

APPROACH TO CRITICAL THINKING
IN
THE TURKISH LANGUAGE AND LITERATURE CURRICULUM:
A CONTENT ANALYSIS

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A THESIS SUBMITTED
FOR
THE DEGREE OF MASTER OF ARTS
IN
CURRICULUM AND INSTRUCTION

İHSAN DOĞRAMACI BILKENT UNIVERSITY
ANKARA

OCTOBER 2021



Dedicated to my brother...

Approach to Critical Thinking
in
The Turkish Language and Literature Curriculum:
A Content Analysis

The Graduate School of Education
of
İhsan Doğramacı Bilkent University

by
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In Partial Fulfilment of the Requirements for the Degree of

Master of Arts

in
Curriculum and Instruction

Ankara

October 2021

İHSAN DOĞRAMACI BILKENT UNIVERSITY
GRADUATE SCHOOL OF EDUCATION

Approach to Critical Thinking in the Turkish Language and Literature Curriculum: A
Content Analysis

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September 2021

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ABSTRACT**APPROACH TO CRITICAL THINKING IN THE TURKISH LANGUAGE AND
LITERATURE CURRICULUM: A CONTENT ANALYSIS**

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M.A. in Curriculum and Instruction

Advisor: Asst. Prof. Dr. Necmi Akşit

October 2021

This study first intends to explore the philosophical stance of the Turkish Language and Literature curriculum, which was redesigned in 2018, to assess extent to which it is conducive to development of critical thinking skills. Then, it aims to analyse its approach to developing critical thinking skills. To these ends, the researcher primarily used the curriculum ideologies as conceptualised by Schiro (2013), and the notion of critical thinking as conceived by Davies and Barnett (2015) as lenses. The researcher used content analysis to answer the research questions, and based on analysis, the researcher first discusses the philosophical stance of the Turkish Language and Literature curriculum in relation to Schiro's four ideologies: *Scholar Academic*, *Social Efficiency*, *Learner Centered* and *Social Reconstruction*. Then, the researcher discusses the results in relation to three movements as put forward by Davies and Barnett (2015).

Keywords: Curriculum philosophy, critical thinking, Turkish Language and Literature

ÖZET

TÜRK DİLİ VE EDEBİYATI MÜFREDATINDA ELEŞTİREL DÜŞÜNCE YAKLAŞIMI: BİR İÇERİK ANALİZİ

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Eğitim Programları ve Öğretim Yüksek Lisans Programı

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Ekim 2021

Bu çalışma, ilk olarak 2018 yılında yeniden tasarlanan Türk Dili ve Edebiyatı öğretim programının felsefi boyutunu araştırmak ve eleştirel düşünme becerilerinin gelişimine ne ölçüde katkıda bulunduğunu değerlendirmeyi amaçlamaktadır. Ardından, eleştirel düşünme becerilerini geliştirmeye yönelik yaklaşımını analiz etmeyi hedefler. Bu amaçla araştırmacı, öncelikle Schiro (2013) tarafından kavramsallaştırılan müfredat ideolojilerini ve Davies ve Barnett (2015) tarafından ifade edilen eleştirel düşünme kavramını mercek olarak kullanmıştır. Araştırmacı, araştırma sorularını cevaplamak için içerik analizini kullanmıştır ve analize dayalı olarak, araştırmacı ilk önce Türk Dili ve Edebiyatı müfredatının felsefi boyutunu Schiro'nun dört ideolojisiyle ilişki içinde tartışır. Bu ideolojiler bilimsel akademik, sosyal verimlilik, öğrenen merkezli ve sosyal yeniden yapılanma ile ilgili müfredat teorilerine odaklanır. Ardından araştırmacı, Davies ve Barnett (2015) tarafından ortaya konan eleştirel kavramsallaştırmada üç yaklaşım ile ilgili sonuçları tartışır.

Anahtar kelimeler: Müfredat felsefesi, eleştirel düşünce, Türk Dili ve Edebiyatı

ACKNOWLEDGEMENTS

First, I would like to express my gratitude to my advisor, Asst. Prof. Dr. Necmi Akşit. It would not have been possible for this thesis to be completed without his patience, understanding, effort, wisdom, and guidance. As an advisor, he made great contributions to me academically and about knowing myself as well. I would also like to thank Prof. Dr. Nazan Tutaş and Assoc. Prof. Dr. Leyla Burcu Dünder for attending my thesis defense, for their guidance and valuable contributions.

I would also like to thank my amazing group of friends: Fundagül Arslan, Merve Özvatan, and Ezgi Sert for their love. They always believed in me, motivated me and bestowed their faith in me. Also, I am grateful to Azime Şahin, the sweetest colleague in the world, for her love and friendship.

I feel very lucky to have my dearest parents Ayşe Emir and İsmet Emir and my lovely brother Emin Güney Emir who supported me all the time and made many sacrifices for me in this long journey.

Finally, I would like to thank my dear Onur Kalınağaç for being there for me. He always stood by me like a superhero and provided his support. He made me realize my strengths by believing in me more than I do. I could not have done this without him.

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CHAPTER 1: INTRODUCTION

This chapter intends to introduce the focus of the study providing information about the background, purpose, research questions, and significance of the study.

Background

Rapid change in science and technology and changing needs of individuals and society affect the roles expected on the part of individuals, and some of these expectations include an individual who is capable of generating knowledge, who can think critically, and who has an entrepreneurial mindset. The curricula offered in educational contexts, therefore, should move from transmission to allowing room for individual differences (Ministry of Education [MoNE], 2018). The MoNE (2018) curriculum also intends to develop eight core competencies which include communication; mathematical, scientific, and technological competency; digital competency; learning to learn; interpersonal and intercultural competency; entrepreneurship; cultural awareness and expression.

Each curriculum includes general aims and references to these core competencies. The aims of the Turkish Language and Literature curriculum, for example, include understanding the importance of literature for individuals and society, appreciating the intricacies of Turkish language, changes, and movements in the history of Turkish literature, developing listening, reading, writing, and speaking strategies, and critical thinking and reading skills (MoNE, 2018). In 2005, the Turkish Language and Literature programs were delivered separately in the form of Language and Expression and Turkish Literature. Since then, it has been revised three times, in 2011, 2017, and 2018, and is currently implemented in the form of

Turkish Language and Literature.

When the program was delivered in the form of Turkish Literature in 2011, it placed specific emphasis on critical thinking, providing a list of fifty-six critical thinking skills (MoNE, 2011). The program kept its form in 2015 and continued to give prominence to critical thinking, explicitly stating thirteen critical thinking and reading-focused objectives. However, when the program was redesigned in 2017 and 2018, this time in the form of Turkish Language and Literature, it included continued but limited emphasis on critical thinking and critical literacy (MoNE, 2018).

Approaches to critical thinking may vary from context to context. Facione (1990) defines critical thinking as an action performed with a purpose and requiring the use of many skills and also argues that people with critical thinking skills should be free from prejudices, knowledgeable and determined individuals (Facione, 1990). Davies and Barnett (2015) use three main lenses to classify the approaches, regarding critical thinking as reflective thinking, as dispositions and as critical pedagogy. The first one, also known as the skills-based view, encompasses, for example, what is known as “lower-level thinking skills”, “higher-level thinking skills”, “complex thinking skills” and “thinking about thinking”. The second one classifies disposition as relating to self, to others and to world. The last one aims to develop “critical consciousness by raising awareness in relation to oppression and dominant power structures in society” (Davies & Barnett, 2015, p.12). The researcher intends to use major critical thinking movements highlighted by Davies and Barnett (2015) for exploring the state of critical thinking in the Turkish Language and Literature that is currently implemented.

While there are still ongoing debates about critical thinking, for example, in relation to whether it is culture-specific, or discipline-specific, or how it should be

taught, critical literacy is known as “an educational theory and pedagogical practice, ... [which focuses on] unequal power structures ...[and which] opposes the exclusion of the marginalised ‘other’” (Giselsson, 2020). Dominant discourses tend to reproduce the existing social, and cultural stratification in society, leading to “the propagation of a culture of conformity, and the passive absorption of knowledge (Giroux, 2011, p. 5). Although language is not neutral but rather “fateful in teaching us what kind of people to become and what kind of society to make, discourse is not destiny...” (Shor, 1999, pp.1-2). One way of addressing such matters is using what Graff (1992) calls “teach the conflicts”, utilizing existing “conflicts of all kinds, philosophical, epistemological, political, even ethical...within and between disciplines” (Buffington et al., 1997, p.1).

In her pursuit of how to teach literature, Showalter (2002) proposes Graff’s idea of teaching the conflicts while teaching literature (Showalter, 2002). Also, Sever (1998) states that teaching literature is quite important for teaching the culture of democracy, transferring it to future generations (Sever, 1998). There are several instructional models that could be used for teaching literature (Mandell, 1980), and depending on the educational philosophy or curriculum theory each would manifest itself in different ways from cultural heritage and reproduction to questioning cultural norms, or from demonstrating competency to growth at one’s own pace (Schiro, 2013).

When approach to reading is considered as “a process of text construction” while teaching literature, it is possible to develop performative literacy (Blau, 2003, p.21). Blau (2003) identifies three types of foundational literacies, namely three *textual Literacy*, *intertextual Literacy* and *performative Literacy*. The first requires explaining, summarizing and reasonably interpreting, and reflecting on, the literary

or non-literary texts without reference to any other prior knowledge or source. The next requires some prior knowledge or cultural background when analyzing or explaining so that the students can detect the references and real-life equivalents of symbols in the texts. The last necessitates requires “enabling knowledge”, and striving independently to explore and analyze texts without any prior knowledge or text analysis instructions and teacher guidance (Blau, 2003, p.19).

Any analysis or discussion in relation to the state of critical thinking in a curriculum necessitates reference to the philosophical bases of that curriculum. To this end, the researcher intends to use Schriro’s (2007, 2013) concept of curricular ideologies: the *Scholar Academic* ideology which focuses on enculturation and development of intellect in a discipline; the *Social Efficiency* ideology which places emphasis on competence to meet the needs of society; the *Learner Centered* ideology which gives prominence to individual growth; the *Social Reconstructionist* ideology directs attention to power structures in society.

Problem

The Turkish Literature program in 2011 put explicit emphasis on critical thinking, providing a list of fifty-six critical thinking skills to be focused on. The Turkish Literature program in 2015 also allocated references and sections to critical thinking, and it included 13 out of 96 objectives focusing on critical literacy in particular. The program was redesigned in 2017 and 2018, this time in the form of Turkish Language and Literature. However, it seems that the final version has included a continued but relatively limited emphasis on critical thinking and critical literacy.

Purpose

The purpose of this study is first to explore the philosophical stance of the Turkish Language and Literature curriculum, which was redesigned in 2018, to assess extent to which it is conducive to development of critical thinking skills, and then to analyse its approach to developing critical thinking skills. To these ends, the researcher primarily used the curriculum ideologies as conceptualised by Schrio (2013), and the notion of critical thinking as perceived by Davies and Barnett (2015) as lenses.

Research Questions

This study, therefore, intends to address the following research questions:

1. What curricular ideologies as conceptualised by Schiro (2013) does the recent Turkish Language and Literature curriculum foster? How do they provide platform for developing critical thinking skills?
2. How does the recent Turkish Language and Literature curriculum approach to developing critical thinking skills?

Significance

This study brings to the fore the current state of the Turkish Language and Literature Curriculum with reference to its philosophical stance after the changes made by the Board of Education in Turkey in 2018 (MoNE, 2018). It, therefore, highlights the philosophical stances of the Turkish Language and Literature curriculum for Anatolian High Schools.

This study also explores the critical thinking strands explicitly and implicitly embedded in the curriculum, by means of which it provides a wider platform for understanding the concept of critical thinking.

This study also gives some perspective in terms of examining and exploring

approach to teaching literature, and literacy, in the Turkish Language and Literature curriculum.

This research study can be used as a reference point by practitioners, curriculum developers, and policy makers because it examines the Turkish Language and Literature curriculum in the light of various theoretical frameworks: Bloom's Taxonomy: Cognitive Domain (1956), Critical Thinking Movements as conceptualized by Davies & Barnett (2015), Approaches to Teaching Literature, and Literacy (Blau, 2003; Mandell, 1980; Showalter, 2002) and Curriculum Theory as conceptualised by Schiro (2013).



CHAPTER 2: REVIEW OF RELATED LITERATURE

Introduction

This chapter introduces both the theoretical framework of this study, and relevant research studies conducted. It begins with Schiro's (2007) curricular ideologies, and then continued with approaches to teaching literature and Mandell's instructional model. Next, it explores the critical thinking movements as conceptualised by Davies and Barnett (2015). Finally, it finishes with the studies in relation to the Turkish Language and Literature curriculum.

Curricular Ideologies

Schiro (2013) categorises curricular ideologies as a guideline for the teachers to make them discover their understanding of educational approaches and each curricular ideology supports different targets for education and each of them has a historical and philosophical background (Schiro, 2013). Schiro is used to be an American high school and middle school teacher who tries to understand each schools' approaches to the curriculum (Schiro, 2013). He wraps all of the discussions and approaches about the purpose of the schooling and puts forward four categories representing types of educational philosophies called the *Scholar Academic*, *Social Efficiency*, *Learner-Centered* and *Social Reconstruction* (Schiro, 2013).

The Scholar Academic Ideology

According to scholar academics, the knowledge is cumulated and organized into academic disciplines within years and the main purpose of education is to teach this essential accumulation of knowledge for the students (Schiro, 2013). The knowledge organized into the academic disciplines should belong to the culture

where education is occurred, and learning academic disciplines is to learn their content, conceptual frameworks, and ways of thinking (Schiro, 2013). Within scholar academics, academic disciplines are considered as hierarchical associations that consist of the scholars who seek the truth, the teachers who circulate the truth and the students who are nominated with the learning the truth (Schiro, 2013). The students should have a deep understanding of the academic discipline so that they can be a participant of the discipline and the main purpose is to promote the students to the top of the hierarchy (Schiro, 2013). Thus, the transmission of the knowledge and the student's way of thinking empower the academic discipline (Schiro, 2013).

The Social Efficiency Ideology

Social efficiency ideology attaches importance to the needs of society while considering the main purpose of education (Schiro, 2013). The goal is to train young people by considering their skills, capabilities, or competencies and to raise them as constructive and functional members of the society and the workplaces (Schiro, 2013). According to supporters of social efficiency, the instruction should include practice so that the students can improve their skills and the learning objectives should be mostly behavioural (Schiro, 2013). Further, the first duty of the educators is to decide the needs of the society and the learning objectives must meet these needs and stimulate the students to respond to the needs (Schiro, 2013).

The Learner Centered Ideology

The advocates of learner centred ideology focus on basically the needs and interests of the individual and the students should be able to enjoy in their schools and the schools must be natural and safe for the children to grow up (Schiro, 2013). For this ideology, each student is educated in coherence with their personal interests, unique features, and social, emotional, and physical characteristics. Each learner has

different capabilities, and they should accomplish these capabilities (Schiro, 2013). Also, the aims of the students can affect the content of the curriculum as well. The students are seen as the main source while determining the content of the curriculum (Schiro, 2013). According to this ideology, learning is an action of the interaction between one's self and the environment. Therefore, the interaction process is assumed to be unique. Every student finds out their meaning as a result of this interaction (Schiro, 2013).

The Social Reconstruction Ideology

The followers of social reconstructionism are aware of social problems like gender, racial and economic inequalities, and injustice. The main purpose of education is to solve societal problems and change the society to a fairer place for all its members of it (Schiro, 2013). This ideology considers the society as diseased, and the supporters of the ideology believe that education can be a treatment for the sickness of the society (Schiro, 2013). Social reconstruction means developing a new vision and perception to change society and education is the most powerful way of creating the new vision (Schiro, 2013). Adherents of social reconstructionist ideology believe that all humans' life experiences are socially constructed and the knowledge and the truth that people internalize are certainly created by the culture and the society itself. It means that when the society has crisis the people also have crisis directly (Schiro, 2013).

Stanley (1992) defines the social reconstructionist ideology with the concept of change. Social reconstructionism mainly arises from the concept of social change. It is believed that school teachers who are the intellectuals about democratic values are agents of the social change (Stanley, 1992). In social reconstructionist approach, education undertakes the mission of changing social order in terms of social justice

and extension of democracy. Recently, social reconstructionism is related to critical pedagogy that supports inquiry learning and questioning of the norms (Stanley, 1992).

Approaches to Teaching Literature

The teaching of language and literature is a quite important component of Turkish education system. It is not just a lesson but it is a comprehensive intellectual process that educate children in order to generate a democratic, peaceful country (Sever, 1998). According to Sever (1998), majority of the social problems in Turkey come from the lack of culture, art, and democracy education. For a democratic and peaceful society, the education system should construct the curriculum and teaching strategies to raise socially sensitive individuals and thinkers. Language and literature classrooms are one of the most suitable to develop students' sense of freedom, humanism, love, justice and democracy (Sever, 1998). Since the literary texts present the reality of human nature and social structures, the students can internalize universal values by thinking on the literary texts. Also, reading literary texts is the best way of improving the first language and by this improvement the ability of deep critical thinking improves as well. It is also a type of art that activate aesthetic emotions and open the way for creating sensitivity. Therefore, teaching of language and literature has a unique power to raise sophisticated individuals to solve all social problems and transform the society to a more democratic atmosphere (Sever, 1998).

Instructional Models

Instructional models used in teaching literature is very much connected to the curricular philosophies introduced at the beginning of this chapter. Within the context of the scholar-academic ideology, for example, a traditional or heritage model would be appropriate (Mandell, 1980; Schiro, 2007), which mainly intends to

ensure accumulated knowledge of culture, including values and traditions, are transmitted. The approach to teaching literature within the context of the social efficiency ideology would necessitate a competency model, which would expect learners to master and demonstrate hierarchically organized skills to function effectively in the target society (Mandell, 1980; Schiro, 2007). Within the context of the learner-centred ideology, which is progressivist in nature, a process model, giving priority to growth more than texts or genres, would be appropriate (Mandell, 1980; Schiro, 2007). The reconstructionist ideology would necessitate a model which would necessitate the inclusion of critical lenses while teaching literature, which would include literacy criticism, critical literacy, and critical pedagogy (Schiro, 2013).

Myres (1996, as cited in Blau 2003) identifies “five conceptions of literacy”, which includes “analytic literacy” and “critical literacy or disciplined literacy”. The former “entailed a shift from oral reading to silent reading and from memorizing to comprehension and analysis, and the latter “requires students to become more active, responsible and responsive readers” who are expected to “select many of the texts, ...to produce their own interpretations, ... and ...to recognize, criticize and even resist the values and vision of the world...” (p.19). Blau (2003) highlights three types of literacy as foundational, namely “*textual literacy*, *intertextual literacy*, and *performative literacy*”, and consider the performative one as “... required for the exercise of anything like a critical or disciplined literacy” (pp.18-19).

Blau (2003) identifies “seven traits as constitutive of performative literacy” (p.19):

1. A capacity for sustained focused attention...
2. Willingness to suspend closure—to entertain problems rather than avoid

them.

3. Willingness to take risks—to offer interpretive hypotheses, to respond honestly, to challenge texts, to challenge normative readings.
4. Tolerance for failure—a willingness to re-read and re-read again.
5. Tolerance for ambiguity, paradox, and uncertainty.
6. Intellectual generosity and fallibility: willingness to change one's mind, to appreciate alternative visions, and to engage in methodological believing as well as doubting
7. A capacity to monitor and direct one's own reading process: metacognitive awareness. (pp. 19-21)

Performative literacy can be developed while teaching literature (Blau, 2013), and its building blocks are conducive to developing critical thinking skills.

Critical Thinking

Origin of the word “critical” is a Greek adjective *Kriticos*. “*Kriticos*” is the ability to argue and judge” (Luke, 2012, p.5). A critical thinker is a person who is curious and who asks questions about the world, examining any form of knowledge and perspective in the light of the evidence in a sceptical manner (Reichenbach, 2001). Critical thinkers do not only ask questions but also can analyse and express the solution clearly. Also, critical thinkers have generally open-minded personalities and are good at communicating with others (Duron et al., 2006). Furthermore, critical thinking is not a single and unidimensional skill and it is generally difficult to define critical thinking in one way, rather it has many different levels, movements and approaches behind (Davies & Barnett, 2015).

APA Delphi Research Project Report conceptualised critical thinking as follows (Facione, 1990):

We understand critical thinking to be purposeful, self-regulatory judgment which results in interpretation, analysis, evaluation and inference as well as explanation of the evidential conceptual, methodological, criteriological or contextual considerations upon which that judgment was based. Critical thinking is essential as a tool of inquiry. Critical thinking is a pervasive and self-rectifying, human phenomenon. The ideal critical thinker is habitually inquisitive, well-informed, honest in facing personal biases, prudent in making judgments, willing to consider, clear about issues, orderly in complex matters, diligent in seeking relevant information, reasonable in selection of criteria, focused in inquiry and persistent in seeking results which are as precise as the subject and circumstances of inquiry permit. (Facione, 1990, p.3)

Perspectives of Critical Thinking

Davies and Barnett (2015) argue that there are three inseparable perspectives about the real meaning, function, or role of critical thinking: philosophical perspective, educational perspective, and the socially active perspective. The philosophical perspective puts thought, logic, and the ability to produce/refute arguments at its centre. The educational one adopts critical thinking as a tool for the sociocultural development of the individual and to be beneficial to society as a citizen. The socially active perspective “is prompted by a concern to see society itself transformed and sees the inculcation of critical attitudes in students propadeutic to that end” (p. 6).

Critical Thinking Movements

Critical Thinking as Reflective Thinking

Davies and Barnett (2015) examined critical thinking in various dimensions

both historically and following different approaches and movements. They separated critical thinking into several dimensions and the first dimension is called cognitive elements of critical thinking. These cognitive elements are “argumentation, inference making, and reflective judgment” (Davies & Barnett, 2015, p.11). Especially, without skills in argumentation, problem solving, or decision-making mechanisms do not work properly. According to this movement, critical thinking should be taught from a philosophical perspective and it is about improving reflective judgment and argumentation skills (Davies & Barnett, 2015). They “use the framework by Wales and Nardi (1984) and borrowed by Halonen (1995)”, according to which “cognitive critical thinking skills are categorized into four levels: “*lower-level thinking skills*”, “*higher-level thinking skills*”, “*complex thinking skills*” and “*metacognitive skills*” (Halonen, 1995; Wales & Nardi, 1984, p.12). This is very much similar to the cognitive domain in Bloom’s taxonomy, which is composed of six levels, and which differentiates between lower (Recall, Understand, Apply) and higher order thinking skills (Analyze, Synthesize and Evaluate) (Bloom, 1956). The framework could be used for formulating objectives, structuring questions, and establishing tasks.

Critical Thinking as Dispositions

Critical thinking as dispositions can be described as having a kind of character trait, habit, lifestyle, and morality that always tends to be critical towards different situations and in different environments. Moreover, to have critical thinking disposition, individuals must first be mentally prepared. For example, the people who have critical thinking disposition “desire to be well-informed”, have “willingness to seek or be guided by reason”, “empathy” and “integrity” (Davies & Barnett, 2015, p.13). Facione (1990) defines critical dispositions and the personal traits of an ideal critical thinker (Facione, 1990). There are some dispositions that a critical thinker

should also have. According to Facione (1990), the person who has a strong critical thinking disposition is defined as follow:

The ideal critical thinker is habitually inquisitive, well informed, trustful of reason, open-minded, flexible, fair minded in evaluation, honest in facing personal biases, prudent in making judgments, willing to reconsider, clear about issues, orderly in complex matters, diligent in seeking relevant information, reasonable in the selection of criteria, focused in inquiry, and persistent in seeking results which are as precise as the subject and the circumstances of inquiry permit. (Facione 1990, p.3)

Facione (1990) claims that providing a good education that covers and aims to teach critical thinking helps to transform the society into a more democratic environment. In his research study, Facione (1990) examines critical thinking dispositions profoundly and says that these can make citizens more independent and support their habits for self-determination (Facione, 1990).

Davies and Barnett (2015) divide the concept of dispositions in four categories: “dispositions arising in relation the *self*, in relation to *others*, and in relation to the *world*” (p.13). *Self* includes “*tolerance of ambiguity*”, “*integrity*” and “*perseverance*”, *others* include “*open-mindedness*” and “*scepticism*”; *world* includes “*inquisitiveness*”, and *other* includes “*mindfulness*” (p. 13).

Critical Thinking as Critical Pedagogy

Critical pedagogy advances critical thinking beyond dispositions and skills as more stimulating and transformative approach. Followers of critical pedagogy argue that critical thinking should take place at the level of communities and “social institutions” beyond individual action and contribute to transforming power relations and social inequalities in the society (Davies & Barnett, 2015, p.19). In general,

critical pedagogy argues that people should “critique” the problems in society and the unjust reality that the oppressed people are exposed to due to power relations (Kaplan, 1991, as cited in Davies & Barnett, 2015). Paul Freire (1972), the primary advocate of critical pedagogy, argues that education should be transformed as an instrument that can liberate oppressed people by enabling them recognize and critique their situation and the system (Freire, 1972). Similarly, Giroux (2011) states that education should activate students’ awareness of freedom and raise them as individuals who resist authoritarian systems and take on a “constructive action” (Giroux, 2011).

For critical pedagogy, the purpose of education that puts critical thinking at the forefront is not only to give students a critical identity but also enable them to lead a radical change that society needs. According to critical pedagogy adherents, a critical thinker stands against the destructive ideology of capitalism and the purpose of education is not just to train the qualified workforce giant and powerful companies (Davies & Barnett, 2015).

Studies Focusing on the Turkish Language and Literature Curriculum

Turkish Language and Literature Curriculum

In parallel with the rapid change in the world and the developments in educational sciences, the Turkish Language and Literature curriculum has been renewed several times since 2005, when the Board of Education intended to include more constructivist means in K-12 curriculum in Turkey, and developed in accordance with the needs of the students and the society (Calp & Aslan, 2019).

Critical thinking is a skill that must be improved in order for students to catch up with the changing world and keep up with the changes (Kurudayıoğlu & Çelik, 2009). Kurudayıoğlu and Çelik (2009) analysed the evaluation of the Turkish

Language and Literature curriculum in terms of developing critical thinking skills. The Turkish Language and Literature course was started to be implemented as two separate courses in 2005, one to improve language skills and the other to awaken students' artistic perspectives by introducing the nature of literature. The new program especially emphasized learner centred education and critical thinking with multiple subskills like problem solving or creativity. There were several activities to activate critical thinking skills. These activities mostly aimed at analysing the text and identifying the literary elements; additionally, analysing introductory texts was also an important component (Kurudayıoğlu & Çelik, 2009).

Kurudayıoğlu and Çelik (2011) conducted a survey to explore how Turkish Language and Literature teachers from Çanakkale province, Turkey, evaluated the Turkish Literature Program in terms of critical thinking. The researchers were convinced that separating the language curriculum from the literature curriculum was the right decision for teaching critical thinking, and based on the data collected, the new program, which was focusing on teaching literature in particular, gave more importance to critical thinking.

