

AATT Bulletin

American Association of Teachers of Turkic Languages

29-30, Spring 2003-Fall 2003



Published by Portland State University
Contemporary Turkish Studies Program
Department of Foreign Languages and Literatures

The *AATT Bulletin* is published yearly under the auspices of the American Association of Teachers of Turkic Languages. Opinions expressed in the articles are not necessarily those of the AATT or its board. All correspondence regarding the *Bulletin* should be directed to the editor:

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Printed in the United States of America.

Cover design: Pelin Başcı

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**The AATT Editorial Board is grateful to the
Indiana University Ottoman and Modern Turkish Studies Chair
for their generous contribution to the *AATT Bulletin*.**

FROM THE EDITOR

As the editor of the *AATT Bulletin*, I owe an apology to our membership for the delay in publication. During the 2001-2002 academic year I was on leave from my university position and on the move in Turkey and the United States. As 2001 drew to a close, I also faced "all the many joys of parenthood", which added great happiness as well as chronic sleep deprivation to my life. I hope that this belated issue will earn some forgiveness for the inevitable delay.

The 2003 edition of the *AATT Bulletin* covers themes that are important for our academic community. Ralph Jaeckel's article on the uses of the graphic novel in the Turkish as a foreign language classroom is inspirational for all of us who face the many challenges of developing instruction strategies that combine cultural context, communicative situations, and issues of grammar accuracy. William Dirks's interesting article on the experience of teaching an intensive class without a textbook is grounded in theory and offers valuable practical advice for teachers of Turkic languages. Nalan Büyükkantarçiođlu discusses Turkish word formation against the background of developments in lexical morphology, suggesting areas of future research for Turkologists. The short essay by Suzan Özel ponders the ways in which the AATT web page could evolve into a major site of reference for our membership.

This issue also hopes to highlight Yıldıray Erdener's innovative book, *Turkish Through Songs*, which recently appeared on the market, in addition to a brief review of an older publication, the *Non-Native Teacher*, which still has relevance for second language teachers.

I would like to close with a reminder that the *AATT Bulletin* needs your involvement through article, review, and news submissions, and warmly encourages all scholars of Turkic languages and cultures to contribute. We await your submissions on topics ranging from language instruction material, methodology, and assessment to language, literature, and culture relationships for our Spring 2004 edition.

Pelin Bařcı
Portland State University

NEWS OF THE PROFESSION

► TÖMER Symposium on Teaching Turkish Around the World

Ankara University, TÖMER announces the Sixth Symposium on Teaching Turkish Around the World. The symposium will be held between April 17 and 18, 2003 in Ankara.

The symposium, which will be conducted in Turkish, invites presentations on the role of grammar in instruction, design of teaching modules for specific goals, assessment, and instructional materials.

Deadline for abstract submissions is February 7, 2003.

Prospective participants may obtain further information about the symposium at:
www.tomer.ankara.edu.tr

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► New National Middle East Language Resource Center Announced (NMELRC)

The following announcement appeared on the AATT list serve on August 29, 2002

The U.S. Department of Education recently announced the creation of the National Middle East Language Resource Center, the first Title VI Language Resource Center to focus solely on the languages of the Middle East. The center will be headquartered at Brigham Young University and represents a

consortium of language experts from more than twenty universities. Kirk Belnap, BYU associate professor of Arabic, will serve as the center's director. The associate directors, each charged with primary oversight of one of the major languages of the region, are:

Mahmoud Al-Batal (Arabic),
Emory University;

Shmuel Bolozky (Hebrew),
the University of Massachusetts-Amherst;

Erika H. Gilson (Turkish),
Princeton University;

Ahmad Karimi-Hakkak (Persian),
University of Washington.

The center will work with the country's Middle East language professionals and other Title VI centers to coordinate efforts aimed at increasing and improving opportunities for learning the languages of the Middle East. The center will also undertake and support projects in areas such as teacher training, materials development, testing and assessment, integration of pedagogy and technology, study abroad, and K-12 programs. It will work across the four Middle East language groups (as well as with smaller language fields, such as Kurdish) to foster cooperation and joint utilization of expertise and resources. The center will begin by surveying the needs of each language field and then work closely with each to create a strategic plan to be implemented in stages. A significant portion of the center's funds from the Department of Education will be used for its grants program. These grants will serve as seed money to attract matching funds from other institutions and encourage broad field participation. These grants will target the development of materials and programs that complement the center's other projects in building an integrated system of language learning support.

