the data collected from the end-of-semester satisfaction surveys, student testimonies, and focus group interviews. In 2017, the center conducted research, aiming to identify the reasons behind most students' attendance to the center in their first year. The research involved focus group interviews with 23 students. The findings highlighted that the students' need to seek support is intertwined with their inexperience with the new system and that the center helps them to gain confidence in the writing process, learn the new writing style and conventions. This suggests that the writing center plays a significant role in addressing the needs of first-year students in regard with transition-related challenges.