After 2015, the Turkish Language and Literature course was started to be taught together again, and the curriculum was simplified in terms of both the number of objectives and the content. According to Cemiloğlu (2021), this was a quite positive change because Turkish Language and Literature course has a holistic structure. Cemiloğlu (2021) examined 2017 Turkish Language and Literature curriculum following 2015 edition. While the researcher found that 2017 curriculum included world literature in addition to Turkish Literature, and a skill-oriented approach, the objectives about Turkish grammar in particular were narrowed in terms of content (Cemiloğlu, 2021). Although the 2005 and 2015 curricula introduced an

innovative and skill oriented system, the materials were limited for achieving such goals as developing critical thinking skills, and there was too much information about the history of Turkish Literature in the curriculum; additionally, the course still required memorization in terms of gaining skills (Pilav, 2016). Also, when the 2011 and 2018 curricula were compared in terms of objectives and goals, it was revealed that the intensity of content in 2018 curriculum was reduced, and it aimed to improve fundamental language and intellectual skills (Calp & Aslan, 2019).

Erol and Demir (2017) examined the main problems encountered in Turkish Language and Literature course on the basis of 2015 curriculum and presented some common problems. The reading part in 2015 curriculum consisted of two separate skills. One of them was reading comprehension and the other one was critical reading. Also, oral communication was included (MoNE, 2015). The researchers argued that although the curriculum aimed to develop critical reading skills, the content of the texts included in the textbooks were not chosen to provide a critical discussion environment for the students. Moreover, the observations of the researchers showed that the extracts chosen for the textbooks did not include the social reality and social problems that students could critique. According to researchers, the curriculum contained too much historical information and this resulted in rote learning (Erol & Demir, 2017).

Critical Thinking

Tahaoğlu (2014) examined the learning objectives in the 2011 Turkish Language and Literature curriculum according to cognitive skills in Bloom's Taxonomy (1956). The objectives classified on the basis of grade levels and units were coded according to 6 levels stated by Bloom (1956) and cognitive levels of the objectives were identified in general (Bloom, 1956). According to results of this

thesis study, the distribution of objectives in terms of cognitive skills was irregular and higher-order thinking skills were found to be fewer than lower-order thinking skills (Tahaoğlu, 2014).

The research conducted by Aslan (2010) emphasized the importance of designing the process of learning within the context of teaching poetry and saw this as imperative in teaching critical thinking skills. To begin with, this process should include choosing texts that are appropriate to the developmental level of students, and that students can relate to. It should also include a set of questions conducive to, for example, engagement, evaluation, critique, inference making and creativity, to facilitate student understanding. The process should also be taken into consideration written response, which is the major constituent component of critical thinking. To facilitate this, to enable this one should also consider establishing contexts favouring real-life like task, for example, in the form of, for example, writing a letter to a character in the poem (Aslan, 2010).

Critical thinking is one of the skills that the 2018 Turkish Language and Literature curriculum aims to improve. Bozkırlı and Er (2018) examined the opinions of Turkish Language and Literature teachers working in different regions on the applicability of the goals of the 2018 Turkish Language and Literature curriculum. The researcher asked questions such as how much practices such as gaining reading habits, media literacy, oral communication studies could be achieved in classroom environment and what were the difficulties encountered. Among the questions there was also a section on how critical thinking as a learning goal could be developed in practice. In response to this, many teachers said they worked on improving students' critical thinking skills and did many kinds of activities, but a rote-learning based education and examination system made critical thinking practices in classrooms

difficult (Bozkırlı & Er, 2018).

Erkek and Batur (2019) conducted a research study to investigate to what extent Turkish Language and Literature curriculum and materials supported critical listening ability. Listening is a key component of oral communication part of the program, and it is also an important skill in this modern and technological era. It is extremely important for students to acquire critical listening skills in this period when technological developments are seen rapidly and activities such as watching, and listening are done a lot. Students should be able to question the accuracy and validity of what they listen to. In this research study, the textbooks, which were determined to be the most used materials in the lessons, were examined in terms of how they developed critical listening skills. According to results, the researchers observed that critical listening activities were only included in the oral communication sections at the end of the units. Moreover, these activities should be increased and developed in the Turkish Language and Literature textbooks (Erkek & Batur, 2019).

Teaching Literature

In Turkish Language and Literature courses, textbooks containing selected extracts from different periods of Turkish Literature and learning activities were used as main sources. Eskimen (2018) conducted a research study in which these textbooks for grades 9 to 12 were evaluated according to opinions of the Turkish Language and Literature teachers. It was found that the teacher's common views on the extracts included in the textbooks were far from being up to date and attracting students' interests. Also, it was suggested that the visuals and activities in the textbooks should be designed more diverse in terms of media literacy or multimodal texts (Eskimen, 2018).

Another research study about the content of lesson materials and curriculum was conducted by Çevirme and Ünveren (2019). Since literature classes were the best for knowing and thinking about other cultures, the researchers gathered students and teachers' opinions to see if the course content and the curriculum adequately reflected cultural diversity and improved the ability of cultural literacy. As a result, it was observed that students and teachers found the curriculum insufficient and limited in terms of introducing different cultures and making the students think about universal values and cultural differences. According to results, it was a common opinion that Turkish Language and Literature curriculum was designed to teach national values like religious morality and traditional culture more than other universal values (Çevirme & Ünveren, 2019).

In addition to studies in oral communication, Adıgüzel (2019) examined the curricula from the early Republican period to the present in terms of speaking education within the scope of oral communication. Accordingly, the researcher concluded that the importance of oral communication in the curriculum was increased as a result of the changes made in the 2005 and 2015 but the 2018 edition is the most advanced program in terms of oral communication (Adıgüzel, 2019).

CHAPTER 3: METHOD

Introduction

This chapter serves information about the research method used to conduct this research study and explains how data collected and analysed using Miles and Huberman's (1994) conception of categorising and coding, and Akşit's conception of using spreadsheets for analysing qualitative data (Akşit, 1998; Akşit, 1998, as cited in Yıldırım & Şimşek, 2018).

Research Design

This study employs qualitative content analysis to answer the research question. Qualitative research is mostly used in social sciences and the data collected through qualitative research area open to interpretation (Creswell, 2013).

Quantitative researchers usually base their work on the belief that facts and feelings can be separated, that the world is a single reality made up of facts that can be discovered. Qualitative researchers, on the other hand, assume that the world is made up of multiple realities, socially constructed by different individual views of the same situation. (Fraenkel & Wallen, 2008, p. 15)

As far as steps involved in conducting qualitative research are concerned, unlike the ones in quantitative research, there is greater flexibility allowing room for emerging steps, and process of meaning making, which necessitates an immersed rather than a detached researcher. Results are not expected to "transcend the immediate situation" (Fraenkel & Wallen, 2008, p. 15).

Content analysis is a research method used to analyse various forms of

communication including textual and visual, and it is widely applied in educational research (Fraenkel & Wallen, 2008). It is descriptive in nature, and it intends explore meaning, patterns, and themes, elucidating qualitative data (Weber, 1985). It includes coding to facilitate analysis. Content analysis serves the purpose of this study in that it allows the researcher to examine the Turkish Language and Literature Curriculum implemented in high school context in Turkey by quantifying qualitative data.

The official document which is provided by Turkey Ministry of Education and present the lesson objectives for secondary education is used as the qualitative data for the content analysis research study (MoNE, 2018). The research study conducts the analysis with selected frameworks and categorization like Bloom's Taxonomy of educational objectives. Each objective in the official document is examined and labelled according to Bloom's Taxonomy and selected approaches to literary texts (Kennedy, 2007). Therefore, the curricular approach in teaching literature is described based on the main focus of learning objectives and the contents of each unit according to the four grade levels, and interpreted in terms of critical thinking skills.

The Turkish Language and Literature Curriculum

This study qualitatively analyses the current high school Turkish Language and Literature curriculum, which was re-launched in 2018, and which is accessible online through the website of Education Board (MoNE, 2018). This is a sixty-four-page document which consists of the following sections: an overview of the philosophy, aims, values of the education programs prepared by the Board, how to implement the Turkish Language and Literature Curriculum, and the structure of the curriculum including contents, objectives, and tasks in the form of units from grade 9

to 12.

The current formal Turkish Language and Literature Curriculum has been revised several times, revamping the content driven version in 2005 with the intention of turning it into a constructivist one but separating the Literature component from the Language one and developing two different curricula. In 2011, they were re-examined, and the Turkish Literature curriculum included fifty-six explicitly stated skills for developing critical thinking. In 2015, both curricula were recombined, and the Turkish Language and Literature curriculum was redesigned in 2017-2018 introducing both a genre-based and skills-based approach, the details of which will be presented in Chapter 4.

Methods of Data Collection and Analysis

Data collection and analysis procedures first intended to provide background information in relation to the following:

- Structure of the Turkish Language and Literature Curriculum
- Units in terms of Literary and non-Literary Focus
- Distribution of Hours across the Curriculum

Next, the researcher quantified the learning objectives in each section of the curriculum, and then analysed them using Bloom's Taxonomy (Bloom, 1956); this process included using Miles and Huberman's (1994) conception of categorising and coding, and Akşit's conception of using spreadsheets for analysing qualitative data (Akşit, 1998; Akşit, 1988, as cited in Şimşek & Yıldırım, 2018) as shown in Figure 1. This mainly consisted of the following codes and categories to analyse and quantify textually communicated data:

- Start list of codes: the structure of the curriculum used to prepare one
- 1st level coding: Bloom's Taxonomy (1956) was used to specify the

cognitive levels

- 2nd level coding: Bloom's Taxonomy (1956) was used to categorize learning objectives

Figure 1

Sample Spreadsheet for Coding and Categorising Cognitive Levels

A	B	C	D	E	F
No	Start List of Codes (Skill/Genre)	1st Level Coding (Cognitive Levels)	2nd Level Coding (Action Verbs)	Objectives	Explanations
1.1	Reading: Poetry	Comprehension	Identify	Identifies the meaning of vocabulary items given in the text.	Öğrencilerin bilmediği kelime ve kelime gruplarının anlamını metindeki bağlamından hareketle tahmin etmesi ve tahminini kaynaklardan yararlanarak arsic etmesi sağlanır.
1.2	Reading: Poetry	Analysis	Identify	Identifies the theme of the poem.	Tematik bütünlüğü olmayan şiirlerde (genellikle gazel, koşma vb.) birden çok temanın bir arada bulunabileceği göz önünde tutulmalıdır. Bu durum aynı zamanda türün/dönemin/anlayışın bir özelliğini gösterebilir.
1.3	Reading: Poetry	Analysis	Identify	Identifies the features/elements that provide harmony in poetry.	a. Şiirde ahenk unsurları (ölçü, kafiye, redif, nakarat; ses, kelime ve kelime grubu tekrarı, ses akışı vb.) üzerinde durulur. b. Hece ölçüsünde hece sayısı eşitliğinin, aruz ölçüsünde hecelerin açık-kapalı (uzun-kısa) oluşunun esas alındığı üzerinde durulur. Ancak aruz kalıplarına ve şiirde aruz ölçüsünü buldurmaya yönelik çalışmalara yer verilmez. c. Şiirin ahenk ve şekil özelliklerinin -varsa- içerikle ilişkisi üzerinde durulur. Bazı şiirlerde ölçü ve kafiye seçimi, kelimelerin düzenlenişi, dizelerin uzunluğu-kısalığı vb. aracılığıyla içeriğin görsel olarak şiirin şekline yansıtıldığı ve/veya ahenk özelliklerinin içerikle bağlantılı olduğu belirtilir.

Then, the researcher continued to code and categorize to further explore learning objectives for identifying approach to teaching literature. This process also included preparing a spreadsheet program to code and categorize data using also Miles and Huberman's conception (1994) as shown in Figure 2, which mainly consisted of the following codes and categories to analyse and quantify textually communicated data (Miles & Huberman, 1994):

- Start list of codes, for which the structure of the curriculum used
- 1st level coding: Mainly literary elements and techniques

Figure 2*Sample Spreadsheet for Coding and Categorising Approach to Literary Text*

A	B	C	D	E
No	Start List of Codes (Skill/Genre)	1st Level Coding (Literary Elements/Techniques)	2nd Level Coding (Action Verbs)	Objectives
1.1	Reading: Poetry	Vocabulary	Identify	Identifies the meaning of vocabulary items given in the text.
1.2	Reading: Poetry	Literary element: Thematic analysis	Identify	Identifies the theme of the poem.
1.3	Reading: Poetry	Poetic devices: Literary techniques: Technical analysis: Sound &	Identify	Identifies the features/elements that provide harmony in poetry.

Following this, the researcher collated the content to be covered at each grade level in relation to each literary or non-literary genre. Based on information provided in the curriculum, the researchers demonstrated, and analysed, the number of texts and genres that are to be implemented within the framework of curricular ideologies (Figure 3).

Figure 3*Sample Table for Examining Contents**Poetry: Contents in Relation to Reading a Poem*

Grade 9 5 weeks (25 hours)	Grade 10 6 weeks (30 hours)	Grade 11 6 weeks (30 hours)	Grade 12 8 weeks (40 hours)
1. Cumhuriyet Dönemi'nden hece ölçüsüyle yazılan iki şiir örneği 2. Cumhuriyet Dönemi'nden aruz ölçüsüyle yazılan bir şiir örneği 3. Cumhuriyet Dönemi'nden serbest tarzda yazılmış iki şiir örneği	1. İslamiyet'in kabulünden önceki Türk şiirinden bir koşuk, bir sagu örneği 2. Geçiş dönemi (11-12. Yüzyıl) Türk edebiyatından kısa metin örnekleri 3. Halk edebiyatından bir ilahi ve bir nefes örneği 4. Halk edebiyatından üç mânî (düz, kesik ve	1. Tanzimat Dönemi'nden iki şiir örneği 2. Servetifnûn Dönemi'nden iki şiir örneği 3. Saf Şiir anlayışından iki şiir örneği 4. Millî Edebiyat Dönemi'nden iki şiir örneği 5. Cumhuriyet'in ilk	1. Cumhuriyet Dönemi saf şiir anlayışından üç şiir örneği 2. Cumhuriyet Dönemi'nden (1923-1960) toplumcu eğilimleri yansıtan iki şiir örneği 3. Millî Edebiyat anlayışını yansıtan iki şiir örneği 4. Garip akımından iki şiir örneği 5. İkinci Yeni'den iki şiir örneği 6. Dinî değerleri, geleneğe duyarlılığı ve metafizik anlayışı öne çıkaran modern sairlerden iki şiir örneği

Afterwards, the researcher aggregated the tasks and activities for developing writing and oral communication skills. Based on information provided in the curriculum, the researchers demonstrated, and analysed, the number, and range of literary and non-literary outcomes (tasks and activities) expected at each grade level with reference to approaches to speaking and writing (Figure 4 and Figure 5).

Figure 4

Sample Table for Examining Literary Writing Outcomes

Poetry: Writing

Grade	Task Type	Writing
9	Writing a part of and/or completing a poem	Bir şiire benzeterek dize, beyit, dörtlük, bent yazma veya şiiri devam ettirme gibi çalışmalar yaptırılır.
10	Writing a type of poem Exhibiting what is produced	- Öğrencilerin okuma bölümünde edinilen bilgilerden yararlanarak mâni ve koşma yazmaları sağlanır. - Öğrencilerin yazdığı şiirler sınıfta değerlendirilir, çeşitli araç ve yöntemlerle (sınıf panosu, okul panosu, dergi, gazete, sosyal medya vb.) sergilenir.
11	Writing a modelled poem	Öğrencilerin inceledikleri şiirlerden birinin özelliklerine uygun şiir yazmaları sağlanır.

Figure 5

Sample Table for Examining Literary Oral Communication Outcomes

Poetry: Oral Communication

Grade	Task Type	Oral Communication
9	Reciting a poem Using online educational platforms: "EBA"	- Öğrencilerin ezberledikleri şiirlerden oluşan bir dinleti hazırlamaları sağlanır. - Dinleti hazırlama sürecinde öğrencilerin EBA'daki içerikten yararlanmaları sağlanır.
10	Collecting and reflecting on various types of poems used in folk or diwan literature Reading the poems collected Preparing a poetry recitation including traditional poems Analysing the poetic devices and sharing thoughts	- Öğrencilerin bir grubundan, aile büyüklerinden veya başka kişilerden "mâni" derlemeleri ve bunları konularına göre tasnif ederek sınıfta okumaları istenir. - Öğrencilerin bir grubundan halk şiiri nazım biçimlerinden (koşma, semai, varsağı, destan, türkü, mâni, ilahi, nefes vb.) oluşan bir şiir dinletisi hazırlamaları ve sunmaları istenir. - Öğrencilerin bir grubundan divan şiiri nazım biçimlerinden (gazel, kaside, şarkı, rubai, terakibent vb.) oluşan bir şiir dinletisi hazırlamaları ve sunmaları istenir. - Öğrencilerin yapılan sunumlardan sonra dinledikleri şiirlerin ahenk unsurları, ses akışları ve hissettirdikleri ile ilgili çıkarımlarda bulunmaları sağlanır.

CHAPTER 4: RESULTS

Introduction

This chapter first introduces the general structure of the Turkish Language and Literature curriculum including main sections and lesson hours and continues with the analysis of the literary and non-literary segments of the curriculum in relation to objectives and cognitive levels, and approach to development of language and literature skills.

Structure of the Turkish Language and Literature Curriculum

The secondary Turkish Language and Literature curriculum is both genre and skills based, and it is composed of literary and non-literary parts (Table 1).

Table 1

Structure of the Turkish Language and Literature Curriculum

Genres and Language Skills

READING

Poetry

Literary narrative texts

Drama

Non-literary informative (didactic) texts

WRITING

ORAL COMMUNICATION

Speaking

Listening

The literary part consists of *Poetry, Literary Narrative Texts, Drama and the non-literary part consists of non-literary informative (didactic) texts* including

Humour, Memoir, Speech, Article, Biography, Letter, News, Critique, Diary/Blog, Travel Writing, and Interview: Reading, Writing, and Oral Communication (speaking and listening).

There are four grade levels in the curriculum, and at each grade level there are nine units except grade 12 (Table 2). Each grade level starting with an introductory unit, which is made of the following sections: *Reading, Writing* and *Oral Communication*, and additionally a *Grammar* section. Each unit focuses on both literary and non-literary genres for a period of time. There are fifty weeks allocated for literary genres, which is about 250 hours in Anatolian High School context, and there are twenty-two weeks (110 hrs) allotted for focusing on non-literary genres.

Table 2

Order of the Units: Literary and Non-Literary Distribution

Unit	Grade 9	Grade 10	Grade 11	Grade 12
1	Introduction (2 weeks)	Introduction (3 weeks)	Introduction (2 weeks)	Introduction (2 weeks)
2	Story (5 weeks)	Story (6 weeks)	Story (5 weeks)	Story (6 weeks)
3	Poetry (5 weeks)	Poetry (6 weeks)	Poetry (6 weeks)	Poetry (8 weeks)
4	Fairy tale/Fable (5 weeks)	Epic/Legend (5 weeks)	Article (2 weeks)	Novel (8 weeks)
5	Novel (5 weeks)	Novel (6 weeks)	Humour (2 weeks)	Drama (4 weeks)
6	Drama (5 weeks)	Drama (4 weeks)	Novel (6 weeks)	Essay (2 weeks)
7	Biography/ Autobiography (3 weeks)	Memoir (2 weeks)	Drama (5 weeks)	Speech/Address (2 weeks)
8	Letter/E-mail (3 weeks)	News (2 weeks)	Critique (2 weeks)	-
9	Diary/Blog (2 weeks)	Travel Writing (2 weeks)	Interview (2 weeks)	-

Table 3 gives more detailed information about each unit in terms of hours.

Table 3*Lesson Hours and Percentages per Genre*

Grade	9			10			11			12		
Unit	Genre	Hours	%	Genre	Hours	%	Genre	Hours	%	Genre	Hours	%
1	Intro	10	5,7	Intro	15	8,3	Intro	10	6,3	Intro	10	6,3
2	Story	25	14,3	Story	30	16,7	Story	25	15,6	Story	30	18,8
3	Poetry	25	14,3	Poetry	30	16,7	Poetry	30	18,8	Poetry	40	25,0
4	Fairy Tale/ Fable	25	14,3	Epic/ Legend	25	13,9	Article	10	6,3	Novel	40	25,0
5	Novel	25	14,3	Novel	30	16,7	Humour	10	6,3	Drama	20	12,5
6	Drama	25	14,3	Drama	20	11,1	Novel	30	18,8	Essay	10	6,3
7	Biography/ Autobiography	15	8,6	Memoir	10	5,6	Drama	25	15,6	Speech/Address	10	6,3
8	Letter/ E-mail	15	8,6	News	10	5,6	Critique	10	6,3			
9	Dairy/Blog	10	5,7	Travel Writing	10	5,6	Interview	10	6,3			
Total		175			180			160			160	

Approximately 74% of the curriculum concentrates on exploitation of literary genres and developing the four skills.

- Story: 16.3%
- Fairy-tale/Fable/Epic/Legend: 7.4 %
- Poetry: 18.5%
- Novel: 18%
- Drama: 13%

As regards non-literary texts, about 20% of the curriculum revolves around developing language skills while exposing students to assorted number of texts from news to speeches.

It is also noted that each unit contains a section indicating number of texts to be included, and activities and task for developing writing and oral communication.

Overall Learning Objectives

The Turkish Language and Literature (TLL) curriculum (Table 4) includes 95 learning objectives to be covered. There are 58 objectives in the *Reading* section, 12 in the *Writing* section, and 25 in the *Oral Communication* section. The learning objectives in relation to each literary genre, and non-literary informative (didactic) texts, are the same across grade levels.

Table 4

Learning Objectives at a Glance

Sections	Number of learning objectives
READING	
Poetry	13
Literary narrative texts	16
Drama	14
Non-literary informative (didactic) texts	15
WRITING	12
ORAL COMMUNICATION	
Speaking	17
Listening	8
TOTAL	95

When the learning objectives in the *Reading* section are analysed in more detail in cognitive terms based on Bloom's Taxonomy (Table 5), it is observed that four-fifth of the objectives in the in the *Reading* (Table 5) section fall into the higher-order thinking skills, concentrating around *Analysis*.

Table 5

Reading Section

Sections	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Poetry	1	1	1	6	-	4
Literary Narrative Texts	1	1	1	10	2	1

Table 5 (cont'd)*Reading Section*

Sections	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Drama	1	1	1	8	2	1
Non-Literary Informative (didactic) Texts	1	1	1	9	1	2

As for the *Writing and Oral Communication* (Table 6) sections, one can discern a wider distribution of the objectives mainly centred around *Application*.

Table 6*Writing and Oral Communication Sections*

Sections	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Writing	-	-	7	1	2	2
Speaking	-	1	13	1	2	-
Listening	-	3	2	1	-	2

However, there are relatively fewer objectives, one-third of all objectives that could be categorized as higher-order thinking skills.

Overall, although the curriculum allows considerable room for activating critical thinking skills in the form of higher order thinking skills, it could consider further room for thinking about thinking: metacognition and self-regulation.

Poetry

Contents: Reading a Poem

One of the units focuses on *poetry* in general, and various types of poetry from different literary periods before and after the declaration of the Turkish Republic (Table 7).

Table 7

Poetry: Contents in Relation to Reading a Poem

Grade 9 5 weeks (25 hours)	Grade 10 6 weeks (30 hours)	Grade 11 6 weeks (30 hours)	Grade 12 8 weeks (40 hours)
“1. Cumhuriyet Dönemi’nden hece ölçüsüyle yazılan iki şiir örneği 2. Cumhuriyet Dönemi’nden aruz ölçüsüyle yazılan bir şiir örneği 3. Cumhuriyet Dönemi’nden serbest tarzda yazılmış iki şiir örneği -Nazım birimi, nazım biçimi, nazım türü, söyleyici, durak, ölçü, kafiye, redif, mahlas, tapşırma kavramları kısaca açıklanır. -Manzume ve şiir ayrımı, örnek metinlerden hareketle açıklanır. -Kazanım çerçevesinde söz sanatları kısaca açıklanır. -Şiir türünün dünya edebiyatından bir örneğine yer verilir ve bu örneğin incelenen metinlerle karşılaştırılması sağlanır.” (MoNE, 2018, p. 31)	“1. İslamiyet’in kabulünden önceki Türk şiirinden bir koşuk, bir sagu örneği 2. Geçiş dönemi (11-12. Yüzyıl) Türk edebiyatından kısa metin örnekleri 3. Halk edebiyatından bir ilahi ve bir nefes örneği 4. Halk edebiyatından üç mâni (düz, kesik ve yedekli mâni) ve bir türkü örneği 5. Halk şiirinden bir koşma örneği 6. Divan şiirinden iki gazel örneği 7. Divan şiirinden bir kaside örneği 8. Divan şiirinden bir şarkı örneği Halk edebiyatından ilahi örneği Yunus Emre’nin şiirlerinden seçilir.” (MoNE, 2018, p. 40)	“1. Tanzimat Dönemi’nden iki şiir örneği 2. Servetifünun Dönemi’nden iki şiir örneği 3. Saf Şiir anlayışından iki şiir örneği 4. Millî Edebiyat Dönemi’nden iki şiir örneği 5. Cumhuriyet’in ilk döneminden hece ölçüsüyle yazılmış bir şiir örneği 6. Türk dünyası edebiyatından iki şiir örneği -Servetifünun Dönemi şiirleri incelenirken -Fecriati’den tema ve dil kullanımı bağlamında kısaca bahsedilir. -Millî Edebiyat Dönemi’nin bağımsız isimlerinden Mehmet Âkif Ersoy’un bir şiiri değerlendirilir, “manzum hikâye” kavramı açıklanır. -Türk dünyasından alınacak şiirler Bahtiyar Vahapzade ve Şehriyar gibi şairlerden seçilir” (MoNE, 2018, p. 49)	“1. Cumhuriyet Dönemi saf şiir anlayışından üç şiir örneği 2. Cumhuriyet Dönemi’nden (1923-1960) toplumcu eğilimleri yansıtan iki şiir örneği 3. Millî Edebiyat anlayışını yansıtan iki şiir örneği 4. Garip akımından iki şiir örneği 5. İkinci Yeni’den iki şiir örneği 6. Dinî değerleri, geleneğe duyarlılığı ve metafizik anlayışı öne çıkaran modern şairlerden iki şiir örneği 7. 1960 sonrası toplumcu eğilimleri yansıtan bir şiir örneği 8. 1980 sonrası Türk şiirinden iki örnek 9. Cumhuriyet sonrası halk şiirinden iki şiir örneği -Saf şiir örnekleri Necip Fazıl Kısakürek, Ziya Osman Saba, Ahmet Hamdi Tanpınar, Ahmet Muhip Dıranas, Cahit Sıtkı Tarancı, Asaf Halet Çelebi, Behçet Necatigil, Fazıl Hüsni Dağlarca, Sedat Umran gibi şairlerden seçilir. -Cumhuriyet sonrası (1923-1960) toplumcu şiir örneği Nazım Hikmet, Atilla İlhan gibi şairlerden seçilir. -Millî Edebiyat anlayışını yansıtan şiirler Arif Nihat Asya, Orhan Şaik Gökyay, Niyazi Yıldırım Gençosmanoğlu, Bekir Sıtkı Erdoğan gibi şairlerden seçilir. -Dinî değerleri, geleneğe duyarlılığı ve metafizik anlayışı öne çıkaran şiirler Sezai Karakoç, Cahit Zarifoğlu, Erdem Bayazıt gibi şairlerden seçilir. -1960 sonrası toplumcu eğilimleri yansıtan şiirler İsmet Özel, Süreyya Berfe gibi şairlerden seçilir. -Halk şiiri örnekleri (Aşık Veysel, Ali İzzet Özkan, Davut Sulari, Abdurrahim Karakoç, Aşık Daimi, Sefil Selimi, Şeref Taşhova, Murat Çobanoğlu, Feymani gibi) 20. Yüzyılın önde gelen halk şairlerinden seçilir. Şiirler incelenirken gerekirse dünya edebiyatından ilgili şiir örneklerine yer verilir.” (MoNE, 2018, p. 58)

The curriculum recommends a number of texts and sub-genres related to a literary period are covered at each grade level. At grade level 9, a total of six poems representing three different patterns of rhyme and meter are recommended to be selected. At grade level 9, the aim of the poetry unit is to introduce the nature of poetry. At this grade level, students comprehend the emergence of poetry, general characteristics of the genre and how a poem should be read. In addition, it is aimed to recognize and distinguish different shapes and forms of poetry. It is important to note that a poem from the world literature is included in the unit.