► Report from the 2002 ACTFL Delegates' Assembly November 21, 2002

Roberta Micallef

General Information

The ACTFL conference, held in Salt Lake City, Utah from November 22nd -November 24th was titled, "Beyond Our Customary Borders: Language and Culture in Context". Three plenary sessions were organized around the conference theme. The first session dealt with the role of teaching culture while teaching language. Several speakers discussed the role that culture plays in language education. The second panel focused on the context of foreign language education in the broad spectrum of education today. Topics raised included: "How are we viewed by administrators and policy makers?" and "How can we do a better job of getting our message across to key constituents and to the American public?" The third panel raised the issue of the preservation and teaching of indigenous languages in the United States today. The location of the conference helped emphasize the importance of this issue in understanding the history and cultures of the West. Indigenous language experts discussed the efforts underway to understand and preserve the depth and diversity of these languages. Corey Flintoff, a National Public Radio Journalist, was the Keynote speaker. A foreign film festival, held in conjunction with the conference, included films from China, France, Germany, and Japan. There were several interesting panels on a wide range of issues. Information about the panels and participants can be found at the ACTFL website, <http://www.ACTFL.org>

The delegates' assembly, which I attended as the AATT representative, took place the day before the conference began.

For the conclusion

The conference was very interesting and exciting because it provided a rare opportunity for those of us involved in K-12 and university level programs as well as administrators and policy makers and lobbyists to meet under one umbrella and discuss issues relevant to all of us beyond our own customary boundaries within the larger field of foreign language education.

AATT Delegate's Report

As noted above, the theme for this year's delegates' assembly was "Beyond Our Customary Borders: Action, Architecture and Assessment." As a university professor, this conference put me in touch with a group I do not normally have much contact with: the K-12 educators and lobby groups on behalf of foreign language teachers. The meeting was quite interesting and I believe some of the new models of assessment presented at this meeting may be of interest to those of us teaching Turkish.

The first half of the day was devoted to business, i.e. increased revenue generation, increased participation by members of the profession, and how to achieve our common goals. Presentations by representatives of the Joint National Committee for Languages, National Security Education Program, and the National K-12 Foreign Language Resource Center were all cautiously optimistic about foreign language education in a post September 11th world. The politicians seem display increased awareness of the importance of foreign languages and it is hoped that this awareness will be linked to more funding for foreign language education.

The afternoon was devoted to new directions in assessment for students and teachers. We were introduced to three new models of assessment; one by NAEP (National Assessment of Educational Progress), Online Oral Proficiency Assessment, used by the Pittsburgh Public Schools; and, finally another, TestPak: Online Reading and Writing Assessment by

Carl Falsgraf at the Center for Applied Second Language Studies at the University of Oregon.

*NAEP: The national assessment for educational progress has been in place since the 1960s, but the first foreign language NAEP will be focusing on in 2004 is Spanish. This has variety of reasons. Their project will assess proficiency in three areas, which are speaking, reading, and writing. The standards for the organizers include five points for all the tests.

- a. communicative mode. Context in which the communication takes place is an important consideration.
- b. OPI scale/format basis for adaptations
- c. assessment through authentic materials
- d. observation of cultural knowledge through materials
- e. start to incorporate learning strategies and processes into the test.

THE PPS ORALS ON LINE is a project funded by title VI FLAP Grant. This world language program aligns the interpersonal communication standard with assessment and instructions, according to the brochure describing it. The program officer for World Languages, Dr. Thekla Fall, (tfall@pghboe.net) gave a very interesting presentation where the prompts were in English and the answers, in German. Further information regarding this project can be found at: <http://www.pitt.edu/~flsites/pps-flap>

*TESTPAK as presented by Dr. Carl Falsgraf (Falsgraf@oregon.uoregon.edu or 541-346-5715) is a standards-based measurement of proficiency. It is a web-based tool and it incorporates national standards. The assessment is a "smart test", which is capable of changing the tested proficiency level depending on the respondent's level. The presentation was particularly interesting for those of us working on non-European languages because one of the languages this test is based on is Japanese--not the usual Spanish, German, French.¹

► Workshops for Teachers

Following messages appeared on the AATT list serve on February 18, 2003

The Center for Middle Eastern Studies at Emory University
In cooperation with The National Middle East Language Resource Center (NMELRC) at Brigham Young University Presents

Technology, Curriculum Design & Material Development: A workshop for teachers of Arabic, Hebrew, Persian & Turkish.
Wednesday, May 14 - Friday, May 16

This workshop aims to bring together teachers of Arabic, Hebrew, Persian, and Turkish to engage in conversations across languages and within each language on the state of and prospects for the curriculum and technology-based materials.