At grade level 10, in general, the content of the unit focuses on how Turkish poetry changed both in form and content before and with the transition of Turks to Islam. In addition, the old poetry genres that developed in the Anatolian geography after Islam are introduced and the relationship of these poems with the historical process, both in content and form, is mentioned. It is especially important to read and make sense of the poems produced by poets who lived in the Ottoman state.

At grade level 11, the curriculum focuses on the poems that were influenced by the wars and in the last years of the Ottoman Empire and the first years of the new Republic. While the poems under the influence of the Turkish nationalist movement are given a lot of attention, the western influence in Turkish poetry at the end of the 19th century is also emphasized. The content of the unit focuses on the relationship between historical events and literature by mentioning the important poets and literary societies that left their mark on these periods.

The grade 12 curriculum is quite intense in terms of both lesson hours (40 hours) and content. Post-republic literary groups and poets are taught at this grade level and there are many poets and works to be covered. The grade 12 curriculum ends with two examples of poetry after 1980 and the topics do not reach today's

literature. Another notable point is that analysing poem from the world literature is included in this unit but if only it is necessary.

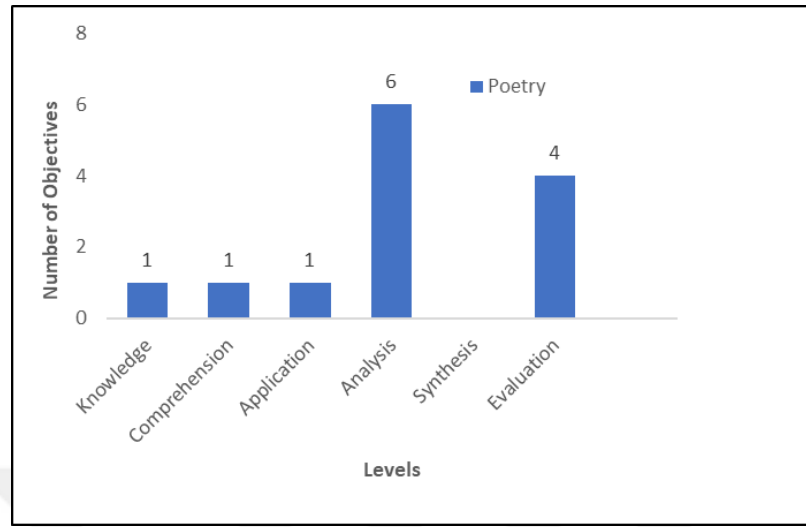
At all grade levels of the national high school Turkish Language and Literature Curriculum, poetry is one of the essential genres taught in relation to literary periods in Turkish Literature, considering historical, political, and cultural events with literary progress. The students discover a multitude of poems from many different poets and literary periods (MoNE, 2018). It is important to note that a specific set of poems is not prescribed but the criteria, including the number of texts, to be selected in relation to each period, are given in detail.

From a curricular ideological standpoint, there are at least three points to make at this stage. The first one concerns the Scholar Academic ideology in that there is tendency towards exposing students to the accumulated knowledge and inducting them into the academic discipline but there is no emphasis on thinking like or acting like a scholar. The second one concerns the Learner-Centered ideology in that it does not dictate or recommend any specific literary pieces; rather, it specifies the number of texts to be selected from varied literary periods in the discipline, allowing the parties concerned to make a choice; still, it does not explicitly state whether textbook writers, departments, teachers or students will choose the literary texts. Finally, the last one concerns the *Social Efficiency* ideology in that the literary texts to be selected are expected to serve the needs and the norms of the society.

Reading

Learning Objectives

The *poetry* section includes thirteen objectives, centring around *Analysis* as salient cognitive level (Figure 6).

Figure 6*Poetry: Cognitive Levels*

There are 13 objectives in total and this group of objectives is the same at every grade level. The content, and the tasks and activities, change at each grade level, but the objectives stay the same. There is one learning objective in the cognitive levels of *Knowledge* and *Comprehension* and *Application*. There is no objective stated at the *Synthesis* level but all other levels in the cognitive domain are included: there are 4 objectives at the *Evaluation* level, 6 at the *Analysis* level.

When each cognitive level is analysed in more detail, specific cognitive demands expected on the part of students become more visible as given in Table 8.

Table 8*Poetry: Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanations
1.1	Comprehension	Identify	Identifies the meaning of vocabulary items given in the text.	“Öğrencilerin bilmediği kelime ve kelime gruplarının anlamını metindeki bağlamından hareketle tahmin etmesi ve tahminini kaynaklardan yararlanarak kontrol etmesi sağlanır.” (MoNE, 2018, p.19).
1.2	Analysis	Identify	Identifies the theme of the poem.	“Tematik bütünlüğü olmayan şiirlerde (genellikle gazel, koşma vb.) birden çok temanın bir arada bulunabileceği göz önünde tutulmalıdır. Bu durum aynı zamanda türün/dönemin/anlayışın bir özelliğini gösterebilir” (MoNE, 2018, p.19).

Table 8 (cont'd)*Poetry: Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanations
1.3	Analysis	Identify	Identifies the features/elements that provide harmony in poetry.	“a. Şiirde ahenk unsurları (ölçü, kafiye, redif, nakarat; ses, kelime ve kelime grubu tekrarı, ses akışı vb.) üzerinde durulur. b. Hece ölçüsünde hece sayısı eşitliğinin, aruz ölçüsünde hecelerin açık-kapalı (uzun-kısa) oluşunun esas alındığı üzerinde durulur. Ancak aruz kalıplarına ve şiirde aruz ölçüsünü buldurmaya yönelik çalışmalara yer verilmez. c. Şiirin ahenk ve şekil özelliklerinin - varsa- içerikle ilişkisi üzerinde durulur. Bazı şiirlerde ölçü ve kafiye seçimi, kelimelerin düzenlenişi, dizelerin uzunluğu-kısalığı vb. aracılığıyla içeriğin görsel olarak şiirin şekline yansıtıldığı ve/veya ahenk özelliklerinin içerikle bağlantılı olduğu belirtilir” (MoNE, 2018, p.19).
1.4	Analysis	Identify	Identify the verse form and verse type/structure of the poem.	“a. Şiirin nazım biçimi belirlenirken nazım birimi, kafiye düzeni, ölçü gibi şekil özelliklerinin; nazım türü belirlenirken içeriğin (konu, tema vb.) esas alındığı vurgulanır. b. Divan, halk ve dünya şiirinden gelen biçim ve türler ile şaire özgü yenilikler, buluşlar ve - varsabunların geleneksel biçim ve türlerle ilişkisi ele alınır. c. Metne/döneme göre konu bakımından lirik, epik, pastoral, satirik, didaktik şiir türlerine değinilir” (MoNE, 2018, p.19).
1.5	Evaluation	Relate	Identifies the imagery, motifs, and literary techniques and evaluates their contribution to the meaning.	“a. 9. Sınıfta şiirde öne çıkan, dikkat çeken ve/veya yaygın olarak bilinen edebî sanatlar (teşbih, istiare, mecazımürsel, teşhis ve intak, tenasüp, tezat, telmih, hüsnüalil, tecahülîarif, kinaye, tevriye, tariz, irsalimesel, mübalağa) ele alınır. b. Şiirdeki bütün edebî sanatların tespiti yoluna gidilmez. c. 10, 11 ve 12. Sınıflarda şiirde öne çıkan edebî sanatları buldurmaya yönelik çalışma yapılması sağlanır” (MoNE, 2018, p.19).
1.6	Analysis	Identify	Identifies the relationship between the speaker and the person/being addressed in the poem.	“a. Şiirde konuşanın şair değil şiirde konuşan kurgusal kişilik/varlık olduğu, söyleyicinin şiirin içeriğine ve aksettirdiği ruh durumuna göre karakter ve “ses” kazandığı, bu durumun şiiri okuma tonuna/tarzına, şiirin anlamına etkide bulunduğu ve okuma faaliyetinde okuyucunun bu söyleyiciyle özdeşleştiği vurgulanır. b. Söyleyicinin genel okuyucuya, bir kişi, grup veya varlığa seslenme durumuna göre muhatabı belirlenir” (MoNE, 2018, p.20).

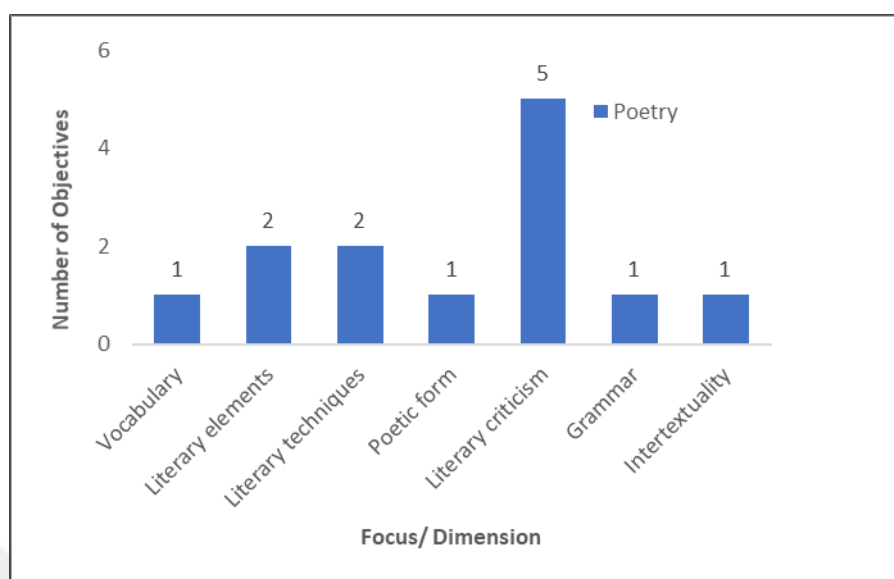
Table 8 (cont'd)*Poetry: Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanations
1.7	Analysis	Relate	Identifies national, spiritual, and universal values and social, political, historical, and mythological elements in poetry.	“a. Şiirde şiirin yazıldığı dönemin gerçekliğini yansıtan unsurlara ve/veya şiirin dönemin gerçekliğiyle ilişkisine değinilir. b. Bazı metinlerde ise içeriğin/ göstergelerin genel anlamda doğal, toplumsal veya bireysel gerçeklikle ilişkisi üzerinde durulur. c. Bu hususlar değerler eğitimi çerçevesinde ele alınır” (MoNE, 2018, p.20).
1.8	Evaluation	Assess & Estimate	Evaluates the reflections of literary, artistic, and intellectual movements/understandings in poetry.	a. Bu kazanım 10, 11 ve 12. Sınıf düzeylerinde ele alınacaktır. b. Şiirin, bağlı olduğu edebî dönem, akım, gelenek, topluluk vb. Açısından değerlendirilmesi ve/veya şiirde görülen edebî, felsefî, estetik anlayışı; diğer metinler veya yazarlarla bağlantılarının/ etkileşimlerinin belirlenmesi sağlanır. c. Şiirin aynı, benzer veya farklı anlayıştaki şiirlerle karşılaştırılması sağlanır” (MoNE, 2018, p.20).
1.9	Analysis	Interpret	Interprets the poem.	“Şiirdeki açık ve örtük iletileri; şiirle ilgili tespitlerini, eleştirilerini, güncellemelerini ve beğenisini metne dayanarak/ gerekçelendirerek kazanımlar çerçevesinde ifade etmesi sağlanır” (MoNE, 2018, p.20).
1.10	Evaluation	Relate	Evaluates the relationship between the poet and the poetry.	“a. Bu kazanım ele alınırken şiirin, şairin hayatı ve görüşleriyle ilişkisi üzerinde durulur. b. Şiirin şairin ünlü eserlerinden biri olması, şairin tanınmasına katkısı, şiirin edebiyat ve/veya toplum hayatındaki akisleri vb. Hususlar üzerinde durulur (Örnekler: Necip Fazıl’ın “Kaldırımlar Şairi”, “İstiklâl Marşı”nın millî 38ars, Mehmet Âkif’in ise bu vesileyle “millî şair” olarak anılması; Vesilet’ün Necat’ın mevlit türünün sembol eseri olup halk arasında bir geleneğe vesile olması). Bu hususların metne ve şaire göre farklılık göstereceği belirtilir” (MoNE, 2018, p.20).
1.11	Knowledge	List	Lists other important authors and works of the genre/form and period/movement.	“Türün/biçimin ve dönemin/akımın diğer önemli yazar ve eserleri 10, 11 ve 12. Sınıf düzeylerinde ele alınacaktır” (MoNE, 2018, p.20).
1.12	Application	Practice	Makes grammar studies based on the text.	
1.13	Evaluation	Compare	Makes comparisons between texts.	

In the level of *Knowledge*, the students are expected to list some authors and literary works from different periods of Turkish Literature. As for the level of *Comprehension*, however, surprisingly just focuses on *understanding vocabulary included in the text*. This objective aims to teach some vocabulary and improve students in the point of copiousness. Therefore, no other learning objectives focus on, for example, various levels of understanding from *skimming* to *reading for detailed information*. At the level of *Application*, teaching Turkish grammar is in the centre. Each unit explicitly focuses on a set of grammar points. For example, the grammar activities at the grade level of 9 unit where the focus is on poetry include identifying adjectives, and their functions, and punctuation marks. As for *Analysis*, it is worth noting that while four of the learning objectives are at the level of identification, there is only one objective at the level of interpretation. The *Analysis* part includes *recognizing literary elements* and *literary periods*. As for *Evaluation*, the level generally highlights comparison and finding relations.

Approach to Literary Texts

When each objective is analysed, one can easily recognize the approach to the literary texts in general, and the range of literary elements and techniques in particular. The Figure 7 demonstrates the allocation of objectives with regard to teaching literature. The objectives seem to mainly ensure accumulation of knowledge of culture, including values and traditions, while allowing room for making comparisons with world literature. There are about 5 objectives related to literary criticism, all others necessitate use of various literary elements and techniques.

Figure 7*Poetry: Approach to Literary Texts at a Glance*

The analysis of these objectives as shown in

Table 9 provides more detailed information about the approach to teaching literature.

Table 9*Poetry: Approach to Literary Texts in Detail*

Focus/ Dimension	Objectives
Vocabulary	Identifies the meaning of vocabulary items given in the text
Literary element: Thematic analysis	Identifies the theme of the poem.
Poetic devices: Literary techniques: Technical analysis: Sound & rhythm	Identifies the features/elements that provide harmony in poetry.
Poetic form: Technical analysis: structural	Identify the verse form and verse type/structure of the poem
Poetic devices-Imagery: Literary techniques	Identifies the imagery, motifs, and literary techniques and evaluates their contribution to the meaning
Literary elements: Point of view	Identifies the relationship between the speaker and the person/being addressed in the poem.
Criticism: New Historicism	Identifies national, spiritual, and universal values and social, political, historical, and mythological elements in poetry.

Table 9 (cont'd)*Poetry: Approach to Literary Texts in Detail*

Focus/Dimension	Objectives
Criticism: New Historicism	Evaluates the reflections of literary, artistic, and intellectual movements/understandings in poetry.
Criticism: Reader Response	Interprets the poem
Criticism: New Historicism	Evaluates the relationship between the poet and the poetry.
Criticism: New Historicism	Lists other important authors and works of the genre/form and period/movement.
Grammar	Makes grammar studies based on the text.
Intertextuality	Makes comparisons between texts

There are two objectives in the category of *Literary elements* which aim to teach the common elements in literary texts such as *theme* and *point of view*. There are two objectives that take *Literary techniques* as the centre like *sound & rhythm* and *imagery*. There is one objective that focuses on *poetic form*, and it is included in technical analysis. There are five objectives in *Literary criticism*, and they are mainly concerned with *New Historicism* approach which concentrate on the cultural, historical background of literary products. *Grammar* part is a common focus for every genre and there is one objective in that area. There is one objective that emphasize *Intertextuality*, and it mainly aims at comparing different poems.

Writing and Oral Communication***Writing: Poetry***

Reading is not the only language skill that the curriculum intends to develop. Each unit explicitly includes sections that focus on speaking and writing as productive skills, and as platform for using language in context.

Table 10 introduces the task types in relation to developing writing skills included in the unit focusing on poetry. The students are expected to write or

complete a poem, and they are expected to create a poem modelling one. The task types also include sharing and exhibiting the poems produced as part of teaching learning process.

Table 10

Poetry: Writing

Grade	Outcomes/ Task Type	Writing
9	Writing a part of and/or completing a poem	“Bir şiire benzeterek dize, beyit, dörtlük, bent yazma veya şiiri devam ettirme gibi çalışmalar yaptırılır” (MoNE, 2018, p.32).
10	Writing a type of poem Exhibiting what is produced	“Öğrencilerin okuma bölümünde edinilen bilgilerden yararlanarak mâni ve koşma yazmaları sağlanır. - Öğrencilerin yazdığı şiirler sınıfta değerlendirilir, çeşitli araç ve yöntemlerle (sınıf panosu, okul panosu, dergi, gazete, sosyal medya vb.) sergilenir” (MoNE, 2018, p.41).
11	Writing a modelled poem	“Öğrencilerin inceledikleri şiirlerden birinin özelliklerine uygun şiir yazmaları sağlanır” (MoNE, 2018, p.50).
12	Writing a modelled poem Evaluating the poem. Exhibiting what is produced	“Öğrencilerden inceledikleri şiirlerden birinin tarzını örnek alarak şiir yazmaları istenir. - Öğrencilerin yazdığı şiirler sınıfta değerlendirilir. - Öğrencilerin yazdığı şiirler çeşitli araç ve yöntemlerle (sınıf panosu, okul panosu, dergi, gazete, sosyal medya...) sergilenir” (MoNE, 2018, p.59).

Students are expected to perform within the context of poetry. For example, they are expected to be involved in collecting poems concerning schools of poetry. They are also expected to get prepared for, and recite, poetry. In this section, there are tasks that intend to activate mostly creativity skills of the students.

While it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to write, and produce texts, in the target genre, it is important to spotlight two points initially. One of them is about total number of tasks and outcomes, and the other one is about their order and level of challenge. As for the former, although a total of 125 hours allocated for the poetry section as shown in

Table 3, there is one, or two, tasks and outcomes per grade level. As for the latter, the tasks and outcomes at earlier grades tend to be relatively more creative and demanding than the ones at the other grades. For example, the tasks and outcomes at grade 10 require students to write a type of poem, and arrange an exhibition, whereas the ones at grade 11 expect students to write a modelled poem only.

When the outcomes and tasks are analysed from a curricular ideological standpoint, it is noted that students are expected to consider audience, purpose, and context but only at two grade levels, grades 10 and 12. This is in line with the Learner-Centred Ideology in that those tasks and outcomes aim to enhance meaningful interactions with peers, audience and social environment through, for example, arranging exhibitions, but as for others this is not the case. Still, they are all uniformly implemented without any room for manoeuvre, which is corresponding to the *Social Efficiency* Ideology.

Oral Communication: Poetry

In terms of poetry unit, oral communication studies are as important as writing studies. In this section, there are various oral communication exercises that aim to support students' cooperation and creativity skills. Oral communication studies according to grade levels are shown in Table 11.

Table 11

Poetry: Oral Communication

Grade	Task Type	Oral Communication
9	Reciting a poem Using online educational platforms: "EBA"	• "Öğrencilerin ezberledikleri şiirlerden oluşan bir dinleti hazırlamaları sağlanır. • Dinleti hazırlama sürecinde öğrencilerin EBA'daki içerikten yararlanmaları sağlanır" (MoNE, 2018, p.32).

Table 11 (cont'd)*Poetry: Oral Communication*

Grade	Task Type	Oral Communication
10	Collecting and reflecting on various types of poems used in folk or diwan literature Reading the poems collected Preparing a poetry recitation including traditional poems Analysing the poetic devices and sharing thoughts	• “Öğrencilerin bir grubundan, aile büyüklerinden veya başka kişilerden "mâni" derlemeleri ve bunları konularına göre tasnif ederek sınıfta okumaları istenir. • Öğrencilerin bir grubundan halk şiiri nazım biçimlerinden (koşma, semai, varsağı, destan, türkü, mâni, ilahi, nefes vb.) oluşan bir şiir dinletisi hazırlamaları ve sunmaları istenir. • Öğrencilerin bir grubundan divan şiiri nazım biçimlerinden (gazel, kaside, şarkı, rubai, terakibent vb.) oluşan bir şiir dinletisi hazırlamaları ve sunmaları istenir. • Öğrencilerin yapılan sunumlardan sonra dinledikleri şiirlerin ahenk unsurları, ses akışları ve hissettirdikleri ile ilgili çıkarımlarda bulunmaları sağlanır” (MoNE, 2018, p.41).
11	Making a short speech in relation to a school of poetry that they feel close to	• “Kendilerine yakın buldukları şiir anlayışı ile ilgili kısa bir konuşma yapmaları sağlanır” (MoNE, 2018, p.50).
12	Reciting a poem from in the Republican period	• “Öğrencilerden Cumhuriyet Dönemi Türk şiirinden ve Türk dünyasına ait şiirlerden oluşan bir şiir dinletisi hazırlamaları ve sunmaları istenir” (MoNE, 2018, p.59).

Although the section in the curriculum which demonstrates the learning objectives in relation to poetry does not include explicit reference to developing writing and oral speaking skills, the unit focusing on poetry provides direct reference to these skills in the form of task types. Oral communication tasks and outcomes include activities such as preparing a poetry recital where students can benefit from different disciplines. Thus, students enrich their perspectives on the Turkish Language and Literature course by establishing connections between the literature course and other branches of art.

While it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to speak, and perform, in the target genre, it is important to spotlight two points initially. One of them is about total number of tasks

and outcomes, and the other one is about their order and level of challenge. As for the former, although a total of 125 hours allocated for the poetry section as shown in Table 3, there is only one such task and outcome at three grade levels. As for the latter, the tasks, and outcomes at grades 10 and 11 in particular tend to be relatively more challenging than the ones at the other grades. For example, the tasks and outcomes at grade 9,10, and 12 requires students to organise a poetry recitation event including several other tasks before and after.

When the outcomes and tasks are analysed from a curricular ideological standpoint, it is noted that students are expected to consider audience, purpose, and context but only at grade 10. This is in line with the Learner-Centred Ideology in that those tasks and outcomes aim to develop purposeful and meaningful interactions with peers, audience and social environment through, for example, arranging a poetry recitation event, but as for others this is not the case. Still, they are all uniformly implemented without allowing any room for alternative tasks and outcomes, which corresponds to principle of the *Social Efficiency* Ideology.

Literary Narrative Texts

Contents: Reading a Story

Story is one of the literary narrative texts which is a common unit for all grade levels. The curriculum covers several types of stories from different literary periods before and after the declaration of the Turkish Republic: stories from the period of Oghuz Turks, the period until the beginning of the Turkish Republic, the early Republican period, and the period after 1960 (Table 12).

Table 12*Contents in Relation to Reading a Story*

Grade 9 5 weeks (25 hours)	Grade 10 6 weeks (30 hours)	Grade 11 6 weeks (30 hours)	Grade 12 6 weeks (30 hours)
“1. Cumhuriyet Dönemi’nden bir olay hikâyesi örneği 2. Cumhuriyet Dönemi’nden bir durum hikâyesi örneği -Hikâyenin tanımı ve unsurları (kişiler, olay örgüsü, mekân, zaman, çatışma, karşılaşma, konu, tema, anlatıcı ve bakış açısı) hakkında incelenen metinlerle ilişki kurularak bilgi verilir. -Olay hikâyesi (Maupassant tarzı) ve durum hikâyesinin (Çehov tarzı) farkları incelenen metinlerden hareketle gösterilir. -Öğrencilerin incelenen metinleri Maupassant ve Çehov tarzlarından seçilmiş birer hikâye ile karşılaştırmaları sağlanır” (MoNE, 2018, p.31).	“1. Dede Korkut hikâyelerinden bir örnek 2. İki halk hikâyesi örneği 3. Bir mesnevi örneği 4. Tanzimat Dönemi’nden bir hikâye örneği 5. Milli Edebiyat Dönemi’nden bir hikâye örneği -Hikâye türünün dünya edebiyatından bir örneğine yer verilir ve bu hikâyenin incelenen metinlerle karşılaştırılması sağlanır. -Halk hikâyeleri, destan tipi ve aşk temalı olmak üzere iki farklı tarzdan seçilir. Hz. Ali Cenknemeleri’ne yer verilir. -Mesnevi örnekleri Yusuf u Züleyha ve Ashab-ı Kehf gibi eserlerden seçilir” (MoNE, 2018, p.40).	“1. Cumhuriyet Dönemi’nde (1923-1940) yazılmış iki hikâye örneği 2. Cumhuriyet Dönemi’nde (1940-1960) yazılmış üç hikâye örneği -1923-1940 döneminden seçilecek metinlerin biri olay hikâyesi, bir diğeri de durum hikâyesi olmalıdır. -1940-1960 döneminden alınan metinler farklı eğilimleri temsil eden (bireyin iç dünyasını esas alan, toplumcu gerçekçi, millî-dini duyarlılıkları yansıtan, modernist) hikâyelerden seçilir” (MoNE, 2018, p.49).	“1.1960 sonrası dönemden dört hikâye örneği 2.Küçük (minimal) hikâye örnekleri” (MoNE, 2018, p.58).

The unit focusing on *story* aims to introduce the general characteristics of the story genre to the students at grade 9. In this unit, the characteristics of the main story genres are mentioned and examples from leading authors are studied. At grade 9, the characteristics of the two main story types, Anton Chekhov style and Guy de Maupassant style, are explained rather than the historical development of the story genre in Turkish Literature and it is aimed that the students distinguish and compare these styles when they read a story.

At grade 10, the place and historical development of the short story genre in Turkish Literature is emphasised. As in the genre of poetry, the development of the genre of story is covered extensively from the pre-Islamic period to the Republican period. The unit focusing on story at the grade 11 includes examples from 1940s to 1960s. At grade 12, the number of texts to be studied is considerably reduced and recent examples of the genre is not covered. Also, the three examples are chosen

from 1960s. Also, even if the lesson hours in grades 10,11 and 12 are the same, at grade 12, the students are responsible to read and analyse minimum number of texts. The highest number of texts to be read and examine are in grade 10. In addition, except for the grade 9 and 10, the world literature is not intended.

From a curricular ideological standpoint, there are at least three points to make at this stage. The first one concerns the Scholar Academic ideology in that just like at grade 9, there is a tendency towards both enculturing into the target culture's accumulated knowledge and inducting them into the academic discipline but there is no emphasis on thinking like or acting like a scholar. The second one concerns the Learner-Centered ideology in that it does not dictate or recommend any specific literary pieces except *Dede Korkut* and *Yusuf u Zuleyha*; rather, it specifies the number of texts to be selected from varied literary periods in the discipline, allowing the parties concerned to make a choice; still, it does not explicitly state whether textbook writers, departments, teachers, or students will choose the literary texts. Finally, the last one concerns the *Social Efficiency* ideology in that the literary texts to be selected are expected to serve the needs and the norms of the society.

The last but not the least point to attend is that when compared to poetry, students are exposed to a lot more, varied, and longer texts, i.e., stories, in a relatively similar amount of time allocated, i.e., 110 hours, which would obviously result in more challenge but limited room for text exploitation.

Contents: Reading a Novel

Novel is one of the most extensively studied genres in the literary narrative texts group. The aim of this unit is to introduce novels from different periods of Turkish Literature, and to show students the stages from the emergence of the novel in Turkish Literature to the present. The contents of the units for each grade level can

be seen in (Table 13). In addition, the place of the novel in world literature is also included in this unit (MoNE, 2018).

Table 13

Contents in Relation to Reading a Novel

Grade 9 5 weeks (25 hours)	Grade 10 6 weeks (30 hours)	Grade 11 6 weeks (30 hours)	Grade 12 8 weeks (40 hours)
“1. Cumhuriyet Dönemi Türk edebiyatından iki roman örneği - Roman ve roman türleri hakkında genel bilgi verilir. -Romanın hikâyeden ayrılan yönleri üzerinde durulur. - Dünya edebiyatından bir roman örneğine yer verilir ve bu örneğin incelenen metinlerle karşılaştırılması sağlanır” (MoNE, 2018, p.34).	“1. Dünya edebiyatından bir roman örneği 2. Tanzimat Dönemi Türk edebiyatından bir roman örneği 3. Servetifünun Dönemi’nden bir roman örneği 4. Millî Edebiyat Dönemi’nden bir roman örneği -Dünya edebiyatından alınan metin, roman türünün 19. yüzyıldaki klasik örneklerinden seçilir” (MoNE, 2018, p.43).	“1. Cumhuriyet Dönemi’nden 1923-1950 arası iki roman örneği 2. 1950-1980 arası dönemden iki roman örneği 3. Dünya edebiyatından bir roman örneği - Dünya edebiyatı roman örneği 20. yüzyıldan seçilmelidir” (MoNE, 2018, p.53).	“1. Cumhuriyet Dönemi Türk edebiyatından (1923-1950 arası) bir roman örneği 2. Cumhuriyet Dönemi Türk edebiyatından (1950-1980 arası) iki roman örneği 3. 1980 sonrası Türk edebiyatından bir roman örneği 4. Türk dünyası edebiyatından bir roman örneği 5. Dünya edebiyatından bir roman örneği - Romanlar farklı anlayış ve akımlardan seçilmelidir. - Dünya edebiyatına ait roman örneği 20. yüzyıldan seçilmelidir” (MoNE, 2018, p.60).

In the novel unit, as in the ones on *story*, the focus is examining examples from novels written in different historical periods of Turkish Literature. At grade 9, students are expected to learn the general characteristics of the novel as a genre, and to read, comprehend, and to analyse and compare examples from both Turkish literature and world literature. At grade 10, the emergence of the novel in Turkish literature in the 19th century and its changes until the Republican period are discussed. In addition, it is aimed that students examine a sample novel from the world’s classics.

At grades 11 and 12, sample Turkish novels from the Republican period and a world literature novel from the modern period are studied. While grade 10 students examine the first novels written in Turkish Literature, grade 11 and 12 students

analyse the examples from novels written in the recent times. At grade 12, the *novel* unit is completed with one example from the post-1980 period. Understanding literature in relation to historical events is given priority.

Like the *poetry* and *story* units, the content requires to show examples from different periods. However, it is not certain that the term “example” refers to the whole novel or some extracts from the novel. In poetry and story units, it is more feasible to work on the whole text in a limited period like 6 weeks. On the other hand, it is obvious that 6 or 8 week is not enough for students to read all examples given and study these novels meeting the objectives in relation to, for example, literary elements, conflict, literary techniques, and completing writing and oral communication tasks. If the term “example” means “extracts” from novels from certain literary periods, it is questionable that the students can understand the features of the genre effectively by merely reading the extracts and improve language and thinking skills.

From a curricular ideological standpoint, there are also at least three points to make. The first one concerns the Scholar Academic ideology in that just like at grade 9, there is a tendency towards exposing students to the accumulated knowledge and inducting them into the academic discipline but there is no emphasis on thinking like or acting like a scholar. The second one concerns the Learner-Centered ideology in that it does not dictate or recommend any specific literary pieces; rather, it specifies the number of texts to be selected from varied literary periods in the discipline, allowing the parties concerned to make a choice; still, it does not explicitly state whether textbook writers, departments, teachers, or students will choose the literary texts. Finally, the last one concerns the *Social Efficiency* ideology in that the literary texts to be selected are expected to serve the needs and the norms of the society.

Contents: Reading a Fairy Tale/ Fable and Epic/Legend

This unit is close to story section but handled separately in the curriculum. While grade 9 studies the *fable and fairy tale* unit, grade 10 studies the *epic and legend* unit. Commonly, they examine the classic examples of these genres primarily in the Turkish literature but also in the world literature, at both grade levels (Table 14).

Table 14

Contents in Relation to Reading Fairy Tale/ Fable and Epic/ Legend

Grade	Genre	Contents
9	Fairy tale/ Fable 5 weeks (25 hours)	- Türk halk edebiyatından bir masal örneği - Doğu edebiyatından bir masal örneği - Divan edebiyatından fabl özelliği gösteren bir mesnevi örneği - Batı edebiyatından bir fabl örneği - Masal ve fabl türünün genel özellikleri açıklanır. - “Mantıku’t-Tayr”, “Martı”, “Hayvan Çiftliği” ve “Küçük Prens” gibi eserlerin fabl türü ile ilişkisi üzerinde durulur” (MoNE, 2018, p.33).
10	Epic/ Legend 5 weeks (25 hours)	“1. Dünya edebiyatının ilk destanlarından bir örnek 2. Türk halk edebiyatından bir efsane örneği 3. İslamiyet’in kabulünden önceki Türk edebiyatından bir destan örneği 4. İslamiyet’in kabulünden sonraki dönemden bir destan örneği 5. 1923-1980 dönemi Türk edebiyatından bir yapma destan örneği - Efsane ve destanların, ait oldukları toplumun millî kimliğiyle olan bağı; tarihi, kültürel ve toplumsal açıdan önemi üzerinde durulur. Türk destanları işlenirken millî ve manevi değerler üzerinde durulur” (MoNE, 2018, p.42).

The fairy tale/fable and epic/legend units are based on understanding the general characteristics of these genres and examining both traditional and modern examples. The *fairy tale/fable* unit is included at grade 9, and *epic/legend* at grade 10. It is ensured that students comprehensively understand and examine how these genres are reflected in eastern and western literatures. Considering their contents there is an important emphasis on adapting national and religious values through traditional texts in both genres. In addition, the *fairy tale/fable* unit is associated with well-known works from the modern world literature like *Little Prince* and *Animal Farm* (MoNE, 2018). It shows that curriculum has a place for making connections between literary genres.

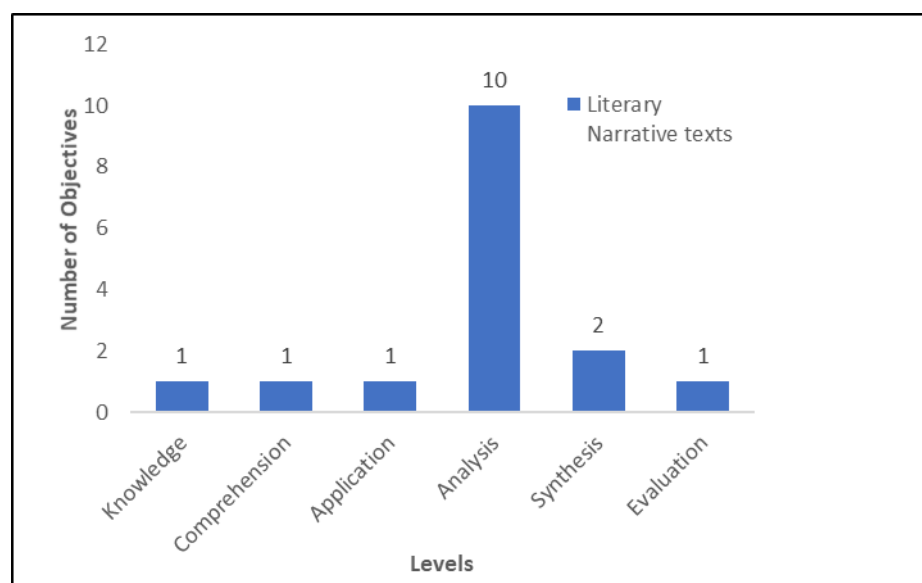
From a curricular ideological standpoint, there are also at least three points to make. The first one concerns the Scholar Academic ideology in that just like at grade 9, the tendency is the same: transferring knowledge, and enculturating students into the accumulated cultural knowledge and the academic discipline but there is no emphasis on thinking like or acting like a scholar. The second one concerns the Learner-Centered ideology in that it does not dictate or recommend any specific literary pieces; rather, it specifies the number of texts to be selected from varied literary periods in the discipline, allowing the parties concerned to make a choice; still, it does not explicitly state whether textbook writers, departments, teachers or students will choose the literary texts. Finally, the last one concerns, the *Social Efficiency* ideology in that the literary texts to be selected are expected to serve the needs and the norms of the society

Learning Objectives

The literary narrative texts section includes a total of sixteen learning objectives, centring around *Analysis* as main cognitive level (Figure 8).

Figure 8

Literary Narrative Texts: Objectives and Cognitive Levels



When each cognitive level is analysed in more detail, more specific cognitive demands expected on the part of students become more visible as given in Table 15.

Table 15

Literary Narrative Texts: Objectives

No	Cognitive Level	Action Verbs	Objectives	Explanations
2.1	Comprehension	Identify	Identify the meanings of words and phrases in the text.	“Öğrencilerin bilmediği kelime ve kelime gruplarının anlamını metindeki bağlamından hareketle tahmin etmesi ve tahminini kaynaklardan yararlanarak kontrol etmesi sağlanır” (MoNE, 2018, p.21).
2.2	Synthesis	Relate	Identifies the emergence of the genre of the text and its relationship with the historical period.	“Metin türlerinin ortaya çıkmasında sözlü ve yazılı kültürün, toplumsal değişimlerin ve etkileşimlerin, basın yayın organlarının etkisi üzerinde durulur” (MoNE, 2018, p.21).
2.3	Analysis	Identify	Identifies the theme and subject of the text.	
2.4	Analysis	Identify	Identifies conflicts in the text.	“Metindeki temel çatışmayı/ karşılaşmayı ve bu çatışma etrafında metinde yer alan veya metnin ima ettiği diğer çatışmaları/ karşılaşmaları/karşıtlıkları belirlenmesi sağlanır” (MoNE, 2018, p.21).
2.5	Analysis	Identify	Identifies the plot of the text.	“Öyküleyici metinlerde şahısların rol dağılımları, olay akışını etkileyen fiziksel, psikolojik ve ahlaki özellikleri, toplumsal statüleri, -varsa- tarihsel/ gerçek kişilikleri veya bu kişiliklerle ilişkileri; tip veya karakter özelliği gösterip göstermedikleri vb. belirlenir (MoNE, 2018, p.21).
2.6	Analysis	Identify	Identifies the characteristics of the person cadre in the text.	“Öyküleyici metinlerde şahısların rol dağılımları, olay akışını etkileyen fiziksel, psikolojik ve ahlaki özellikleri, toplumsal statüleri, -varsa- tarihsel/gerçek kişilikleri veya bu kişiliklerle ilişkileri; tip veya karakter özelliği gösterip göstermedikleri vb. belirlenir” (MoNE, 2018, p.21).
2.7	Analysis	Identify	Identifies the characteristics of time and space in the text.	“a. Öyküleyici metinlerde kahramanların ruh hâli ile zaman ve mekân arasındaki ilişki, olayların gelişiminde zaman ve mekânın işlevi vb. belirlenir. b. Metnin kurgu zamanı ile -varsa- içeriğin bir tarihsel zamanla/dönemle ilişkisine değinilir. Örneğin romancı veya hikâyecinin olayları hangi zaman dilimleri içinde kurguladığı (günün bir saati, aylar,yıllar, geri dönüş ve ileri gidişler vb.) kurgu zamanını, olayların/konunun Sultan II. Abdülhamit döneminde geçmesi ise tarihsel zaman/dönem ilişkisini ortaya koyar” (MoNE, 2018, p.21).

Table 15 (cont'd)*Literary Narrative Texts: Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanations
2.8	Analysis	Identify	Identifies the function of the narrator and point of view in the text.	“a. Öyküleyici metinlerde anlatıcının özellikleri ile hâkim, kahraman ve gözlemci bakış açılarından hangisinin kullanıldığı belirlenir. b. Seçilen bakış açısının anlatımı nasıl etkilediğine dikkat çekilir. Anlatıcının yönlendirme yapıp yapmadığı, olayları yorumlayıp yorumlamadığı, yazarın düşünce veya kişiliğiyle örtüşen bir yansıtıcı olup olmadığı, taraflı davranıp davranmadığı gibi hususlar değerlendirilir. c. Bir metinde birden fazla anlatıcı ve bakış açısı bulunabileceği, anlatıcının değişmesine göre bakış açısının da değişebileceği vurgulanır” (MoNE, 2018, p.21).
2.9	Analysis	Identify	Identifies the functions of expression forms and literary techniques in the text.	“Öyküleyici metinlerde yararlanılan anlatım biçimleri (öyküleme, betimleme vb.) tespit edilir. Anlatım teknikleri ise (gösterme, tahkiye etme, özetleme, geriye dönüş, diyalog, iç konuşma, iç çözümleme, bilinç akışı, pastiş, parodi, ironi vb.) 9. sınıfta verilir. Anlatım tekniklerinin tespiti ilgili metinler üzerinde yapılır” (MoNE, 2018, p.22).
2.10	Analysis	Identify	Identifies the stylistic features and wording/diction of the text.	“Metinde yazara özgü dil ve anlatım özellikleri belirlenir (Cümle yapıları, deyimler, kelime kadrosu, anlatım teknikleri, söz sanatları, akıcılık, nesnellik, öznellik, duygusallık, coşkunluk gibihusular dikkate alınır.)” (MoNE, 2018, p.22).
2.11	Analysis	Identify	Identifies national, spiritual, and universal values and social, political, historical, and mythological elements in the text.	“a. Metinde, metnin yazıldığı dönemin gerçekliğini yansıtan unsurlara ve/veya metnin dönemin gerçekliğiyle ilişkisine değinilir. b. Bazı metinlerde ise içeriğin/ göstergelerin genel anlamda doğal, toplumsal veya bireysel gerçeklikle ilişkisi incelenir. c. Bu hususlar değerler eğitimi çerçevesinde ele alınır” (MoNE, 2018, p.22).
2.12	Evaluation	Assess& Estimate	Evaluates the reflections of literature, art, and ideas/understandings in the text.	“a. Bu kazanım 10, 11 ve 12. sınıf düzeylerinde ele alınacaktır. b. Metnin; bağlı olduğu edebî dönem, akım, gelenek, topluluk açısından değerlendirilmesi ve/veya metinde görülen edebî, felsefî, estetik anlayışın; diğer metinler veya yazarlarla bağlantılarının/ etkileşimlerinin belirlenmesi sağlanır. c. Metnin aynı, benzer, farklı veya karşıt anlayıştaki metinlerle karşılaştırılması sağlanır” (MoNE, 2018, p.22).

Table 15 (cont'd)*Literary Narrative Texts: Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanations
2.13	Analysis	Interpret	Interprets the text.	“Metindeki açık ve örtük iletileri; metinle ilgili tespitlerini, eleştirilerini, güncellemelerini ve beğenisini metne dayanarak/gerekçelendirerek ilgili kazanımlar çerçevesinde ifade etmesi sağlanır” (MoNE, 2018, p.22).
2.14	Synthesis	Assess& Estimate	Evaluates the relationship between the author and the text.	“a. Metnin yazarın ünlü eserlerinden biri olması, yazarın tanınmasına katkısı, metnin edebiyat ve/veya toplum hayatındaki akisleri vb. hususlar üzerinde durulur. Bu hususların metne ve yazara göre farklılık göstereceği vurgulanır. b. Yazarın diğer önemli eserlerinden bahsedilir. Metnin ve/veya yazarın aynı türdeki diğer metnlerinin -varsa- sinema ve tiyatroya yapılan uyarlamalarından ve bunun yankılarından/etkilerinden bahsedilebilir” (MoNE, 2018, p.22).
2.15	Knowledge	List	Lists other important writers and works of the genre and period/movement.	“Masal/fabl hariç türün ve dönemin/akımın diğer önemli yazar ve eserleri 10,11 ve 12. Sınıf düzeylerinde ele alınacaktır” (MoNE, 2018, p.22).
2.16	Application	Practice	Makes grammar studies based on texts.	

There is one learning objective each for *Knowledge* and *Comprehension* and *Application*. The pattern is the same with the poetry section in terms of these three levels. Other levels in the cognitive domain are included: there are 10 objectives at the *Analysis* level, 2 at the *Synthesis* level, and 1 at the *Evaluation* level.

As for the level of *Knowledge*, the aim is the same as with the poetry section which is being familiar with the authors and the name of famous literary works in the same literary period. In the level of *Comprehension*, the objective focuses on *understanding vocabulary included in the text* just like in the poetry. At the *Analysis* level, the objectives are generally based on identification and there is just one objective that provides students interpreting and reflect their ideas and comments through the texts. This objective is the only one that expects readers' responses to the texts.

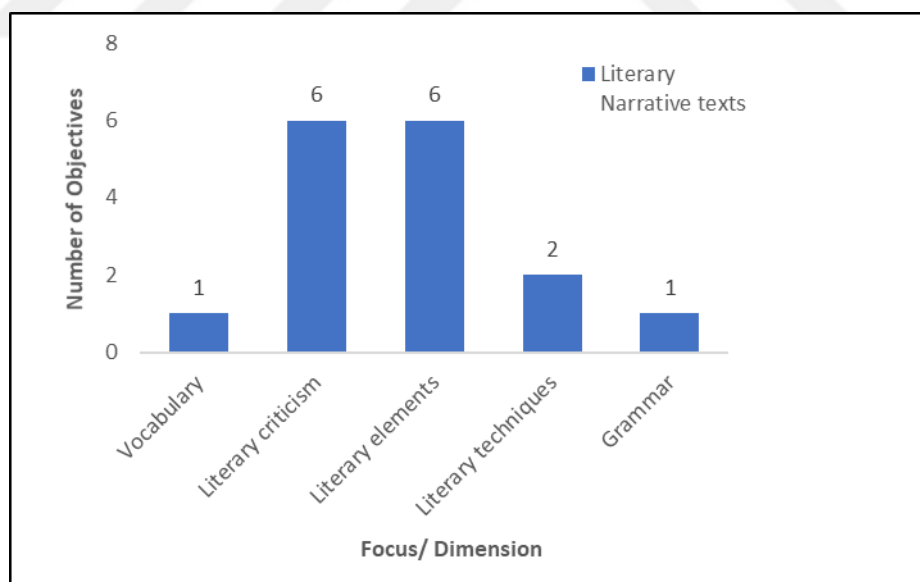
As for the level of *Synthesis*, the objectives focus on the relationship between the text and the author and the other authors who lived in the same period. The objectives in the *Synthesis* level mostly consider a historical understanding of literary narrative texts. The same approach can be seen in the level of *Evaluation*. In this level, students are expected to know literary theories and intellectual movements and evaluate their effects on the literary works.

Approach to Literary Texts

When each learning objective is analysed within the context of approach to literary texts, there is one objective each for *vocabulary* and *grammar*. There are two objectives focusing on *literary techniques*. Then, there are six objectives focusing on *literary criticism* and another six on *literary elements* (Figure 9).

Figure 9

Literary Narrative Texts: Approach to Literary Texts at a Glance



The analysis of these objectives as shown in Table 16 includes a detailed information about the approach to teaching literature.

Table 16*Literary Narrative Texts: Approach to Literary Texts in Detail*

Focus /Dimension	Objectives
Vocabulary	Identify the meanings of words and phrases in the text.
Criticism: New Historicism	Identifies the emergence of the genre of the text and its relationship with the historical period.
Literary elements: Thematic Analysis	Identifies the theme and subject of the text.
Literary elements: Plot: Conflict	Identifies conflicts in the text.
Literary elements Plot	Identifies the plot of the text.
Literary elements: Characterization	Identifies the characteristics of the person cadre in the text.
Literary elements: Setting	Identifies the characteristics of time and space in the text.
Literary elements: Point of view	Identifies the function of the narrator and point of view in the text.
Literary techniques	Identifies the functions of expression forms and literary techniques in the text.
Literary techniques	Identifies the stylistic features and wording/diction of the text.
Criticism: New Historicism	Identifies national, spiritual, and universal values and social, political, historical, and mythological elements in the text.
Criticism: New Historicism	Evaluates the reflections of literature, art, and ideas/understandings in the text.
Criticism: Reader Response	Interprets the poem.
Criticism: New Historicism	Evaluates the relationship between the author and the text.
Criticism: New Historicism	Lists other important writers and works of the genre and period/movement.
Grammar	Makes grammar studies based on texts.

In the literary narrative texts section, the focus of the objectives is generally analysing literary elements and examining the texts from a New Historicist perspective because the objectives related to *literary criticism* are mainly centred

around *New Historicism* (Table 16). In terms of criticism, there is one objective that expects student's interpretation which is *reader response*. The objectives cover all literary elements including setting, plot, characterization, theme, and point of view. The ones related to literary techniques, however, do not provide details as to which techniques are intended except stylistic features like diction or wording.

Writing and Oral Communication

Besides reading, there are also writing and oral communications tasks for each section and unit. There are many different types of writing assignments for each literary genre in this section. Students' understanding of the subject is always supported by writing exercises. The section of literary narrative texts has 4 different literary genres listed as *story*, *fairy tale/ fable*, *epic/legend*, and *novel*. Writing and oral communication studies for each genre are presented in the curriculum according to units and grade levels.

Story

The story unit is the first literary genre in this section. The writing tasks included in the story unit are presented in the Table 17.

Table 17

Story: Writing

Grade	Task Type	Writing
9	Writing stories Writing different types of texts based on stories	• “Özelliklerine uygun hikâye yazma çalışmaları yapmaları sağlanır. • Hikâye yazma çalışmalarının dışında incelenen metinlerden edinilen düşünce ve izlenimleri konu alan farklı türlerde de yazma çalışmaları yaptırılabilir” (MoNE, 2018, p.31).
10	Writing stories related with stories that the students examined. Presenting students' works in billboards or other media outlets	• “Öğrencilere inceledikleri metinlerden hareketle bir hikâye yazdırılır. Hikâye yazma çalışmalarının dışında incelenen metinlerden edinilen düşünce ve izlenimleri konu alan farklı türlerde de yazma çalışmaları yaptırılabilir. • Öğrencilerin yazdığı metinler çeşitli araç ve yöntemlerle (sınıf panosu, okul panosu, dergi, gazete, sosyal medya vb.) sergilenir” (MoNE, 2018, p.40).

Table 17 (cont'd)*Story: Writing*

Grade	Task Type	Writing
11	Writing an essay about the relationship between literature and the society.	• “Öğrencilerin, okuduğu metinlerden hareketle edebiyat ve toplum ilişkisi üzerine kısa bir yazı yazması sağlanır” (MoNE, 2018, p.49).
12	Writing stories with selected literary techniques Writing minimal stories Presenting students' works in billboards or other media outlets	• “Öğrencilerden inceledikleri hikâyelerde bulunan tekniklerden en az ikisini kullanarak bir hikâye yazmaları istenir. • Öğrencilerden küçürek hikâye yazmaları istenir. • Öğrencilerin yazdığı metinler çeşitli araç ve yöntemlerle (sınıf panosu, okul panosu, dergi, gazete, sosyal medya vb.) sergilenir” (MoNE, 2018, p.58).

Writing tasks in the *story* unit include creative writing in the form of writing stories, writing different types of texts based on stories and writing an essay. At grade 9, students are expected to write stories and different types of texts like reflections about what they read and examine. The tasks and outcomes at grades 10 and 12 include the ones at grade 9 but they differ from grade 9 in that student at grades 10 and 12 are expected to present, share and exhibit what they produce through varied media. It is interesting to note that, however, grade 11 students are expected to write just an essay about the relationship between literature and society.

Thus, while it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to write, and produce texts, in the target genre, it is still essential to emphasise two points. One of them is about total number of tasks and outcomes, and the other one is about their order and level of challenge. As for the former, although a total of 110 hours allocated for the story section as shown in Table 3, there are 1 or 2 tasks and outcomes per grade level. As for the latter, the tasks and outcomes at grades 10 and 12 are relatively more challenging including multiple tasks than the ones at the other grades.

When the outcomes and tasks are analysed from a curricular ideological standpoint, it is noted that students are expected to consider audience, purpose, and context but only at two grade levels in particular, grades 10 and 12. This is in line with the Learner-Centred Ideology in that those tasks and outcomes aim to enhance meaningful interactions with peers, audience and social environment through, for example, sharing what is produced through media, but as for others this is not the case. Still, they are all uniformly implemented without any room for manoeuvre, which is corresponding to the *Social Efficiency* Ideology

Table 18

Story: Oral Communication

Grade	Task Type	Oral Communication
9	Explaining the basic principles to make a presentation. Making a presentation about the two main types of story genre	• “Sunu hazırlamanın temel ilkeleri açıklanır. • Öğrencilerin, Türk edebiyatındaki durum ve olay hikâyeciliği ile ilgili bir sunum yapmaları sağlanır” (MoNE, 2018, p.31).
10	Watching a film version of a short story adapted to the cinema and reading the story. Comparing the story and its movie version	• “Öğrencilerin hikâyeden uyarlanmış bir filmi izlemeleri ve filme konu olan hikâyeyi okumaları sağlanır. Daha sonra film ile hikâye arasındaki farkı değerlendirmeleri istenir (Ömer Seyfettin’in “Pembe İncili Kaftan”, Mustafa Kutlu’nun “Uzun Hikâye” adlı eserleri gibi)” (MoNE, 2018, p.40).
11	Listening and interpreting a short story	• “Öğretmen tarafından sınıfa getirilen seslendirilmiş bir hikâye dinletilir ve öğrencilerden dinledikleri hikâyeyi yorumlamaları istenir (MoNE, 2018, p.49).
12	Dramatizing a short story Making a presentation about the life of a story writer.	• “Öğrencilerden inceledikleri ya da kendi seçtikleri bir hikâyeyi dramatize etmeleri istenir. • Öğrencilerden bir hikâyecinin hayatını ve eserlerini tanıtan bir sunum hazırlamaları istenir (MoNE, 2018, p.58).

In the oral communication section of the story unit, students are expected to perform tasks such as watching and interpreting movies, preparing drama, and preparing presentations. As in the other units, there are tasks to develop speaking and listening skills together in the oral communication section of the story unit. For

example, students are expected to both watch a movie and then interpret the movie by speaking. At grade 9, the first task is explaining the basic principles to make a presentation, but it is given as a teacher's task to explain these rather than the students. There is no information or guideline about the process of preparing presentation. Also, the topic is already given within the task, so there seems no place for differentiation in terms of oral communication task in grade 9.

At grade 10, the task is watching a movie inspired from a short story and comparing it with the text. Within the task, there some options about the stories but it is not specified whether the students or teachers will choose the texts and the movie. At grade 11, the task is interpreting short stories they listen. However, there is no other detail about how the interpretation task will be conducted. At grade 12, the task is dramatizing a short story but there is no guidance about the elements or requirements of drama activity.

While it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to speak, and perform, in the target genre, it is important to put emphasis on two points. One of them is about total number of tasks and outcomes, and the other one is about their order and level of challenge. As for the former, although a total of 110 hours allocated for the story section as shown in Table 3, there are one or two tasks and outcomes per grade level. As for the latter, while the tasks and outcomes at grades 9 and 12 are integrated and require multiple steps, the task and outcome at grade level 10 does not require any form of performance. Additionally, the one at grade level 10 mainly focuses on listening as a skill only. Still, in no way, there is a sense of progression of skills within the genre.

When the outcomes and tasks are analysed from a curricular ideological standpoint, unfortunately, it is noted that students are not expected to consider

audience, purpose, and context at all. In any case, they are all uniformly implemented without allowing any room for alternative tasks and outcomes, which corresponds to principle of the *Social Efficiency Ideology*.

Fairy tale/ Fable/ Epic/ Legend

There are only two units that focus on the *fairy tale/fable* and *epic/legend* at grade 9 and 10. The writing tasks covered fairy tale/fable and epic/legend units can be seen in Table 19.

Table 19

Fairy Tale/Fable and Epic/Legend: Writing

Grade	Genre	Task Type	Writing
9	Fairy tale/ Fable	Writing a fairy tale/ fable Rewriting of a fable and a <i>Mesnevi</i> with modern Turkish Writing different types of texts based on the reflections about fairy tales and fables	• “Masal/fabl yazma çalışması yaptırılır. • Seçilen mesnevinin günümüz Türkçesiyle yeniden yazılmasına yönelik çalışmalar da yaptırılabilir. • Masal/fabl yazma çalışmalarının dışında incelenen metinlerden edinilen düşünce ve izlenimleri konu alan farklı türlerde de yazma çalışmaları yaptırılabilir (MoNE, 2018, p.33).
10	Epic/ Legend	Compiling legends about assets, places, historical events, natural events, and beliefs in their immediate surroundings from oral cultural sources and display. Introducing novels inspired by legends and writing essays about them.	• “Öğrencilerden yakın çevrelerindeki varlıklar, mekânlar, tarihi olaylar, tabiat olayları ve inanışlarla ilgili efsaneleri sözlü kültür kaynaklarından derlemeleri ve bunları yazıya geçirerek sergilemeleri (sınıf panosu, okul panosu, dergi, gazete, sosyal medya vb.) istenir. • “Bozkurtların Ölümü”, “Gün Olur Asra Bedel” gibi eserlerin destan türünden etkilenilerek yazıldığı bilgisinden hareketle “15 Temmuz Demokrasi Zaferi ve Şehitleri” konusunda, öğrencilerin tercih ettiği türde bir yazı yazdırılır” (MoNE, 2018, p.42).

Like the other units, in the *fairy tale and fable* unit, students are expected to write a sample in relation to the target literary genre in order to improve their creativity skills in writing. Unlike the other units, this unit includes an activity involving the rewriting of a text written in the old language by translating it into

modern Turkish. Moreover, it is also part of the task to create different types of non-literary informative texts such as essay and article based on the fairy tales and fables read and studied in the classroom. *Epic/ legend* unit implemented at grade 10 and there are quite varied tasks in this unit, which includes compiling legends, exhibiting them, writing essays about legends, and introducing novels inspired by legends.

Thus, while it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to write, and produce texts, in the target genre, it is still essential to give emphasis to one point in particular. Although a total of 50 hours allocated for this unit as shown in Table 3, there are relatively more and integrated tasks and outcomes per grade level when compared to other genres.

When the outcomes and tasks are analysed from a curricular ideological standpoint, it is noted that students are expected to consider audience, purpose, and context but only at grade 10 only. This is in line with the Learner-Centred Ideology in that those tasks and outcomes aim to enhance meaningful interactions with peers, audience, and social environment through. Still, they are all uniformly implemented without any room for manoeuvre, which is corresponding to the *Social Efficiency* Ideology.

Table 20

Fairy tale/Fable and Epic/Legend: Oral Communication

Grade	Genre	Task Type	Oral Communication
9	Fairy tale/ Fable	Comprehending effective listening techniques Presenting and watching movies Watching a cartoon inspired by a fable	• “Dinleme türleri ve etkili dinlemenin ilkeleri açıklanır. • Öğrencilerin yazdıkları metinleri sınıfta sunmaları sağlanır. • Öğrencilerin çizgi film hâline getirilmiş bir fablâ izlemeleri sağlanır” (MoNE, 2018, p.33).
10	Epic/ Legend	Presenting the texts, the students produced.	• “Öğrencilerin derleyip yazdıkları efsaneleri sınıfta sunmaları sağlanır” (MoNE, 2018, p.42).

In the oral communication part of this unit, listening exercises, making presentations, and watching movies are included. Unlike the writing section, the number of tasks in the oral communication parts of two units fewer than the ones in the writing section. In grade 9, After explaining the basic principles of effective listening, students are expected to watch a cartoon based on fairy tales and fables. However, there is no guidance about the purpose or complementary activity in this task. Also, it is unclear who will choose the cartoon to watch. The other task is about making a presentation about what they produce done in the writing section. Basically, the writing and oral communication tasks are not separate from each other. As for grade 10, there is the task is similar to grade 9 which is making a presentation about previous writing tasks. In terms of oral communication in these two units, there is limited tasks for oral communication. However, lesson hours for each grade level in these units are 25. Therefore, according to lesson hours, intensity of tasks supporting productive skills in these two units can be questioned.

While it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to speak, and perform, in the target genre, it is important to underline that although a total of 50 hours allocated for this unit there are three discrete tasks and outcomes at grade 9, and just one at grade level 10.

When the outcomes and tasks are analysed from a curricular ideological standpoint, it is noted that students are expected to consider audience, purpose, and context but they are not considered in any of the tasks and outcomes in this unit. In any case, they are all uniformly implemented without allowing any room for alternative tasks and outcomes, which corresponds to principle of the *Social Efficiency* Ideology.

Novel

The novel unit is an important unit that is covered at every grade level in literary narrative texts. The writing tasks for the novel unit for all grade levels are visible in Table 21.

Table 21

Novel: Writing

Grade	Task Type	Writing
9	Writing a section of a novel by changing literary elements.	“Öğrencilerden bir romanın bir kesitini bakış açısı ve anlatıcıyı değiştirerek yazması istenir. Bakış açısı veya anlatıcı değişikliğinin romanın içeriğine ve anlatıma etkisinin değerlendirilmesi sağlanır” (MoNE, 2018, p.34).
10	Changing the conclusion of a novel.	“Öğrencilerden, okudukları bir romanın sonucunu değiştirerek yazmaları, romandaki olay örgüsünü hikâye formunda yazmaları veya romanın bir kesitini diyalog hâlinde yazmaları istenir” (MoNE, 2018, p.43).
11	Writing a review and evaluation article on the novel.	“Öğrencilerden ders kapsamında okudukları roman üzerine bir inceleme ve değerlendirme yazısı oluşturmaları istenir” (MoNE, 2018, p.53).
12	Writing an introductory review on one of the novels. Presenting the productions	“Öğrencilerden inceledikleri romanlardan biri üzerine tanıtma değerlendirme yazısı yazmaları istenir. - Öğrencilerin yazdığı yazılar çeşitli araç ve yöntemlerle (sınıf panosu, okul panosu, dergi, gazete, sosyal medya...) sergilenir” (MoNE, 2018, p.60).

The writing tasks at grades 9 and 10 in the *novel* unit are relatively more creative; the ones at grades 11 and 12 require student to write reviews. In creative writing part, students are expected to look the texts from a different perspective than the author and change or re-write some sections in the novels. The tasks in grades 9 and 10 are similar to each other and both include creativity skills. Grade 11 students are expected to produce an article which introduces a novel, but different types of texts included in other units are also examined. However, while grade 11 students are expected to produce an article, task in grade 12 is writing a review about a novel they studied, which is less demanding than the ones at grade level 11. Moreover, writing a review or article requires examining an entire novel. On the other hand, it is still

questionable whether students are studying the whole novel or just the extracts.

Thus, while it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to write, and produce texts, in the target genre, it is still essential to pinpoint two points. One of them is about total number of tasks and outcomes, and the other one is about their order and level of challenge. As for the former, although a total of 125 hours allocated for the novel section as shown in Table 3, there are limited tasks and outcomes per grade level. As for the latter, there is no clear progression; for example, as indicated before the tasks at grade 11 are more challenging than the ones at grade 12.

When the outcomes and tasks are analysed from a curricular ideological standpoint, it is noted that students are expected to consider audience, purpose, and context but only at grade 12 only. This is in line with the Learner-Centred Ideology in that those tasks and outcomes aim to enhance meaningful interactions with peers, audience, and social environment but as for others this is not the case. Still, they are all uniformly implemented without any room for manoeuvre, which is corresponding to the *Social Efficiency* Ideology.

Table 22

Novel: Oral Communication

Grade	Task Type	Oral Communication
9	Explaining the steps of making a prepared speech	• “Hazırlıklı konuşmanın aşamaları kısaca açıklanır” (MoNE, 2018, p.34).
10	Watching and interpreting a film of a novel adapted to the cinema.	• “Öğrencilerin Türk ve dünya edebiyatından sinemaya uyarlanmış bir romanın filmini izlemeleri ve yorumlamaları sağlanır” (MoNE, 2018, p.43).
11	Watching a film version of a novel adapted to the cinema and reading the novel. Comparing the novel and its movie version	• “Öğrencilere Türk veya dünya edebiyatından sinemaya uyarlanan bir romanın filmi seyrettirilip söz konusu roman okutturulur. Roman ile filmin karşılaştırılması sağlanır” (MoNE, 2018, p.53).

Table 22 (cont'd)*Novel: Oral Communication*

Grade	Task Type	Oral Communication
12	Making an unprepared (impromptu) speech about a novel	“Öğrencilerin okuyup beğendikleri bir roman hakkındaki düşüncelerini sınıf ortamında hazırlıksız konuşma şeklinde sunmaları sağlanır” (MoNE, 2018, p.60).

Explanation of the principles of making a prepared speech in the task of oral communication in grade 9. However, since this task was given to the teacher to explain the principles, there are no oral communication exercises in the novel unit for grade 9. Also, the steps of prepared speech are explained at grade 9 but not practised as part of this genre; however, students at grade 12 are expected to perform unprepared (impromptu) speech. Furthermore, it is pleasing to highlight that grade 12 students have right to choose a novel they are interested in, about which they are expected to make a prepared speech. The focus of this task seems to be fluency, but it is not stated why students wait for about three years for unprepared speech task. In addition, at grades 10 and 11, tasks and outcomes focusing on comparing movie versions of the novels selected are included. While at grade 10 and 11, it is not clear who chooses the novel, at grade level 12, choice is based on student interest.

While it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to speak, and perform, in the target genre, it is important to emphasize two points again. One of them is about total number of tasks and outcomes, and the other one is about their order and level of challenge. As for the former, although a total of 125 hours allocated for the novel section as shown in Table 3, the number of tasks at each grade level varies. As for the latter, the tasks and outcomes at grades 9 and 12 in particular tend to be relatively less challenging than the ones at the other grades.

When the outcomes and tasks are analysed from a curricular ideological standpoint, it is noted that students are unfortunately not expected to consider audience, purpose, and context for developing purposeful and meaningful interactions with peers, audience, and social environment. Still, they are all uniformly implemented across school without allowing any room for alternative tasks and outcomes, which corresponds to principle of the *Social Efficiency* Ideology.

Drama

Contents: Reading a Drama

In this unit, it is aimed to introduce students to main features and historical development of drama. Another aim is to examine important text and authors. Therefore, students are expected to comprehend both the characteristics of theatre texts as a literary genre and analyse examples mainly from the Turkish drama. (Table 23).

Table 23

Drama: Content Related to Reading Drama

Grade 9 5 weeks (25 hours)	Grade 10 4 weeks (20 hours)	Grade 11 5 weeks (25 hours)	Grade 12 4 weeks (20 hours)
“1. Cumhuriyet Dönemi’nden üç tiyatro (trajedi, komedi, dram) örneği -Tiyatro ve tiyatro türleri hakkında genel bilgi verilir. Temel tiyatro terimleri (suflör, replik, tirat, jest, mimik, aksesuar, makyaj vb.) açıklanır. -Dünya edebiyatından bir tiyatro örneğine yer verilir ve bu örneğin incelenen metinlerle karşılaştırılması sağlanır” (MoNE, 2018, p.35).	“1. Geleneksel Türk tiyatrosundan iki metin örneği (Karagöz, orta oyunu) 2. Modern Türk tiyatrosundan bir metin örneği -Tiyatro türünün dünya edebiyatından bir örneğine yer verilir ve bu örneğin incelenen metinlerle karşılaştırılması sağlanır” (MoNE, 2018, p.44).	“1. Cumhuriyet Dönemi’nden (1923- 1950 arası) iki tiyatro örneği 2. Cumhuriyet Dönemi’nden (1950- 1980 arası) bir tiyatro örneği 3. Dünya edebiyatından bir tiyatro örneği” (MoNE, 2018, p.54)	“1. 1950 sonrası Türk tiyatrosundan üç metin -Seçilen metinler farklı anlayış ve akımlardan olmalıdır” (MoNE, 2018, p.61)

The *drama* units provide general information about drama and different types of drama, including related terminology. Also, they examine plays from the different literary periods of the Turkish Literature as well as the world literature. At the grade level of 9, the purpose is to introduce drama as an art form and its main features. At the grade level of 10, the emphasis is on historical development of drama in Turkish Literature. For instance, traditional Turkish shadow play like *Karagoz* and *Hacivat* is studied. Also, at grades 9,10 and 11, one of the contents suggests a comparison between an example from the Turkish Literature and one from the world literature. However, at grade 12, there seems to be no place for the world literature and even if the lesson hour is the same with grade 10, and the amount of content is less than the content at previous grade levels. At the grade levels of 11 and 12, the content is based on studying different texts from the post Republic period and from several literary movements and philosophies which are not specifically given. In addition, the drama unit in the grade 12 is completed with three pieces from the 1950s. In other words, no content related to today's drama is included nor are there any examples of the world literature.

From a curricular ideological standpoint, there are also at least three points to make as far as this genre is concerned. The first one concerns the Scholar Academic ideology in that just like at grades 9, 10 and 11, there is a tendency towards exposing students to the accumulated knowledge and inducting them into the academic discipline but again there is no emphasis on thinking like or acting like a scholar. The second one concerns the Learner-Centered ideology in that it does not dictate or recommend any specific literary pieces; rather, it specifies the number of texts to be selected from varied literary periods in the discipline, allowing the parties concerned to make a choice; still, it does not explicitly state whether textbook writers,

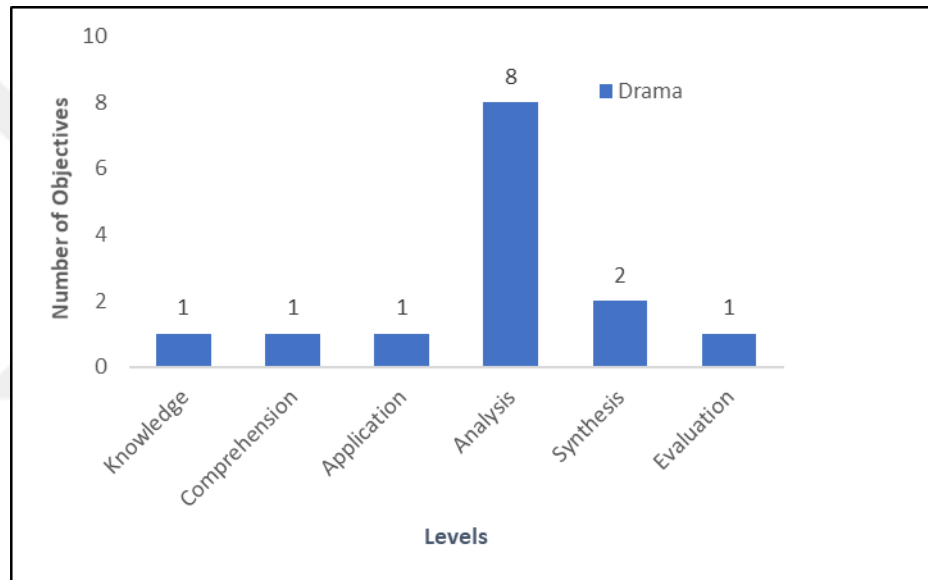
departments, teachers, or students will choose the literary texts. Finally, the last one concerns, the *Social Efficiency* ideology in that the literary texts to be selected are expected to serve the needs and the norms of the society.

Learning Objectives

The *drama* section consists of 14 objectives which centre around *Analysis* as main cognitive level (Figure 10).

Figure 10

Drama Objectives and Cognitive Levels



When each cognitive level is analysed in more detail, more specific cognitive demands expected on the part of students become more visible as given in Table 24.

Table 24

Drama: Objectives

No	Cognitive Level	Action Verbs	Objectives	Explanations
3.1	Comprehension	Identify	Identifies the meanings of words and word groups in the text.	“Öğrencilerin bilmediği kelime ve kelime gruplarının anlamını metindeki bağlamından hareketle tahmin etmesi, tahminini kaynaklardan yararlanarak kontrol etmesi sağlanır” (MoNE, 2018, p.23).

Table 24 (cont'd)*Drama: Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanations
3.2	Synthesis	Relate	Identifies the emergence of the genre of the text and its relationship with the historical period.	“a. Metin türlerinin ortaya çıkmasında sözlü ve yazılı kültürün, toplumsal değişimlerin ve etkileşimlerin, teknolojinin etkisi üzerinde durulur. b. Geleneksel tiyatro (Karagöz, orta oyunu, meddah, köy seyirlik oyunları) ve tiyatro türleri (trajedi, komedi, dram) ile senaryodan bahsedilir” (MoNE, 2018, p.23).
3.3	Analysis	Identify	Identifies the theme and subject of the text.	
3.4	Analysis	Identify	Identifies any conflicts in the text.	“Metindekiktemel çatışmayı/ karşılaşmayı ve bu çatışma etrafında metinde yer alan veya metnin ima ettiği diğer çatışmaları/ karşılaşmaları/ karşıtlıkları belirler” (MoNE, 2018, p.23).
3.5	Analysis	Identify	Identifies the plot in the text.	“a. Tiyatroda olay örgüsünün perde, sahne vb. bölümler etrafında düzenlendiği ifade edilir (Bazı metinlerde bu bölümlere karşılık gelen meclis, fasıl gibi terimler bulunur.). b. Geleneksel tiyatronun yapı özellikleri de bu çerçevede belirlenir” (MoNE, 2018, p.23).
3.6	Analysis	Identify	Identifies the characteristics of the person cadre in the text.	Oyuncuların/icracıların metni kendi tarzlarına ve kabiliyetlerine göre canlandırdıkları/yorumladıkları hatırlatılır” (MoNE, 2018, p.23).
3.7	Analysis	Identify	Identifies the characteristics of time and space in the text.	“a. Mekân özellikleriyle bağlantılı olarak dekor/sahne düzenlemesi teriminden bahsedilir. Mekân ve dekorun geleneksel tiyatrodan standart bir özellik göstermesine karşılık modern tiyatrodan aynı eserin farklı temsillerinde, metinle ilişkili veya metinden bağımsız olarak farklı mekân ve dekor uygulamaları olabileceği belirtilir. b. Modern tiyatrodan efekt, ışık vb. Uygulamalardan bahsedilir. Bu uygulamaların metin çerçevesinde yazar, yönetmen, yapımcı, oyuncu, tasarımcı ve teknik ekip iş birliğiyle gerçekleştirildiği /yorumlandığı ifade edilir” (MoNE, 2018, p.23).
3.8	Analysis	Identify	Identifies the language, style, and expression/presentation features of the text.	“Geleneksel tiyatronun dil, üslup ve anlatım/sunum özellikleri (seslenmeler, tekerlemeler, deyimler, gazeller, beyitler, şarkı-türkü-müzikler, yanlış anlamalar, taklitler, ağız özellikleri vb.) belirlendikten sonra bunların metnin türü ve içeriğiyle ilişkisi ele alınır. Modern tiyatrodan ise yazara özgü üslup özellikleri ele alınacaktır” (MoNE, 2018, p.23).
3.9	Analysis	Identify	Identifies national, spiritual, and universal values and social, political, historical, and mythological elements in the text	“a. Metinde, metnin yazıldığı dönemin gerçekliğini yansıtan unsurlara ve/veya metnin dönemin gerçekliğiyle ilişkisine değinilir. b. Bazı metinlerde içeriğin/göstergelerin genel anlamda doğal, toplumsal veya bireysel gerçeklikle ilişkisi incelenir. c. Bu hususlar değerler eğitimi çerçevesinde ele alınır” (MoNE, 2018, p.24).

Table 24 (cont'd)*Drama: Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanations
3.10	Evaluation	Assess & Estimate	Evaluates the reflections of literary, artistic, and intellectual movements/understandings in the text.	“a. Bu kazanım 10,11 ve 12. sınıf düzeylerinde ele alınacaktır. b. Metnin; bağlı olduğu edebî dönem, akım, gelenek, topluluk vb. açısından değerlendirilmesi ve/veya metinde görülen edebî, felsefî, estetik anlayışın; diğer metinler veya yazarlarla bağlantılarının/ etkileşimlerinin belirlenmesi sağlanır. c. Metnin aynı, benzer veya farklı anlayıştaki metinlerle karşılaştırılması sağlanır. ç. Modern tiyatro metinlerinde -varsa- geleneksel tiyatro unsurları/etkileri tespit edilir” (MoNE, 2018, p.24).
3.11	Analysis	Interpret	Interprets the text.	“a. Metindeki açık ve örtük iletileri; metinle ilgili tespitlerini, eleştirilerini, güncellemelerini ve beğenisini metne dayanarak/gerekçelendirerek ilgili kazanımlar çerçevesinde ifade etmesi sağlanır. b. Türk sineması ve tiyatrosunda geleneksel tiyatro unsurları ve/veya tipleriyle benzerlik gösteren hususlara örnekler verilebilir” (MoNE, 2018, p.24).
3.12	Synthesis	Relate	Evaluates the relationship between the author and the text.	“a. Metnin yazarın ünlü eserlerinden biri olması, yazarın tanınmasına katkısı, metnin edebiyat ve/veya toplum hayatındaki akisleri vb. hususlar ele alınır. b. Yazarın diğer önemli eserlerinden bahsedilir” (MoNE, 2018, p.24).
3.13	Knowledge	List	Lists other important authors and works of the genre and the period.	“a. Önde gelen, temsil edici diğer yazar ve eserlerden bahsedilir. b. Geleneksel tiyatrodaki ise kalıplaşmış ünlü oyunlara (Örnek: Kanlı Nigâr) ve ünlü meddah, kavuklu, pişekâr ve Karagözcülere (Kel Hasan, Abdürrezzak, İsmail Dümbüllü vs.) değinilir. c. Türlü ve dönemin/akımın diğer önemli yazar ve eserleri 10,11 ve 12. sınıf düzeylerinde ele alınacaktır” (MoNE, 2018, p.24).
3.14	Application	Practice	Makes grammar studies based on texts.	

In the document of official curriculum drama (theatre) is not included in the literary narrative texts category. It is a separate section and has 14 objectives in total. There is one learning objective each for *Knowledge* and *Comprehension* and *Application*, all other levels in the cognitive domain are included: There are 8 objectives at *Analysis* level, 2 at *Synthesis*, 1 at *Evaluation*.

In the level of *Knowledge*, the curriculum expects students to know important

authors and works in the genre and the literary period. *Comprehension* level is for *understanding vocabulary included in the text* same as other components.

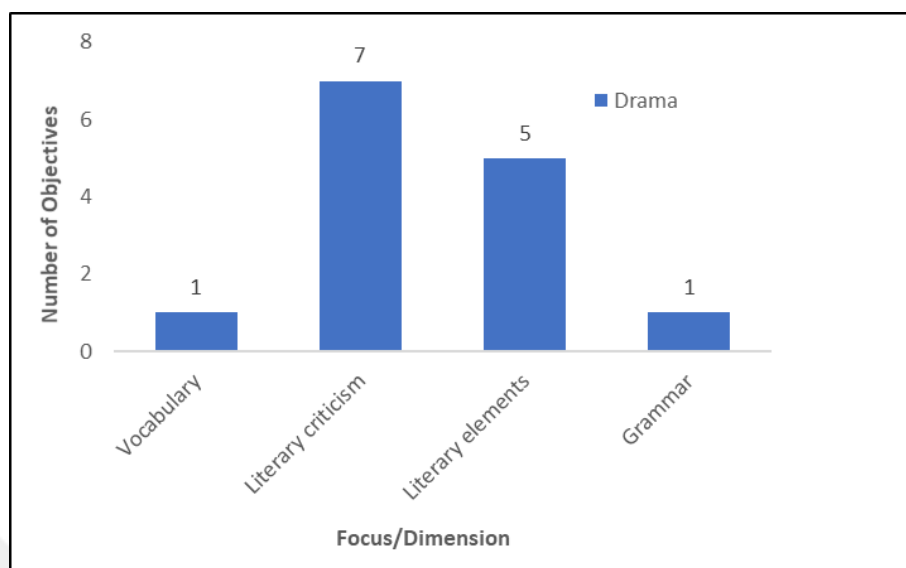
Application level, making grammar studies based on the texts that are studied is essential. As for the *Analysis*, like sections of literary narrative texts and poetry, the objectives are based on the identification of literary elements, interpreting the text and looking at the text from the point of history of Turkish Literature. *Synthesis* and *Evaluation* levels included almost the same objectives as literary narrative texts. In the Evaluation, students need to know historical context and intellectual changes and movement in the studied literary area and text. It is interesting that even if the genre is different, the curriculum is structured in the same way. Poetry, literary narrative texts, and drama show a similar order in terms of cognitive levels and the objectives.

Approach to Literary Texts

Overall, the objectives seem to mainly ensure accumulation of knowledge of culture, including values and traditions, while allowing room for making comparisons with world literature. There is one objective each for *Vocabulary* and *Grammar*. There are about seven objectives related to *Literary criticism*, all five on *Literary elements* (Figure 11).

Figure 11

Drama: Approach to Literary Texts at a Glance



Each objective is coded according to their focus and dimension, a detailed version of the analysis can be seen in Table 25.

Table 25

Drama: Approach to Literary Texts in Detail

Focus/Dimension	Objectives
Vocabulary	Identifies the meanings of words and word groups in the text
Criticism: New Historicism	Identifies the emergence of the genre of the text and its relationship with the historical period
Literary elements: Thematic Analysis	Identifies the theme and subject of the text.
Literary elements: Plot: Conflict	Identifies any conflicts in the text.
Literary elements: Plot	Identifies the plot in the text.
Literary elements: Characterization	Identifies the characteristics of the person cadre in the text.
Literary elements: Setting	Identifies the characteristics of time and space in the text.
Criticism: New Criticism	Identifies the language, style, and expression/presentation features of the text.
Criticism: New Historicism	Identifies national, spiritual, and universal values and social, political, historical, and mythological elements in the text.

Table 25 (cont'd)*Drama: Approach to Literary Texts in Detail*

Focus/Dimension	Objectives
Criticism: New Historicism	Evaluates the reflections of literary, artistic, and intellectual movements/understandings in the text.
Criticism: Reader Response	Interprets the text.
Criticism: New Historicism	Evaluates the relationship between the author and the text.
Criticism: New Historicism	Lists other important authors and works of the genre and period/current
Grammar	Makes grammar studies based on texts.

The objectives in drama unit generally aims to analyse literary elements and examine the texts from a New Historicist perspective because the objectives related to *literary criticism* are mainly centred around *New Historicism* (Table 25). In terms of criticism, there is one objective that expects student's interpretation which is *Reader Response*. Also, there is one other objective that focuses on criticism of the language, and it is close to New Critics' approach to the literary texts. The objectives cover most of literary elements including setting, plot, characterization, theme, and point of view. The objectives do not focus explicitly on literary techniques which are generally the author's choices.

Writing and Oral Communication***Writing: Drama***

In addition to reading and textual analysis, the writing tasks in the drama section are quite various and requires collaboration with peers. Also, for these tasks, students need to socialize and conduct research. The writing tasks in this section are put in order according to grade levels (Table 26).

Table 26*Drama: Writing*

Grade	Task Type	Writing
9	Writing a short play in groups and peers.	“Öğrenciler gruplara ayrılır ve her grubun 3-5 dakikada oynanabilecek kısa bir oyun yazması sağlanır” (MoNE, 2018, p.35).
10	Writing an essay about traditional drama in social life.	“Öğrencilerin inceledikleri metinlerden hareketle geleneksel tiyatronun eğlence kültürümüzdeki yeri, Osmanlı toplumunun bir arada yaşama kültürü, isimlerle karakter arasındaki ilişki, yanlış anlamalar ve şive taklitleri, gibi konular üzerinde yazı yazmaları sağlanır” (MoNE, 2018, p.44).
11	Writing a review about a play that they watched	“Öğrencilerden tiyatro salonunda veya medya ortamında seyrettikleri bir tiyatro üzerine inceleme / değerlendirme yazısı yazmaları istenir” (MoNE, 2018, p.54).
12	Transforming a play to a radio theatre.	“Öğrencilerden bir tiyatro metninin bir bölümünü veya tamamını özelliklerine dikkat ederek radyo tiyatrosuna dönüştürmeleri istenir” (MoNE, 2018, p.61).

By looking at writing tasks of the drama unit, there are many different writing activities such as creative writing through group work, and writing textual analysis from student homework, drama assignments. For example, at grade 10, the task requires writing an essay about the traditional drama in social life. At grade 11, the task requires student to write a review. It is interesting to pinpoint that at grade 9 student are expected to write a short play which seems to be more demanding than the ones at grade 10 and 11. At grade 12, students are expected to turn a play into another form, radio theatre.

Thus, while it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to write, and produce texts, in the target genre, it is still essential to spotlight two points. One of them is about total number of tasks and outcomes, and the other one is about their order and level of challenge. As for the former, although a total of 90 hours allocated for the drama unit as shown in Table 3,

the number of tasks is limited. As for the latter, the tasks, and outcomes at grades 9 and 12 are relatively more creative and challenging than the ones at the other grades.

When the outcomes and tasks are analysed from a curricular ideological standpoint, it is noted that students are not expected to consider audience, purpose, and context, and therefore losing the opportunity to make meaningful interactions. Still, they are all uniformly implemented without any room for manoeuvre, which is corresponding to the *Social Efficiency* Ideology.

Oral Communication: Drama

Drama unit is an integral part of oral communication studies. Since drama is also a performance art, it cannot be separated from oral communication. In this section, there are many kinds of exercises in which students can express themselves using their creativity skills. Oral communication tasks for drama section are shown in Table 27.

Table 27

Drama: Oral Communication

Grade	Task Type	Oral Communication
9	Exhibiting and evaluating the plays they write.	“Öğrencilerin yazdıkları oyunları sınıfın imkânları dâhilinde sergilemeleri ve değerlendirmeleri sağlanır” (MoNE, 2018, p.35).
10	Performing a short example of traditional drama and watching some old examples of traditional drama.	“Meddah hakkında bilgi verilir. Öğrencilerin izledikleri birer meddah ve stand-up gösterisinden hareketle kısa bir meddah oyunu sunmaları sağlanır. Genel Ağ’dan Karagöz oyunu videoları izlenir” (MoNE, 2018, p.44).
11	Preparing and acting out a play.	“Öğrencilerden kendi hazırladıkları tek kişilik veya birkaç kişilik bir oyunu canlandırmaları istenir” (MoNE, 2018, p.54).
12	Listening an example of radio theatre Writing a play for radio and demonstrating an acoustic performance of it.	“Öğrencilere bir radyo tiyatrosu dinletilir. - Öğrencilerden yazdıkları radyo tiyatrosunu bilişim teknolojilerini kullanarak seslendirmeleri ve bu seslendirmeyi sınıfta sunmaları istenir” (MoNE, 2018, p.61).

In the oral communication section of the drama unit, there are many different tasks organized in connection with the writing activities. Firstly, grade 9 students are assigned to perform their productions done in the writing part. Grades 10 and 11 expect students perform a part of traditional drama and act a play they prepare. The tasks in grade 12 is challenging in that they require students to write a play for radio and perform it. The oral communication tasks in drama unit are mainly performance based but there is no emphasis on how to perform a play, in terms of acting techniques or use of emotions. Overall, this unit is full of challenging tasks, but it would be safe to state there is progression as far as task demands are concerned. However, there could be more explicit emphasis on audience, purpose, and context for developing more purposeful and meaningful interactions with peers, audience, and social environment. Still, as was the case in other units and genres, they are all uniformly implemented without allowing any room for alternative tasks and outcomes, which corresponds to principle of the *Social Efficiency* Ideology.

Summary of Literary Tasks: Writing

Overall, at each grade level there are a number of explicitly stated writing tasks and outcomes (Table 28). While it is favourable to note that writing is given importance, it would be worth noting several questionable points when the tasks are analysed across grade levels. The first one is that they are usually not arranged in order of difficulty, because of which some tasks tend to be more challenging at earlier grades.

Table 28*Summary of Literary Tasks: Writing*

Gr	Poetry	Story	Novel	Fairy tale/ Fable (Gr 9)- Epic Legend (Gr 10)	Drama
9	Writing a part of and/or completing a poem	Writing stories Writing different types of texts based on stories	Writing a section of a novel by changing literary elements.	Writing a fairy tale/ fable Rewriting of a fable and a Mesnevi with modern Turkish writing an essay Writing different types of texts based on fairy tales and fables	Writing a short play in groups peers.
10	Writing a type of poem Exhibiting what is produced	Writing stories related with stories that the students examined Presenting students 'works in billboards or other media outlets	Changing the conclusion of a novel.	Compiling legends about assets, places, historical events, natural events, and beliefs in their immediate surroundings from oral cultural sources and display. Reading novels inspired by legends and writing essays about them.	Writing an essay about the traditional drama in social life.
11	Writing a modelled poem	Writing an essay about the relationship between literature and the society.	Writing a review and evaluation article on the novel.		Writing a review about a play that they watched
12	Writing a modelled poem. Evaluating the poem. Exhibiting what is produced	Writing stories with selected literary techniques Writing minimal stories Presenting students' works in billboards or other media outlets	Writing an introductory review on one of the novels. Presenting the productions		Transforming a play to a radio theatre.

The second one is about the number of tasks vis-a-vis the number of hours available. In most cases, there is only one task allocated per unit; this means, for example, as far as *poetry* is concerned, students are expected to complete on average 4 to 6 writing tasks at varying levels of difficulty in 25 weeks or 125 hrs. Another point is about; unfortunately, only few encourage meaningful interactions with peers, audience, and social environment. A final point to make is that when the tasks are analysed across genres at each grade level, the picture is not much different. There is no room for differentiation. All in all, from a curricular ideological standpoint, they aim to develop skills which are standard across grade levels, and they seem to lean more towards the curricular ideology of social efficiency.

Summary of Literary Tasks: Oral Communication

The oral communication tasks include both speaking and listening skills.

Also, they are usually connected to writing tasks. Overall, at each grade level there are a number of explicitly stated speaking tasks and outcomes (Table 29). While it is favourable to note that speaking is given significance, it would be worth highlighting several points open to questions when the tasks are analysed across grade levels. The first one is that they are usually not arranged in order of difficulty, because of which some tasks tend to be more challenging at earlier grades.

Table 29

Literary Tasks for Developing Productive Skills: Oral Communication

Gr.	Poetry	Story	Novel	Fairy tale/ Fable (Gr 9)- Epic Legend (Gr 10)	Drama
9	Reciting a poem Using online educational platforms “EBA”	Explaining the basic principles to make a presentation. Making a presentation about the two main types of story genre	Explaining the steps of making a prepared speech	Comprehending effective listening techniques Presenting and watching movies Watching a cartoon inspired by a fable	Exhibiting and evaluating the plays they write
10	Collecting and reflecting on various types of poems used in folk or diwan literature Reading the poems collected Preparing a poetry recitation including traditional poems Analysing the poetic devices and sharing thoughts	Watching a film version of a short story adapted to the cinema and reading the story. Comparing the novel and its movie version	Watching and interpreting a film of a novel adapted to the cinema	Presenting the texts, the students produced	Performing a short example of traditional drama and watching some old examples of traditional drama.
11	Making a short speech in relation to a school of poetry that they feel close to	Listening and interpreting a short story	Watching a film version of a novel adapted to the cinema and reading the novel. Comparing the novel and its movie version		Preparing and acting out a play.
12	Reciting a poem from in the Republican period	Dramatizing a short story Making a presentation about the life of a story writer	Making an unprepared speech about a novel		Listening an example of radio theatre Writing a play for radio and demonstrating an acoustic performance of it

The second one is about the number of tasks vis-a-vis the number of hours available. In most cases, there is only one task allocated per unit; this means, for example, as far as *story* is concerned, students are expected to complete on average 4 to 6 speaking tasks at varying levels of difficulty in 22 weeks or 110 hrs. Another point is about; unfortunately, only few encourage meaningful communication with peers, audience and social environment with a clear purpose. A final point to make is that when the tasks are analysed across genres at each grade level, the picture is not much different. There is no room for differentiation. All in all, from a curricular ideological standpoint, they aim to develop skills which are standard across grade levels, and they seem to lean more towards the curricular ideology of social efficiency.

Non-Literary Informative Texts

Contents: Reading Non-literary Informative (Didactic) Texts

Non-literary informative (didactic) texts are the last part of the reading component in the curriculum (Table 30). There are 12 different types of genres included in non-literary informative(didactic) texts. Students are required to read and review at least 2 or 3 of these 12 different types of non-literary informative (didactic) texts at each grade level, and there are a total of 58 objectives in this part aiming at the development of the four skills: reading, writing, speaking, and listening. The genres and content included in non-literary informative (didactic) texts are as follows: biography/autobiography, letter/e-mail, diary/ blog, memory, news texts, travel writing, article, humour, criticism, essay, interview, and speech.

Table 30*Content Related to Reading Non-literary Informative Texts*

Grade	Non-literary texts	Contents
9	Biography/ Autobiography 3 weeks (15 hours)	“1. Cumhuriyet Dönemi’nden bir biyografi örneği 2. Cumhuriyet Dönemi’nden bir otobiyografi örneği 3. Divan edebiyatından bir tezkire - Otobiyografi konusu işlenirken monografi, öz geçmiş/CV, hâl tercümesi ve portreden kısaca bahsedilir. - Hikâye ve romanda biyografi ve otobiyografiden yararlanıldığı üzerinde durulur” (MoNE, 2018, p.36).
9	Letter/E-mail 3 weeks (15 hours)	“1. Cumhuriyet Dönemi’nden bir özel, bir edebî mektup; iki e-posta örneği 2. Divan edebiyatından bir mektup örneği 3. Tanzimat Dönemi’nden bir mektup örneği - Mektup türünün özellikleri açıklanır. Hikâye, roman ve şiir gibi türlerde mektubun bir anlatım biçimi / tekniği olarak da kullanıldığı örneklendirilir. - Mektup türünün dünya edebiyatından bir örneğine yer verilir ve bunu inceledikleri metinlerle karşılaştırmaları sağlanır. - E-posta yazarken kişisel bilgilerin güvenlik altına alınması gerektiği vurgulanır. - Özel mektup ile edebî mektup arasındaki benzerlik ve farklılıklar incelenen metinler üzerinden gösterilir” (MoNE, 2018, p.37).
9	Diary/Blog 2 weeks (10 hours)	“1. Cumhuriyet Dönemi’nden iki günlük örneği 2. İki blog örneği - Günlük ve blog hakkında bilgi verilir. - Günlük şeklinde düzenlenen roman ve hikâyelere örnekler verilir” (MoNE, 2018, p.38).
10	Memoirs 2 weeks (10 hours)	“1. Servetifünun Dönemi Türk edebiyatından bir anı örneği 2. Cumhuriyet Dönemi Türk edebiyatından bir anı örneği - Anıların hikâye ve roman türüne kaynaklık edebileceği belirtilir. Ömer Seyfettin’in “Kaşığı”, “İlk Namaz”; Orhan Kemal’in “Sağ İç” gibi hikâyeleri ve Peyami Safa’nın “Dokuzuncu Hariciye Koşuşu” romanının anı türünden yararlanılarak yazıldığı üzerinde durulur” (MoNE, 2018, p.45).
10	News 2 weeks (10 hours)	“1. Güncel gazete ve dergilerden iki haber metni 2. Genel Ağ haberlerinden bir metin - 5N 1K kuralından ve temel habercilik terimlerinden (sütun, spot, manşet, tezip, sürmanşet, asparagas, muhabir vb.) bahsedilir. - Gazete, dergi, Genel Ağ, radyo ve televizyon haberciliğinin farkları vurgulanır. - Şiddet içerikli haberlerin, reyting aracı olarak kullanılmaması gerektiği üzerinde durulur. - Haber metinlerinin sanat metinlerine kaynaklık edebileceği belirtilir. Dostoyevski’nin “Suç ve Ceza”, Orhan Kemal’in “Vukuat Var” adlı eserlerinin bir haberden yola çıkılarak yazıldığı üzerinde durulur” (MoNE, 2018, p.46)
10	Travel Writing 2 weeks (10 hours)	“Divan edebiyatından bir gezi yazısı örneği 2. Cumhuriyet Dönemi’nden iki gezi yazısı örneği” - Divan edebiyatından seçilen gezi yazısı Evliya Çelebi’nin Seyahatnâme’sinden alınır” (MoNE, 2018, p.47).
11	Article 2 weeks (10 hours)	“1. Fen bilimleri ve sosyal bilimler alanlarında yazılmış birer bilimsel makale örneği 2. Edebî bir makale örneği” (MoNE, 2018, p.51)
11	Humour 2 weeks (10 hours)	“1. Cumhuriyet öncesi dönemde yazılmış bir sohbet örneği 2. Cumhuriyet Dönemi’nden bir sohbet örneği 3. Cumhuriyet öncesi dönemden bir fıkra örneği 4. Cumhuriyet Dönemi’nden bir fıkra örneği” (MoNE, 2018, p.52)
11	Critique 2 weeks (10 hours)	“1. Cumhuriyet Dönemi’nden iki eleştiri örneği 2. Cumhuriyet öncesi dönemden bir eleştiri örneği” (MoNE, 2018, p.55)
11	Interview 2 weeks (10 hours)	“1. Cumhuriyet öncesi dönemden bir mülakat örneği 2. Cumhuriyet Dönemi’nden bir mülakat örneği 3. Cumhuriyet Dönemi’nden bir röportaj örneği - Mülakat metinleri edebiyat ve sanat alanıyla ilgili olmalıdır. - Örnek metinlerden hareketle mülakat ve röportajın farklarına değinilir” (MoNE, 2018, p.56).

Table 30 (cont'd)*Content Related to Reading Non-literary Informative Texts*

Grade	Non-literary texts	Contents
12	Essay 2 weeks (10 hours)	“1. Dünya edebiyatından bir deneme örneği 2. Cumhuriyet Dönemi’nden (1923-1960 arası) bir deneme örneği 3. Cumhuriyet Dönemi’nden (1960 sonrası) iki deneme örneği - Dünya edebiyatından alınan denemenin, türün ilk örneklerinden olmasına özen gösterilir” (MoNE, 2018, p.62).
12	Speech/ Address 2 weeks (10 hours)	“1. Cumhuriyet Dönemi’nden iki söylev örneği 2. İslamiyet’in kabulünden önceki Türk edebiyatından bir söylev örneği 3. İslamiyet etkisinde gelişen Türk edebiyatından bir söylev örneği - İslamiyet’in kabulünden önceki söylev örneği Kök Türk Kitabeleri’nden seçilir. - Söylev türünün dünya edebiyatındaki ilk ve önemli örneklerine değinilir” (MoNE, 2018, p.63).

One of the purposes of this part is to expose students to various non-literary informative (didactic) texts and to develop the four skills by, for example, having students generate different types of texts that may be encountered in daily life. In addition to reading tasks, writing and oral communication tasks are also quite intensive in the non-literary informative (didactic) texts. Students are expected to write and display an example of each type of text they have studied. Also, students are prepared for reading the texts selected as explained in the curriculum and comparing genres produced in different periods of time.

When analysed in more detail, however, one cannot help but notice all non-literary informative (didactic) genres except news and articles include such texts generated in different periods in the Turkish Literature by major literary figures.

From a curricular ideological standpoint, therefore, tendency towards the Scholar Academic Ideology stands to a large extent. Another point to make is about once there are some elements of the *Learner-Centered* ideology in that it does not dictate or recommend any specific literary pieces; rather, it specifies the number of texts to be selected from varied literary periods in the discipline, allowing the parties concerned to make a choice; still, it does not explicitly state whether textbook

writers, departments, teachers, or students will choose the literary texts. Throughout the curriculum, adherence to the needs and norms of the society is a pivotal point, which once more brings to the fore the essence of the *Social Efficiency* ideology.

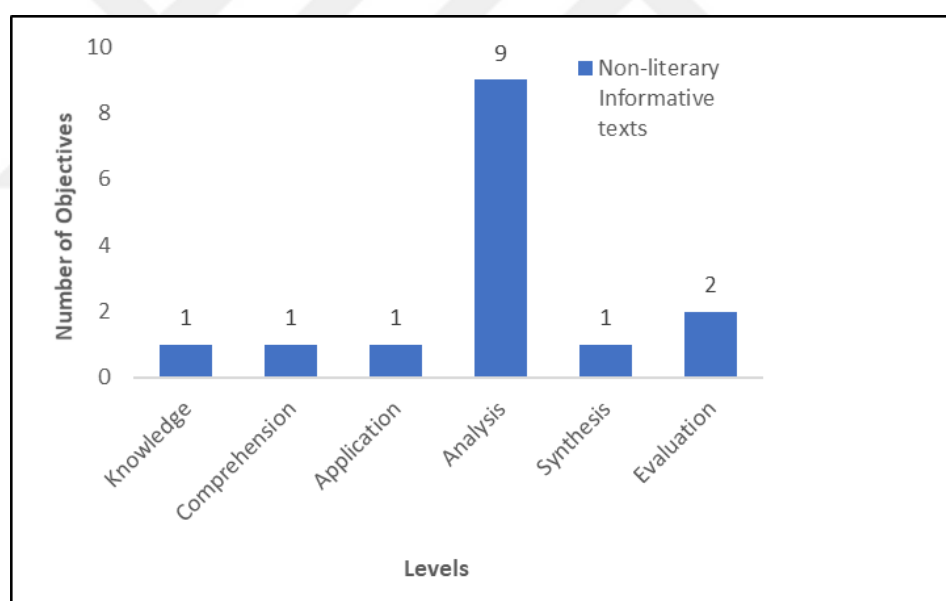
Reading

Learning Objectives

There are 15 objectives in this section for developing students' reading skills. These objectives are the same for the 12 different non-literary genres included in the curriculum. They are mainly centred around the *Analysis* level in Bloom's terms as shown in Figure 12.

Figure 12

Reading Objectives: Cognitive Levels



When each cognitive level is analysed in more detail, more specific cognitive demands expected on the part of students become more explicit as given in Table 31.

Table 31*Non-literary informative texts: Reading Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanation
4.1	Comprehension	Identify	Identify the meanings of words and phrases in the text.	“Öğrencilerin bilmediği kelime ve kelime gruplarının anlamını metindeki bağlamından hareketle tahmin etmesi ve tahminini kaynaklardan yararlanarak kontrol etmesi sağlanır”(MoNE, 2018, p.24).
4.2	Analysis	Identify	Identifies the emergence of the genre of the text and its relationship with the historical period.	“Metin türlerinin ortaya çıkmasında sözlü ve yazılı kültürün, toplumsal değişimlerin ve etkileşimlerin, yayın organlarının ve teknolojinin etkisi üzerinde durulur” (MoNE, 2018, p.25).
4.3	Synthesis	Relate	Establish a relationship between the text and the subject, purpose, and target audience of the text.	
4.4	Analysis	Identify	Identifies the main idea and supporting ideas of the text.	
4.5	Analysis	Identify	Identifies the forms of expression in the text, the ways of developing thought and their functions.	
4.6	Analysis	Identify	Identifies the relationship of the text with the visual elements.	“Bazı metin türlerinde resim, karikatür, fotoğraf, çizim, grafik, tablo, diyagram, istatistiksel veri gibi unsurların metin türüyle ilişkisi ve metne katkısı üzerinde durulur” (MoNE, 2018, p.25).
4.7	Analysis	Identify	Identifies the stylistic features and wording/diction of the text.	“Metinde yazara/metne özgü dil ve anlatım özellikleri belirlenir (Cümle yapıları, deyimler, kelime kadrosu, söz sanatları, akıcılık, nesnellik, öznellik, duygusallık, coşkunluk gibi hususlar dikkate alınır.)” (MoNE, 2018, p.25).
4.8	Analysis	Identify	Identifies national, spiritual and universal values and social, political, historical and mythological elements in the text.	“a. Metinde, metnin yazıldığı dönemin gerçekliğini yansıtan unsurlara ve/veya metnin dönemin gerçekliğiyle ilişkisine değinilir. b. Bazı metinlerde içeriğin/ göstergelerin genel anlamda doğal, toplumsal veya bireysel gerçeklikle ilişkisi incelenir. c. Bu hususlar değerler eğitimi çerçevesinde ele alınır” (MoNE, 2018, p.25).
4.9	Analysis	Distinguish	Distinguish the information and comments presented in the text.	“Ortaya konulan bilgi, tespit ve yorumlar/ görüşler; gerekçe, kanıt, tutarlılık, geçerlilik, doğruluk açısından değerlendirilir” (MoNE, 2018, p.25).
4.10	Analysis	Identify	Identifies the author's point of view in the text.	“a. Bilgilendirici/öğretici metinlerde yazar ile anlatıcının aynı şey olduğu yani edebî (sanatsal/kurgusal) metinlerden farklı olarak gerçek bir kişi olduğu belirtilir. b. Yazarın konuya ve okuyucuya yönelik yaklaşımı/tavrı belirlenir. Yazarın konuyu hangi açıdan ele aldığı yanında, yönlendirme yapıp yapmadığı, taraf olup olmadığı, öznel veya nesnel davranıp davranmadığı gibi hususların bakış açısına etkide bulunduğu hatırlatılır” (MoNE, 2018, p.25).

Table 31 (cont'd)*Non-literary informative texts: Reading Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanation
4.11	Evaluation	Assess& Estimate	Evaluates the reflections of intellectual, philosophical, or political movements, traditions, or understandings in the text.	“a. Metinde görülen veya metnin ortaya koyduğu fikri, felsefi, siyasi veya estetik anlayışın; diğer metinler veya yazarlarla bağlantılarının/ etkileşimlerinin belirlenmesi sağlanır. b. Metni aynı, benzer veya farklı anlayıştaki metinlerle karşılaştırır” (MoNE, 2018, p.25).
4.12	Analysis	Interpret	Interprets the text.	“Metindeki açık ve örtük iletileri; metinle ilgili tespitlerini, eleştirilerini, güncellemelerini ve beğenisini metne dayanarak/gerekçelendirerek ilgili kazanımlar çerçevesinde ifade etmesi sağlanır” (MoNE, 2018, p.26).
4.13	Evaluation	Relate	Evaluates the relationship between the author and the text.	“a. Yazarın diğer önemli eserlerinden bahsedilir. b. E-posta, haber, blog gibi metinler için bu kazanıma ilişkin bir çalışma yapılması zorunlu değildir” (MoNE, 2018, p.26).
4.14	Knowledge	List	Lists other important writers and works of the genre and period/movement.	“Önde gelen, temsil eden diğer yerli ve yabancı yazar ve eserlerden bahsedilir” (MoNE, 2018, p.26).
4.15	Application	Practice	Makes grammar studies based on the text.	

There is one learning objective each for *Knowledge* and *Comprehension* and *Application*, all other levels in the cognitive domain are included: There are 9 objectives at *Analysis* level, 1 at *Synthesis*, 2 at *Evaluation*.

In this genre, the pattern is quite similar with other sections of reading. In the level of *Knowledge*, the students are expected to know famous authors and their works. The objective placed at the *Comprehension* level aims to enable students to learn unknown vocabularies. As for *Analysis*, students are generally expected to “identify” the elements of a rhetorical situation by focusing on text, author, audience and purposes, and the features that characterize the genres included in the curriculum. At the level of *Synthesis*, the main emphasis is on the relationship between the intended audience and the purpose of the text. As for *Evaluation*, the two objectives at this level are mostly focused on evaluating the reflections of

intellectual, philosophical, or political movements.

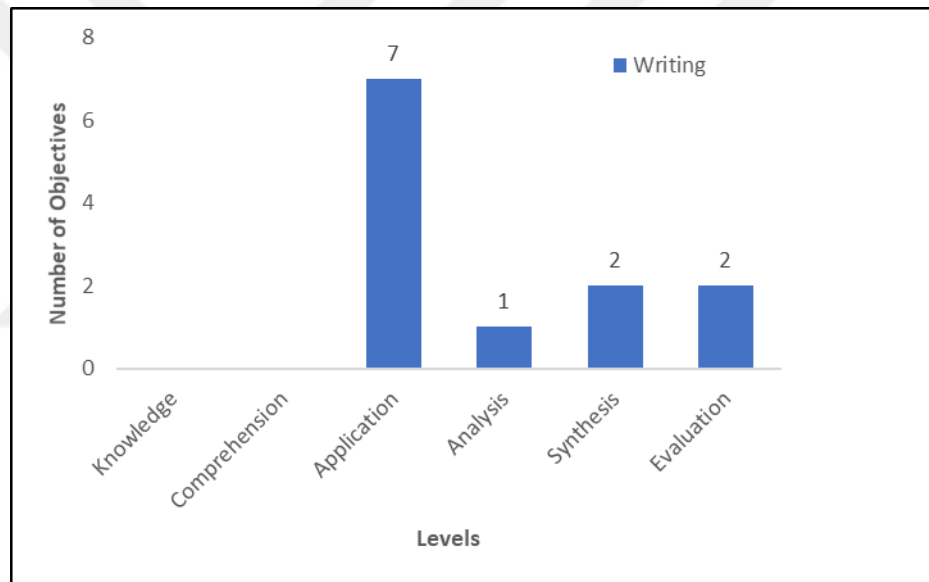
Writing

Learning Objectives

Writing skill is the second of four basic skills. In all units, the curriculum makers put a big emphasis on writing skills at all grade levels. The objectives in writing are centered in *Application* level. The cognitive levels of writing objectives at all grade levels can be seen in Figure 13.

Figure 13

Writing Objectives: Cognitive Levels



When each cognitive level is analysed in more detail, more specific cognitive demands expected on the part of students become more visible as given in Table 32.

Table 32

Non-literary informative texts: Writing Objectives

No	Cognitive Level	Action Verbs	Objectives	Explanation
1	Application	Write	Writes different types of texts.	“a. “Ünite, Süre ve İçerikleri” tablosunda belirtilen türlerde yazma çalışmaları yaptırılır. b. İşlenen metinden hareketle farklı türlerde yazma çalışmalarına da yer verilir” (MoNE, 2018, p.26).

Table 32 (cont'd)*Non-literary informative texts: Writing Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanation
2	Application	Choose	Determines the subject, theme, main idea, purpose, and target audience according to the type of text to be written.	
3	Analysis	Research	Prepares for writing topic.	“a. Konuyla ilgili okuma ve araştırma yaptırılır. b. Yazısında kullanacağı bilgi, gözlem, düşünce, duygu, izlenim ve deneyimleriyle ilgili notlar çıkarması ve görsel, işitsel dokümanlar bulması veya hazırlaması sağlanır. c. Araştırma, kaynaklara ulaşma, Genel Ağ’ı doğru ve etkin kullanma, not alma ve özetleme teknikleri üzerinde durulur. ç. Kaynak kullanma ve alıntı yapmanın hukuki ve etik boyutları belirtilir. d. Konuyu sınırlamanın önemine değinilir” (MoNE, 2018, p.26).
4	Synthesis	Plan	Plans the text to be written.	
5	Application	Write	Writes in accordance with the structure features of the genre.	“a. Metnin türüne göre birimlere, paragraflara, bölümlemelere, giriş-gelişme-sonuç/serim- düşünmeçözüm aşamalarına ve olay örgüsüne dikkat çekilir. b. Başlığı belirlemesi ve gerekirse alt başlık/bölüm başlığı ve epigraf kullanması sağlanır. c. Araştırmaya ve ispatlamaya dayalı metinlerde kaynak ve dipnot gösterme şekline karar vermesi sağlanır” (MoNE, 2018, p.26).
6	Application	Write	Writes in accordance with the language and expression characteristics specific to the genre.	“a. Türle ilgili okuma kazanımlarında ifade edilen anlatım teknikleri, anlatım biçimleri/türleri ve düşünceyi geliştirme yollarından uygun olanlarını kullanması sağlanır. b. Şiirde ahenk unsurlarını, imge ve söz sanatlarını kullanması sağlanır. c. Metnin türüne göre terim, kavram, deyim, atasözü, ağız özellikleri kullanır” (MoNE, 2018, p.26).
7	Application	Use	Writes by paying attention to the features that should be present in a good expression.	“İyi bir anlatımın açıklık, akıcılık, duruluk ve yalınlık gibi özellikler taşıması gerektiği hatırlatılır” (MoNE, 2018, p.27).
8	Application	Use	Uses different sentence structures and types.	“Bir yazıda basit, birleşik, sıralı, bağlı, eksiltili, devrik, kuralı cümle; isim cümlesi ve fiil cümlesi şeklinde farklı cümle yapıları/türlerinin kullanılmasının metne katkısı vurgulanır” (MoNE, 2018, p.27).

Table 32 (cont'd)*Non-literary informative texts: Writing Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanation
9	Application	Use	Uses visual and auditory elements accurately and effectively.	“Metnin türüne göre resim, fotoğraf, grafik, çizim, veri tabloları, ses ve görüntü kayıtları vb. unsurları, metni tamamlayıcı ve/veya destekleyici unsurlar olarak kullanır” (MoNE, 2018, p.27).
10	Synthesis	Revise	Review the written text.	“a. Dil bilgisi, yazım ve noktalama bakımından gözden geçirmesi sağlanır. b. Açıklık, duruluk, akıcılık, yalınlık ve kelime tercihleri bakımından gözden geçirmesi sağlanır. c. Birimler, paragraflar, bölümler, olay örgüsü/kurgu ve başlık gibi yapı ve şekil unsurları arasındaki anlam bağlantıları, tutarlılık, denge ve akış bakımından gözden geçirmesi sağlanır. ç. Metnin içeriğini ve üslubunu/ anlatımını tür özellikleri bakımından gözden geçirmesi sağlanır. d. Yazısının okunaklılığını ve sayfa düzenini gözden geçirmesi sağlanır” (MoNE, 2018, p.27).
11	Evaluation	Justify	Takes responsibility for the texts they produce and share.	“Üretilen ve paylaşılan metinlerin hukuki, ahlaki ve mesleki sorumluluğunun bilincinde hareket edilmesi gerektiği vurgulanır” (MoNE, 2018, p.27).
12	Evaluation	Defend	Shares the text with others.	“a. Yüksek sesle okuma, panoda sergileme; elektronik ortamlarda, kitap, dergi ve gazetelerde yayımlama, yarışmalara katılma gibi yollarla yazılan metinlerin paylaşılması sağlanır. b. Eleştirilere açık olma, gerekirse metin çerçevesinde eleştirilerin cevaplanması sağlanır” (MoNE, 2018, p.27).

The Ministry of Education Turkish Language and Literature curriculum is constructed as mostly skill- based and the skills are reading, writing, speaking, and listening. The writing part has 12 objectives in total. Unlike the reading part, writing mostly depends on students’ products. Writing is more practical and aims to make students more active in the classroom. Table 9 shows the cognitive levels of writing objectives. There is no objective at the level of *Knowledge and Comprehension*, but all other levels of the cognitive domain are included: There are 7 objectives at

Application level, 1 at *Analysis* level, 2 at *Synthesis* level and, 2 at *Evaluation* level.

As for *Application*, the objectives in this level are mostly based on writing as a product. All the objectives show the process of writing a proper paper. The students are expected to write according to academic rules and use different techniques and devices to improve their writing skills such as visual tools. At the end of most of the units, there is a writing activity, and these objectives are designed to imply writing activities. At the level of *Analysis*, the students are assigned to make some research and have full knowledge of the topic. As for the *Synthesis*, the students need to plan their work as well as revising the content at the end. At the level of *Evaluation*, the students are expected to assume full responsibility of their products.

Writing Tasks

The tasks and outcomes included in this section require students to generate texts representing different kinds of genre (Table 33). It is important that students are working on productive tasks. However, it is not clear whether they are process or product-based ones. Also, it is not specified whether students prepare texts considering purpose, audience, and context or not. The tasks and the units are categorized according to each grade level. While this unit is being taught in the course, these writing tasks and activities presented in the curriculum are expected to be implemented by the teacher (Table 33).

Table 33*Non-literary Informative Texts: Writing*

Grade	Genre	Task Type	Writing
9	Biography/ Autobiography	Writing a resume or a portrait	“Edindikleri bilgilerden hareketle öz geçmiş/CV, portre yazmaları sağlanır (İsteyen öğrencilerin çizgi portre yapabilecekleri belirtilir)” (MoNE, 2018, p.36).
9	Letter/ E-mail	Writing letters and an essay on the tradition of letter. Writing a petition based on the examples.	“Öğrencilerin mektup yazma aşamalarına uygun olarak mektup / e-posta yazma çalışması yapmaları sağlanır. Ayrıca öğrencilere mektup yazma geleneği üzerine düşünce ve izlenimlerini anlatan bir yazı yazdırılır - Dilekçe ve tutanak yazmanın kuralları açıklanır, öğrencilerin, örneklerden hareketle bir dilekçe ve tutanak yazmaları sağlanır” (MoNE, 2018, p.37).
9	Diary/ blog	Writing a diary and sharing it in online platforms. Preparing a blog and sharing productions	“Günlük yazmada gözlem ve kişisel izlenimlerin önemi vurgulanarak öğrencilerden günlük yazması istenir. - Öğrencilerin bir blog oluşturmaları ve başta günlükleri olmak üzere diğer yazılı veya görsel üretimlerini bu blogda paylaşmaları sağlanır” (MoNE, 2018, p.38).
10	Memoirs	Writing a memoir	“Öğrencilerden türün özelliklerine uygun birer anı yazmaları istenir” (MoNE, 2018, p.45).
10	News Texts	Writing a piece of news that is fictionalised or based on experience or	“Öğrencilerden yaşadıkları veya kurguladıkları bir olayı haber metni hâline getirmeleri istenir” (MoNE, 2018, p.46).
10	Travel Writing	Producing a travel writing and supporting the text with visuals.	“Öğrencilerden gezdikleri bir yer hakkında bir gezi yazısı yazmaları istenir. Yazıyı görsel unsurlarla desteklemeleri önerilir” (MoNE, 2018, p.47).
11	Article	Writing an article after a detailed research process. Conducting library and online research, and reporting the results using IT Synthesising knowledge gathered from various sources Citing and referencing sources appropriately	“Öğrencilere makale türü ile ilgili öğrendiklerinden hareketle araştırmaya dayalı bir metin yazma çalışması yaptırılır. - Araştırmaya dayalı metinlerin yazımında kütüphanede ve Genel Ağ'da kaynak taramasının nasıl yapıldığı ve sınırlandırıldığı örneklerle gösterilir. Öğrencilerden Genel Ağ'da yaptıkları araştırmaları bilişim teknolojilerini kullanarak iş birlikli bir rapor hâline getirmeleri istenir. - Farklı kaynaklardaki bilgilerin bir metinde nasıl terkip edileceği örneklerle açıklanır. - Metin içinde ve sonunda bilimsel kaynak göstermeye ilişkin temel ilkeler örneklerle açıklanır” (MoNE, 2018, p.51).
11	Humour	Writing a humour	“Öğrencilerin türün özelliklerine uygun güncel bir konuda sohbet veya fıkra yazmaları sağlanır” (MoNE, 2018, p.52).
11	Critique	Writing a critique about a literary text Evaluating the critiques	“Öğrencilerden okudukları bir roman, hikâye veya şiirle ilgili eleştiri yazmaları istenir. - Öğrencilerin yazdığı eleştiriler sınıfta değerlendirilir” (MoNE, 2018, p.55).
11	Interview	Preparing an interview Turning the interview into a prose text	“Öğrencilerden bir mülakat hazırlamaları istenir. - Öğrencilerden, yaptıkları mülakatı gerekli düzenlemeleri yaparak yazıya aktarmaları istenir” (MoNE, 2018, p.56).
12	Essay	Writing an essay Sharing essays through various means	“Öğrencilerden istedikleri bir konuda deneme yazmaları istenir. - Öğrencilerin yazdığı yazılar çeşitli araç ve yöntemlerle (sınıf panosu, okul panosu, dergi, gazete, sosyal medya...) sergilenir” (MoNE, 2018, p.62).
12	Speech/ Address	Writing a speech about a daily topic	“Öğrencilerden güncel bir konudan yola çıkarak bir söylev metni yazmaları istenir” (MoNE, 2018, p.63).

Contrary to the case in the *contents*, all tasks except writing a critique require generating non-literary texts in contemporary terms. As far as tasks and outcomes are concerned, while it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to write, and produce texts, in the target genre, it is worth noting that there seems to be imbalance in relation task demands and the number of hours allocated. Also, depending on the choice made in relation to whether to complete writing tasks in a process or product-based fashion, and depending on other task demands at each grade level in relation to other tasks concerning reading and speaking, what students would be able to produce might be questionable. For example, at grade 9 (Table 34), there are five tasks and outcomes

Table 34

Grade 9: Tasks for Developing Writing Skills

Biography/ Autobiography	Letter/ E-mail	Diary/ blog
Writing a resume or a portrait	• Writing letters and an essay on the tradition of letter • Writing a petition based on the examples given	• Writing a diary and sharing it in online platforms. • Preparing a blog and sharing productions

and a total of 40 hrs (Table 3) is allocated, which may be considered to many given the nature of tasks. However, as for grade 10 (Table 35), there are three tasks and

Table 35

Grade 10: Tasks for Developing Writing Skills

Memoirs	New texts	Travel writing
Writing memoirs	Writing a piece of news that is fictionalised or based on experience	• Producing a travel writing and supporting the text with visuals

outcomes to be covered in 30 hours (Table 3) but they look more demanding than the

ones at grade 10. As regards grade 11 (Table 36), only 30 hrs are allocated for

Table 36

Grade 11: Tasks for Developing Writing Skills

Article	Humour	Critique	Interview
• Writing an article after a detailed research process • Conducting library and online research, and reporting the results using IT • Synthesising knowledge gathered from various sources • Citing and referencing sources appropriately from research • Introducing citation and referencing techniques	• Writing a humour	• Writing a critique about a literary text • Evaluating the critiques	• Preparing an interview • Turning the interview into a prose text

completing even more demanding tasks. Regarding grade 12 (Table 37), 20 hrs is

Table 37

Grade 12: Tasks for Developing Writing Skills

Essay	Speech/Address
• Writing an essay • Sharing essay through various means	• Writing a speech about a daily topic

allocated for two tasks, and they seem to be more manageable.

When the outcomes and tasks are analysed from a curricular ideological standpoint, it is noted that only two tasks and outcomes in relation to blog and essay writing require students to consider audience, purpose, and context. This suggests limited meaningful interactions with peers, audience and social environment. Still, just like the tasks and outcomes in literary texts, they are all uniformly implemented without any room for manoeuvre, which is corresponding to the *Social Efficiency* Ideology.

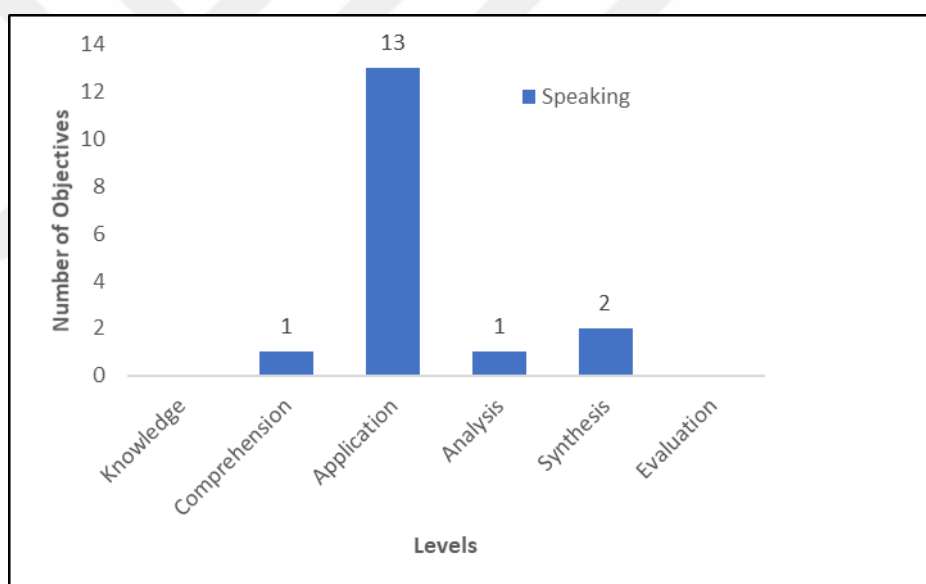
Oral communication

Learning Objectives: Speaking

The speaking component has an important role in the oral communication section as well as the entire curriculum. Speaking is generally based on preparing a speech or presentation, acting, interpreting or discussions. Oral communication task must be completed at the end of each unit. The cognitive levels of 17 objectives related to speaking are mainly in the *Application* level. The cognitive levels can be seen in Figure 14.

Figure 14

Oral Communication and Cognitive Levels: Speaking



When each cognitive level is analysed in more detail, more specific cognitive demands expected on the part of students become more visible as given in Table 38.

Table 38*Oral Communication: Speaking Objectives*

No	Cognitive Level	Action Verb	Objectives	Explanations
1.1	Comprehension	Give Example	Identifies elements of language in communication with children.	“a. Bu kazanım sadece 9. sınıfta işlenecektir. b. İletişimin tanımı ve öğeleri (gönderici, alıcı, ileti, kanal, geri bildirim, kod, bağlam) örneklerle açıklanır”(MoNE, 2018, p.27).
1.2	Application	Choose	Identifies the topic, purpose, target audience and type of speech.	
1.3	Analysis	Research	Makes observations, examinations, or research on the subject.	
1.4	Synthesis	Plan	Plans the speech text	
1.5	Application	Combine	Prepares speaking cards in accordance with the speaking plan.	
1.6	Synthesis	Organise	Prepares visual and auditory tools to be used in the speech.	
1.7	Application	Illustrate	Prepares a presentation suitable for the speech.	“Yazılı, görsel ve işitsel unsurların, sunuda doğru ve işlevsel olarak kullanımının önemi ve nasıl gerçekleştirileceği açıklanır” (MoNE, 2018, p.28).
1.8	Application	Practice	Reharses the speech	“Konuşma öncesinde konuşma yapılacak yerin, kullanılacak araçların, konuşma içeriği ve süresinin kontrol edilmesinin önemi vurgulanır” (MoNE, 2018, p.28).
1.9	Application	Perform	Speaks with attention to stress, intonation, and pause.	“a. Konuşmacının sesleri ve heceleri birbirine karıştırmadan, yutmadan, tam ve doğru çıkarması, kelime ve cümle vurgusuna dikkat etmesi; ses tonunu amacına, ortama, içeriğe ve hedef kitleye uygun olarak ayarlaması gerektiği vurgulanır. b. Konuşurken nefes almak için sözün anlamına uygun duraklamalar yapılmasının önemi belirtilir” (MoNE, 2018, p.28).
1.10	Application	Perform	Avoids using unnecessary sounds and words while speaking.	“Konuşma sırasında "hım, eee, ııı" gibi sesleri veya "işte, hani, yani, şey, mesela, atıyorum" vb. kelimeleri gereksiz yere ve dinleyiciyi rahatsız edecek düzeyde kullanmaktan kaçınılması gerektiği vurgulanır (MoNE, 2018, p.28).
1.11	Application	Use	Uses body language correctly and effectively in the speech.	“Konuşmacının içeriğe ve hitap ettiği kitleye uygun jest ve mimikler kullanmasının, dinleyici ile göz teması kurmasının, heyecanını kontrol etmesinin, dış görünümünü ve kıyafetini konuşma yapacağı ortama göre ayarlamasının önemi vurgulanır” (MoNE, 2018, p.28).

Table 38 (cont'd)*Oral Communication: Speaking Objectives*

No	Cognitive Level	Action Verb	Objectives	Explanations
1.12	Application	Perform	Makes an effective start to the speech.	“Konuşmaya etkili bir başlangıç yapmak için içeriğe uygun soru sorma, şiir okuma; bir fıkra, hikâye, anı anlatma gibi tekniklere başvurulabileceği vurgulanır” (MoNE, 2018, p.28).
1.13	Application	Generate	Enriches the content of her speech.	“Bir konuşmanın deyim, atasözü, vecize, terim, alıntı, kısa hikâye, anı, şiir, fıkra, söz sanatları, istatistiklerden yararlanma vb. unsurlarla zenginleştirilebileceği vurgulanır” (MoNE, 2018, p.28).
1.14	Application	Use	Emphasizes key points in the speech and makes it easier to follow uses expressions.	“Konuşmacının önemli noktaları vurgulamak ve dinleyicilerin ilgisini canlı tutmak için çeşitli geçiş ifadelerini (bundan dolayı, özellikle, kısacası vb.) kullanabileceğine dikkat çekilir” (MoNE, 2018, p.29).
1.15	Application	Perform	Ends the speech effectively.	“Konuşmanın genel iletişinin, konuşmanın sonunda da vurgulanmasının önemi açıklanır” (MoNE, 2018, p.29).
1.16	Application	Use	Uses time efficiently in the speech.	
1.17	Application	Use	Uses technological tools effectively in the speech	

Speaking is one of the four basic skills including in *Oral Communication* and it consists of seventeen objectives in total. The speaking part is quite like the writing part because both parts are generally based on performance and product. According to these objectives, students are assigned to prepare a speech to be performed in front of the whole class. There is no other task given in this part. Therefore, it does not cover the class discussions, debate, or peer interaction. Table 38 shows the cognitive levels of 17 speaking objectives. There is no objective stated at *Knowledge* and *Evaluation* levels, but all other levels of the cognitive domain are included: There is 1 objective at *Comprehension*, 13 at *Application*, 1 at *Analysis* and, 2 at *Synthesis*.

Speaking is more *Application* based and the objectives focus on using the appropriate techniques when showing a proper and effective speech performance.

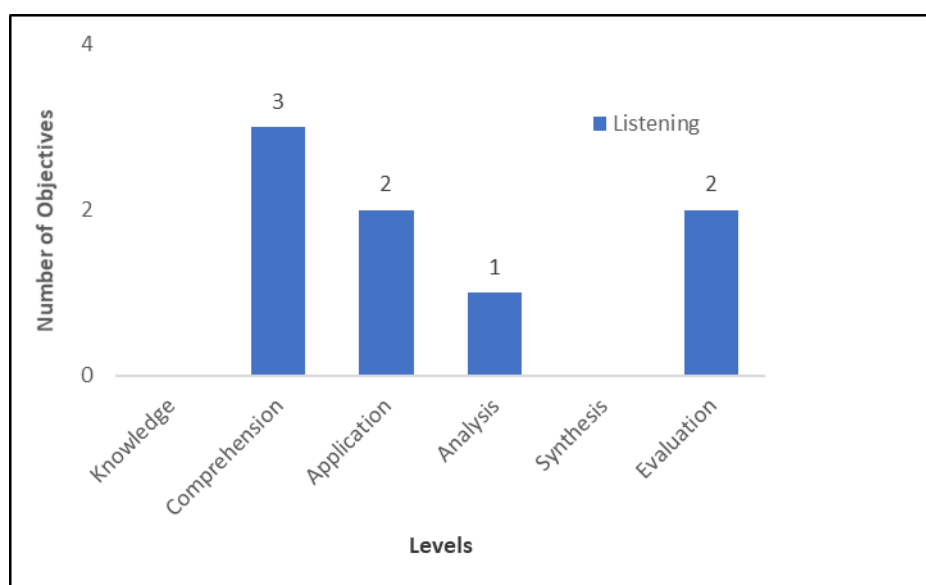
For example, using the right intonation, effective body language and being careful about the diction. Also, in the *Application* level, effective use of technological tools is an important criterion for a qualified speech as well. At the *Comprehension* level, the students are expected to understand the importance of using language effectively and identify important techniques that make a speech effective. As for *Analysis*, the students are expected to conduct research about the topic that they are going to prepare a speech. At the *Synthesis* level the students should make a decent plan of their speeches.

Learning Objectives: Listening

Listening is the last skill of four basic language and *Oral Communication* skills. the section with the least number of objectives in the curriculum is listening. The cognitive levels of 8 speaking objectives are mainly placed in *Application* level. The cognitive levels can be seen in Figure 15.

Figure 15

Oral communication and Cognitive Levels: Listening



When each cognitive level is analysed in more detail, more specific cognitive demands expected on the part of students become more visible as given in Table 39.

Table 39*Oral Communication: Listening Objectives*

No	Cognitive Level	Action Verbs	Objectives	Explanations
2.1	Application	Use	Uses appropriate listening techniques.	“Not alarak dinleme, empati kurarak dinleme, seçici dinleme, eleştirel dinleme vb. Tekniklerin kullanılabileceği vurgulanır” (MoNE, 2018, p.29).
2.2	Comprehension	Identify	Identifies the subject and main idea of the speech listened to.	
2.3	Comprehension	Identify	Follows the subject flow in the speech s/he listens.	
2.4	Application	Identify	Determines the explicit and implicit messages in the speech.	“Dinlediği konuşmadaki temel kavramların ve ayrıntıların belirlenmesi sağlanır” (MoNE, 2018, p.29).
2.5	Comprehension	Summarize	Summarizes what s/he have heard.	
2.6	Analysis	Compare	Compares what he/she listens with his/her prior knowledge.	
2.7	Evaluation	Critique	Questions the consistency of the speech s/he listens to.	
2.8	Evaluation	Critique	Questions the validity of the grounds of the ideas put forward in the speech she listens to.	“Konuşma; konu akışındaki uyum, olaylar, bilgiler ve düşünceler arasındaki tutarlılık açısından değerlendirilir” (MoNE, 2018, p.29).

Listening is the last component of four basic skills in the Turkish Language and Literature curriculum and this part has the lowest number of objectives. The part consists of eight objectives in total. Table 39 shows the cognitive levels of the listening objectives. There is no objective stated at *Knowledge* and *Synthesis* levels, but all other levels of the cognitive domain are included: There are 3 objectives at *Comprehension*, 2 at *Application*, 1 at *Analysis* and, 2 at *Evaluation*.

At the *Comprehension* level, the students are expected to understand the content of the text and its topic and main points, themes, or content flow. When it comes to the *Application* level, it focuses on using listening techniques effectively and finding out messages in the text given by the author. Therefore, listening techniques and the meaning of the message should be known by the students before listening activity.

As for *Analysis*, having background knowledge and intellectual profundity are important because the objective focuses on a comparison between student's background knowledge and the listening text. Interestingly at the *Evaluation* level, both two objectives emphasize criticism. At this level, the students are expected to interrogate the validity, reliability, and consistency of the listening text. Speaking of criticism and questioning is very uncommon by looking at the whole curriculum.

Oral Communication Tasks

At each grade level, students work on at least two or three different non-literary informative(didactic) texts. Written and oral communication studies are included in each of the 12 different types in this section. Oral communication tasks for each genre in this section is listed according to grade levels (Table 40).

Table 40

Non-literary Informative Texts: Oral Communication

Grade	Genre	Task Type	Oral Communication
9	Biography/ Autobiography	Introducing themselves and someone close.	“Öğrencilerden sınıf ortamında kendilerini ve yakından tanıdıkları birini tanıtmaları istenir. İki anlatım arasındaki farkı değerlendirmeleri sağlanır” (MoNE, 2018, p.36).
9	Letter/ E-mail	Watching and evaluating a panel discussion	“Açık oturumun genel özellikleri hakkında bilgi verilir. Öğrencilerin bir açık oturumu izlemeleri ve değerlendirmeleri sağlanır” (MoNE, 2018, p.37).
9	Diary/blog	Presenting selected extracts from different diaries and blogs.	“Öğrencilerin farklı günlüklerden/ bloglardan seçtiği metinlerden bir sunu hazırlamaları sağlanır” (MoNE, 2018, p.38).
10	Memoirs	Describing a memory	“Öğrencilerden bir hatıralarını anlatmaları istenir” (MoNE, 2018, p.45).
10	News Texts	News reading an event or story prepared or selected	“Haber spikerliğinden bahsedilir. Öğrencilerden yazdıkları veya seçtikleri haber metinlerini haberin içeriğini yansıtacak şekilde sunmaları istenir” (MoNE, 2018, p.46).
10	Travel Writing	Presenting own travel writings	“Öğrencilerden yazdıkları gezi yazılarını sınıfta sunmaları istenir” (MoNE, 2018, p.47).
11	Article	Organizing a debate Evaluating the debate	“Öğrencilerin münazaranın özelliklerine uygun bir münazara örneği sunmaları sağlanır. - Yapılan münazaranın değerlendirilmesi sağlanır” (MoNE, 2018, p.51).
11	Humour	Introducing the conversation culture Having a conversation about friendship.	“Türk toplumundaki sohbet kültürüne değinilir. Öğrencilerin dostluk konusunda bir sohbet gerçekleştirmeleri sağlanır” (MoNE, 2018, p.52).

Tablo 40 (cont'd)*Non-literary Informative Texts: Oral Communication*

Grade	Genre	Task Type	Oral Communication
11	Critique	Introducing a book and presenting their critiques verbally.	• “Öğrencilerden okudukları bir kitabı tanıtmaları ve kitaba dair eleştirilerini sözlü olarak sunmaları istenir” (MoNE, 2018, p.55).
11	Interview	Organizing an interview	• “Öğrenciler, önceden hazırlık yaparak sınıf ortamında kendi aralarında bir mülakat gerçekleştirirler” (MoNE, 2018, p.56).
12	Essay	Presenting essays.	• “Öğrencilerden, yazdıkları denemeleri sınıf ortamında sunmaları istenir” (MoNE, 2018, p.62).
12	Speech/ Address	Making a speech	• “Öğrencilerden yazma çalışmalarında hazırladıkları söylevi sınıfta sunmaları istenir” (MoNE, 2018, p.63).

In the oral communication part, students are expected to present what they work on and produce as a continuation of writing tasks and outcomes, allowing room for collaboration in few tasks, such as debating and interviewing. Also, contrary to the case in the *contents*, all tasks involve students in non-literary contexts in relation to oral communication. Additionally, they are expected to perform in context necessitating different types of oral communication, from introducing oneself to news reading, and from debating to making a speech. One of the tasks, however, just requires students to observe and evaluate a panel discussion.

As far as tasks and outcomes are concerned, while it is important to highlight that there are explicitly stated tasks and outcomes, requiring students to perform, and orally communicate in the target genre, it is worth noting that there seems to be imbalance in relation task demands and the number of hours allocated. Also, depending on amount of time for preparation, and depending on task demands at each grade level in relation to other tasks concerning reading and speaking, what students would be able to produce might be questionable. For example, at grade 9 (Table 41), there are five tasks and outcomes and a total of 40 hrs (Table 3) is

allocated, which may be considered to many given the nature of tasks.

Table 41

Grade 9: Tasks for Developing Oral Communication

Biography/ Autobiography	Letter/ E-mail	Diary/ blog
Introducing themselves and someone close	Watching and evaluating a panel discussion	Presenting selected extracts from different diaries and blogs

However, as for grade 10 (Table 40), there are three tasks and outcomes to be covered in 30 hours (Table 3), but they look more demanding than the ones at grade 9.

Table 42

Grade 10: Tasks for Developing Oral Communication

Memoirs	New texts	Travel writing
Describing a memory	News reading an event or story prepared or selected	Presenting own travel writings

As regards grade 11 (Table 43), only 30 hrs is allocated for completing even

Table 43

Grade 11: Tasks for Developing Oral Communication

Article	Humour	Critique	Interview
- Organizing a debate - Evaluating the debate	- Introducing the conversation culture - Having conversation about friendship	Introducing a book and presenting their critiques verbally.	Organizing an interview

more demanding tasks. Regarding grade 12 (Table 44), 20 hrs is allocated for

Table 44*Grade 12: Tasks for Developing Oral Communication*

Essay	Speech/Address
Presenting Essays	Making a speech

two tasks, which seem to be manageable.

When the outcomes and tasks are analysed from a curricular ideological standpoint, once again there is limited emphasis on audience, purpose, and context for developing purposeful and meaningful interactions with peers, audience, and social environment. Still, they are all uniformly implemented without allowing any room for alternative tasks and outcomes, and this standardised approach is very much in line with the *Social Efficiency* Ideology.

CHAPTER 5: DISCUSSION

Introduction

This chapter discuss the results of the study in relation to the Turkish Language and Literature curriculum for secondary education in terms of curricular ideologies it fosters and its approach to critical thinking.

Overview of the Study

The purpose of this study is first to explore the philosophical stance of the Turkish Language and Literature curriculum, which was redesigned in 2018, and then to analyse its approach to developing critical thinking skills. To these ends, the researcher used the curriculum ideologies as conceptualised by Schiro (2013), and the notion of critical thinking as perceived by Davies and Barnett (2015) as lenses. This study, therefore, intends to address the following research questions:

1. What curricular ideologies as conceptualised by Schiro (2013) does the recent Turkish Language and Literature curriculum foster? How do they provide platform for developing critical thinking skills?
2. How does the recent Turkish Language and Literature curriculum approach to developing critical thinking skills?

Discussion of Major Findings

The Turkish Language and Literature Curriculum vis-à-vis Schiro's Curricular Ideologies

Schiro (2013) states that there are mainly four competing visions, “based on four curriculum ideologies-or curriculum philosophies-” that guide development of

curriculum with instructional methods and assessment, and he labels them as the *Scholar Academic* ideology, the *Social Efficiency* ideology, the *Learner Centered* ideology, and the *Social Reconstruction* ideology” (pp. 1-2). This section will discuss the curricular ideologies as conceptualised by Schiro in relation to the Turkish Language and Literature curriculum.

Scholar Academic Ideology in the Turkish Language and Literature Curriculum

To begin with, the Scholar Academic ideology, which is based on a perennialism, intends to cultivate the mind, and to transmit the shared knowledge base of the target culture, for ensuring acculturation and reproduction across generations (Ornstein & Hunkins, 2016; Schiro, 2013). To these ends, it both develops rational and reflective thinking skills, and extends knowledge by ensuring that the subject-matter forms the basis of curriculum, giving priority to content choice before pedagogy. The ultimate aim is to ensure “the existence of the discipline both by guaranteeing the future members of the discipline will exist...and by building literacy for discipline in the general public” (Schiro, 2013, p. 204). Knowledge provided by external authorities gives objective reality for understanding and interpretation. Learning is viewed as the ability to demonstrate one’s understanding of what is transmitted in relation to the discipline. It is assumed that they lack something, and it is responsibility of the teacher to transmit what is missing. In this context, teachers are expected to be the sole authority figures.

When the aims of Turkish language and literature curriculum is analysed from the standpoint of Scholar-Academic ideology, one can first notice that it is genre-based in nature, composed of literary and non-literary parts. The literary part constitutes about 80% of the content, and concentrates on poetry, novel, short story, drama, fairy tale, fable; the non-literary part includes humour, memoir, speech,

article, biography, letter, news, critique, diary/blog, travel writing, and interview but there are lots of references to literary texts as well. It is important to highlight that all Anatolian high school students across the country are exposed to the same contents in the order they were given and for the number of weeks and hours indicated in the curriculum. There is almost no room for flexibility.

In each part, one can also easily notice the explicit emphasis on content focusing on to a large extent varied literary periods before and after the Republican period. It is also important to stress that while there is limited emphasis on the pieces from the World Literature, there is an explicit effort to bring to the fore some literary pieces from what is termed as the Turkic World. In any case, unfortunately, there is limited room for contemporary literature. In addition, it seems that students are exposed to too much information about the name of authors and their works, and features of the literary genre and periods. Therefore, experiences such as exploring the world by reading, understanding human nature and empathizing through texts are not prioritized.

Although it is claimed that the whole high school curriculum is constructivist in nature, it seems Turkish Language and Literature teachers are considered as a sole authority and as responsible for transmitting the content.

As far as the intention of developing the intellect in this ideology is concerned, in each genre there is direct emphasis on the use of several literary elements and techniques including setting, theme, characterisation, plot, point of view and literary techniques; however, limited attention is given to literary criticism, which is manifested in the form of new historicism, and reader-response only. Still, the curriculum puts heavy weight on knowledge and ways of thinking, and one can easily get the sense of the *Scholar Academic* ideology in this curriculum.

Social Efficiency Ideology in the Turkish Language and Literature Curriculum

As regards the *Social Efficiency* ideology, which is based on essentialism, it intends to “educate the competent person” (Ornstein & Hunkins, 2016, p. 89; Schiro, 2013). To this end, it focuses on skills development through tasks to ensure competency to meet the needs of the society (Ornstein & Hunkins, 2016; Schiro, 2013). This requires specification of enabling and terminal objectives. Knowledge is regarded as “the ability to do things” based on “normative objective reality as interpreted by the members of the society” (Schiro, 2013, p. 211). Learners are seen “raw materials to be shaped into finished products (p. 226). Learning is viewed as the extent to which learner behaviour is shaped through standard tasks. In this context, teachers are expected to manage the teaching learning process functioning as a supervisor, “act[ing] in strict accordance with directions provided the curriculum” (Schiro, 2013, p. 232). Teacher effectiveness is measured by extent to which teachers to display “accurate presentation of the discipline” and to ensure “uniformity” (p. 233).

When the aims of Turkish language and literature curriculum is analysed from the standpoint of the *Social Efficiency* ideology, it is important to spotlight two points. As regards the literary part, for each literary genre, the written curriculum includes learning objectives, in Bloom’s (1956) terms, ranging from lower to higher order thinking skills, -more explicitly from comprehension to evaluation. In other words, there are specifically formulated objectives for implementing poetry, prose fiction (novel, short story, fable, fairy tale, and legend) and drama. While this appears to be in line with the *Scholar Academic* ideology in that there is effort to develop the cognitive skills, that there are learning objectives suggests that there is

an ends and means approach which is also very much in line with the *Social Efficiency* ideology.

Similarly, as for the non-literary part, the learning objectives are not genre specific but generic in nature, and, therefore, they were formulated in the form of developing the four skills: reading, writing, speaking and listening. This aspect of the curriculum gives it a skills-based stance, which gives it the essence of the *Social Efficiency* Ideology. Besides, in each unit, there are explicitly stated tasks and activities for developing writing, and oral communication skills in particular with some consideration given to gradual progression of skills development.

Learner Centered Ideology in the Turkish Language and Literature Curriculum

Next, Schiro's Learner-Centered ideology is progressivist in nature, and intends to develop the whole person (Ornstein & Hunkins, 2016; Schiro, 2013). To this end, it gives priority to nurturing autonomy and growth of individuals by involving them in stimulating experiences, and environments, letting them choose what they want focus, and learn what is expected, or not expected, at their own pace, without having to meet any objectives or requirements (Schiro, 2013). Knowledge gives learners "the ability to be themselves", which stems from "personal creative self-expression" (Schiro, 2013, p. 211). Learning is viewed meaningful self-expression and growth as a whole person. In this context, teachers are expected to act as "aids to growing individuals ... to facilitate growth" (Schiro, 2013, p. 232). Teacher effectiveness is measured by extent to which teachers ensure "efficiency of student learning" "uniformity" (p. 233). Teacher effectiveness is measured by extent to which teachers facilitate growth and ensure "diversity" (p. 233).

The Turkish Language and Literature curriculum is solely, and centrally, developed by the scholars and curriculum-makers with some help from some

practitioners, and it's expected to implement it uniformly with the help of textbooks. There is no overt reference to giving prominence to growth or meaningful self-expression demonstrated at a pace as preferred by the students. Rather, one can only talk about choice given when choosing a specified number of literary and non-literary texts. Still, it is not clear whether the school, departments, teachers, and/or students are to choose them. In any case, it is not expected to make any arrangements based on student interests and wants.

While the process of reaching objectives has not been stated in explicit terms might be taken as something positive, still one does not get sense the *Learner Centered* ideology's regarding each student as "unique" with a view to developing "self-reliant, self-actualizing learners who are capable, on their own, of directing their own growth" and meaning making process (Schiro, 2013, p.104).

Social Reconstructionist Ideology in the Turkish Language and Literature Curriculum

Finally, Schiro's *Social Reconstructionist* ideology aims to "improve and reconstruct society" with a view to bringing change (Ornstein & Hunkins, 2016, p. 89; Schiro, 2013). The students are "social actors, and as potential contributing members of society" (Schiro, 2013, p.157). Knowledge gives learners "the ability to interpret, act on, and reconstruct their society" (Schiro, 2013, p. 212). Learning is viewed as "a vision of a future good society" (p. 212). In this context, teachers are expected to develop their own "vision of the future good society" and function as "facilitators of social development" (Schiro, 2013, p. 233). Teacher effectiveness is measured by extent to which teachers facilitate "effective transference of the vision" and ensure both "uniformity" and "diversity" (p. 233).

While the higher-order thinking skills included in the learning objectives of

the Turkish Language and Literature curriculum technically provides platform for discussing any issues of concern, the curriculum explicitly requires the promotion and protection of the traditions, norms and values of the society, which would make it difficult to, for example, discuss any social issues of concern unless initiated by the teacher.

The Turkish Language and Literature Curriculum vis-à-vis Critical Thinking as Conceptualised by Davies and Barnett

Davies and Barnett (2015) claim any definitions of critical thinking should go beyond the ones, for example, just emphasising logical thinking, reasoning or inference making; rather, they should also encompass “development of and formation of a critico-social *attitude*...[and] critical pedagogy” (p. 6). To this end, they bring to the fore three main movements, or camps, in relation to critical thinking which could be represented as critical thinking as reflective thinking, as disposition and as critical pedagogy. This section will discuss the concept of critical thinking as perceived by Davies and Barnett within the context of the Turkish Language and Literature curriculum.

Critical Thinking as Reflective Thinking in the Turkish Language and Literature Curriculum

To this camp, critical thinking is viewed as “skills-and-judgements” as there is less focus on the skills of argumentation but more on reflection “for decision making and judgement calls” (Davies & Barnett, p.11). They use the framework developed by Wales and Nardi (1984 as cited in Davies and Barnett, 2015) which is composed of lower-level thinking, higher level thinking, complex thinking and thinking about thinking. This study uses another commonly used framework by Bloom (1956), whose taxonomy in the cognitive domain is composed of six levels:

Knowledge, Comprehension, Application, Analysis, Synthesis and Evaluation. This taxonomy was used to analyse the ninety-five objectives included in the curriculum, and the extent to which they supported critical thinking skills.

As far as the literary and non-literary parts in relation the skill of *reading* is concerned, there are fifty-eight learning objectives, and it is pleasing to note that about forty-six (i.e., 80%) of the objectives fall into the category of Bloom's higher order thinking skills, but only thirty-three (i.e., 57%) of which centre around the *Analysis* level. These indicate that the curriculum requires students to think critically to a large extent, but it also suggests that there is still room for more emphasis on thinking at the *Synthesis* and *Evaluation* levels. As regards each genre in this part in relation to *reading* is concerned, a similar pattern is observed.

As far as the writing and oral communication skills are concerned, there are thirty-seven learning objectives explicitly stated as writing, speaking and listening objectives, and thirty-four of the objectives fall into the category of Bloom's *Application* level and the higher order thinking skills, but most of them centre around the *Application* level. These indicate that the curriculum requires students to think critically to a large extent, but it also suggests that there is still room for more emphasis on thinking at the *Analysis, Synthesis and Evaluation* levels. As regards each genre in this part in relation to *writing* and *oral communication* is concerned, a similar pattern is observed.

Still, to further enhance the curriculum thinking skills in this context, the curriculum could include developing "metacognitive" and "self-regulation" skills to monitor and reflect on thinking processes with a view to identifying, for example, biases and assumptions (Davies and Barnett, 2020; Facione, 1990).

All in all, the Turkish Language and Literature curriculum support the

development of critical thinking as reflective thinking, i.e., “as skills-and-judgements” expressed by Davies and Barnett (2015). It is also worth mentioning at this stage is that, using Blau’s (2003) terms, there is a lot of emphasis on textual and intertextual literacy; the former requires to activate “...the procedural knowledge that allows a reader to move from summarizing or retelling the plot of a story, to constructing a plausible interpretation, to reflecting critically on a text”, and the latter requires to use “... prior conceptual and information knowledge that readers need to make sense of what they read, beyond what they would understand by pronouncing and decoding the words of a text (p. 19).

Critical Thinking as Dispositions in the Turkish Language and Literature Curriculum

This camp views critical thinking as “skills-plus-dispositions”, which are not “arguments or judgements, but *affective* states”, and which are “broadly categorized as falling under dispositions arising in relation to the *self* [e.g. tolerance of ambiguity, empathy, perseverance], in relation to *others* [e.g. respect for alternative viewpoints, open-mindedness, scepticism], and in relation to *world* [e.g. inquisitiveness, seeing both sides of an issue] (Davies & Barnett, p.13).

Critical thinking dispositions are needed to maximize the utility of the cognitive skills, and critical thinking skills as an individual (Davies & Barnett, 2015; Facione, 1990). When the Turkish Language and Literature curriculum is analysed from the standpoint of critical dispositions, it is found that there is limited connection to them. Only in the units focusing on *reading* within the context of literary texts, there are a couple of objectives explicitly placing emphasis on conflicts and differences, which could be associated with the dispositions that arising from *others* or *world*. This indicates that the curriculum requires students to activate critical

dispositions in a limited sense, and, therefore, suggests that it can achieve more by activating other dispositions.

Once again in Blau's (2003) terms, this can be attained through "performative literacy", "...-- knowledge that enables readers to activate and use all other forms of knowledge that are required for the exercise of anything like a critical or disciplined literacy" (p.19), which includes, for example, "giving close, sustained attention to texts", "tolerance for ambiguity, paradox, and uncertainty", and "a capacity to monitor and direct one's own reading process: metacognitive awareness" (pp. 20-21). The curriculum document could include this stance to develop their dispositions. In addition, artistic and interdisciplinary projects that can be applied within the scope of literature course can help students internalize critical thinking as a disposition.

Critical Thinking as Critical Pedagogy in the Turkish Language and Literature Curriculum

To this camp, critical thinking is viewed as being aware of power structures and identifying "...social conditions that restrict and limit human freedom" (Davies & Barnett, p.18). Critical pedagogy aims to make students aware of social injustices, disruptions in the system and social problems and to find solutions to them in the future through critical thinking education (Davies & Barnett, 2015).

When the Turkish Language curriculum is analysed from the standpoint of critical pedagogy, it is difficult to locate anything specific in relation to this, but it allows room for exploring "conflicts" through a couple of learning objectives, which could be utilized for discussing such matter as suggested by Showalter (2002). In any case, inclusion of more critical approaches, such as feminist, post-colonial or class-oriented, would provide some platform to this end. In addition, even if the texts are examined in relation to their importance in the history of the Turkish Literature

mostly, the social problems of the period can be mentioned in the historical context as well. Therefore, students can discuss whether the social problems that were covered in literary texts in the past still continue today and they may find solutions to avoid them in the future.

Implication for Practice

This study highlights the philosophical stances of the Turkish Language and Literature curriculum for Anatolian High Schools, and, therefore, provides a spotlight for curriculum makers to reconsider the balance of the curriculum as necessary. It is recommended that some progressivist approaches are included. It is also recommended that it could place more emphasis on questioning the norm. This would help give more flexibility to teachers, choice to students based on interests, and room for constructivist and social-emotional learning.

Also, this study explores the critical thinking strands explicitly and implicitly embedded in the curriculum, by means of which it provides a wider platform for understanding the concept of critical thinking for teachers and policy makers to consider when it comes to curriculum implementation. It is observed that critical thinking as reflective thinking or in the form of higher order thinking skills is given importance but there is a lot of room for developing critical thinking as dispositions or critical pedagogy.

In addition, this study gives some perspective in terms of examining and exploring approach to teaching literature, and literacy, in the Turkish Language and Literature curriculum, which suggest that the curriculum could increase its focus on literacy criticism. It could also get benefit from Blau's concept of performative literacy.

Furthermore, the curriculum appears to give importance to such productive

skills as speaking and writing but it seems reading is emphasised more; therefore, its balance as to the language skills might be reconsidered. Also, more emphasis needs to be placed on developing reading skills, and promoting critical thinking skills rather than covering a specified number of literary texts.

Moreover, the researcher suggests that the curriculum could put more emphasis on contemporary literature and intertextuality.

Finally, to develop critical thinking skills further, the curriculum could give prominence to developing self-regulation, metacognition, performative literacy and critical literacy.

Implications for Further Research

The conceptual framework of this study could be used to compare the current Turkish Language and Literature curriculum with the previous ones.

This study uses content analysis to address the research questions. Other researchers may consider conducting a survey to collect the perceptions of stakeholder using any of the frameworks given. It would also be worth examining and exploring how the implementation for the current curriculum is perceived by practitioners and students.

Another study could also explore similarities and differences between formal curriculum and implemented curriculum.

Limitations

To begin with, this study analysed the Turkish Language and Literature curriculum for Anatolians schools only.

Next, the researcher herself analysed the written curriculum getting support from her advisor. Still, to ensure credibility and generalisability, existing conceptual frameworks were used to develop categories and codes for analysis.

Another limitation of the study is that it did not analyse the grammar section given in each unit (Appendix A).

By the same token, this study did not analyse any other parts of the Turkish Language and Literature curriculum document.



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Appendix A

Dil Bilgisi Konuları

9. Sınıf

Unit	Grammar
Introduction	Standart dil, ağız, şive, lehçe ile argo, jargon kavramları üzerinde durulur.
Story	• Metindeki isimleri bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Poetry	• Metindeki sıfatları bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Fairy tale / Fable	• Metindeki edat, bağlaç ve ünlemleri bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Novel	• Metindeki zamirleri bulur ve bunların metindeki işlevlerini belirler • Metinler üzerinden imla ve noktalama çalışmaları yapılır
Drama	• Metindeki zarfları bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Biography / Autobiography	• Metindeki fiilleri bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Letter / E-mail	• Metindeki fiilleri bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Diary /Blog	• Metindeki fiilleri bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.

10.sınıf

Introduction	Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Story	• Metindeki fiilimsileri bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Poetry	• Metindeki isim tamlamalarını bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Epic / Legend	• Metindeki sıfat tamlamalarını bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Novel	• Metindeki cümle çeşitlerini bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imlâ ve noktalama çalışmaları yapılır.
Drama	• Metindeki cümle çeşitlerini bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Memoir	• Metindeki cümle çeşitlerini bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
News	• Metindeki cümle çeşitlerini bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Travel Writing	• Metindeki cümle çeşitlerini bulur ve bunların metindeki işlevlerini belirler. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.

11.Sınıf

Introduction	• Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Story	• Metindeki cümlelerin ögeleri bulunur. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Poetry	• Metindeki cümlelerin ögeleri bulunur. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Article	• Metnin seçilmiş bölümündeki cümlelerin ögeleri bulunur. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Humour	• Metindeki cümlelerin ögeleri bulunur. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Novel	• Anlatım bozukluklarıyla ilgili çalışmalar yapılır. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Drama	• Anlatım bozukluklarıyla ilgili çalışmalar yapılır. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Critique	• Anlatım bozukluklarıyla ilgili çalışmalar yapılır. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.
Interview	• Anlatım bozukluklarıyla ilgili çalışmalar yapılır. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.

12.Sınıf

Introduction	Metinler üzerinden imla ve noktalama çalışmaları yapılır. • Kelimede anlam ile ilgili çalışmalar yapılır.
Story	• Metinler üzerinden imla ve noktalama çalışmaları yapılır. • Metinler üzerinde kelimede anlam ile ilgili çalışmalar yapılır.
Poetry	• Metinler üzerinden imla ve noktalama çalışmaları yapılır. • Metinler üzerinde kelimede anlam ile ilgili çalışmalar yapılır.
Novel	• Metinler üzerinden imla ve noktalama çalışmaları yapılır. • Paragrafta anlam ile ilgili çalışmalar yapılır.
Drama	• Metinler üzerinden imla ve noktalama çalışmaları yapılır. • Paragrafta anlam ile ilgili çalışmalar yapılır.
Essay	• Metinler üzerinden imla ve noktalama çalışmaları yapılır. • Paragrafta anlam ile ilgili çalışmalar yapılır.
Speech / Address	• Paragrafta anlam ile ilgili çalışmalar yapılır. • Metinler üzerinden imla ve noktalama çalışmaları yapılır.