Day One: State of the Curriculum and State of Technology

Joint session for all languages
The first day will be devoted to presentations on the state of the curriculum and materials in each language, and

¹ Editor's note: in addition to Japanese, development of a Turkish assessment tool is currently underway for TESTPAK.

demonstrations of recent and current technology-based material development projects in each of the four languages.

Day Two: Developing Curriculum and Materials

Language-specific sessions

Teachers in each language will meet as a group to consider curricular and pedagogical issues that are particular to their language. Such issues may include technology, proficiency standards, heritage learners, testing and assessment, etc.

Day Three: Exploring Shared Issues and Needs

Joint session (half day)

This session of the workshop will be devoted to discussion of the issues raised in the first two days and setting of priorities for action.

Detailed information about the presentations on Day One will be announced soon.

The Center for Middle Eastern Studies at Emory has limited financial support (reimbursement) available for eligible participants. For general inquiries or to register for the workshop, please contact Nick Fabian in the Department of workshop, please contact Nick Fabian in the Department of Middle Eastern and South Asian Studies, Emory University, at rfabian@emory.edu or (404)727-2697 .

Deadline for registration is April 30, 2003

2003 Western Consortium
Multi-Language Conference, April 4th, 5th and 6th, Tucson
Theory and Practice: Making the Connection

As a result of the responses we have received from Western Consortium members, the topics have been decided upon for the Multi-Language Conference to take place in Tucson on April 4th to 6th. The

focus of the event is on connecting theory and practice in language instruction. Invited speakers will address explicitly the connection between theory and practice related to the subject of their presentations, and provide concrete examples of activities for classroom/lab use.

The conference schedule is as follows:

Friday April 4th:

Buffet dinner at Clarion hotel with keynote speaker.

Saturday April 5th:

Session I: Creating Effective Opportunities for Oral Production In and Out of the Classroom

Lunch break

Session II: Listening Comprehension

Session III: Computer-Assisted Language Learning

Conference Dinner

Sunday April 6th:

Session IV: Teaching Language Pragmatics
Summation

Optional afternoon field trip (Arizona-Sonora Desert Museum and San Xavier Mission)

A block of rooms has been arranged at the Clarion hotel, but we would like to get a better idea of the numbers of people potentially attending the event. Please respond to Kate Mackay (kmackay@u.arizona.edu) with a message to let us know of your intention to attend the meeting. A formal registration form and detailed conference program will be sent to you at a later date.

A web page will be created to provide information on the activities scheduled for the conference, the accommodations and on Tucson in general. An e-mail will follow to announce this site when it is up and running.

THE GRAPHIC NOVEL IN THE TURKISH-AS-A- FOREIGN-LANGUAGE [TFL] CLASSROOM AND BEYOND

An Experiment in Adapting and Using a Turkish Graphic Novel as a Language Teaching Tool¹

Ralph Jaeckel
UCLA

In these remarks I will cover the following topics: (1) the reasons for using the graphic novel as a language teaching tool; (2) criteria for selecting a graphic novel appropriate for adaptation as a teaching tool; (3) a description of the graphic novel we selected; (4) our goal in adapting the novel; (5) possible formats for the adaptation; and, (6) anticipated results and suggested uses.

(1) Why the graphic novel as a language teaching tool?

We all know people who maintain that they learned a foreign language through television or the comics, but it was not that claim that lead me to consider the graphic novel as a potential instructional tool. That was the doing of a mouse: not the kind that pops out of holes, panics pachyderms and nibbles cheese; not even the kind that rules over our computers from our desks. It was rather the Pulitzer prizewinning graphic novel called *Mous*, which is a survivor's tale, by Art Spiegelman about himself and his father's generation of holocaust survivors.² A graphic novel is an extended comic strip, longer than the usual comic book. Here was one about a major event in the twentieth century that kept me riveted to the very last page of two small volumes! It

was in English, but it occurred to me that if we could find an appealing graphic novel in Turkish we could turn it into an effective tool both for self-instruction and classroom work.³

Who can doubt the great potential of the graphic novel as a language teaching tool?

- The story line spurs the reader on, and language instruction can be linked to that same force.
- The graphic novel gives priority to the spoken language and can accurately reflect it.
- The graphic novel can be treated and performed like a play: the short narrative passages in boxes that provide continuity and background are the stage directions, the texts in the balloons are the actors' words.
- The graphic novel binds word and image together in the mind of the reader, a vital feature of instructional materials for the early stages of language learning and one which aids recall.
- This images-word combination reflects the culture more faithfully than written words alone.
- That these images are static rather than mobile may be an advantage: attention is focused on a limited number of features.
- The images, even those not referred to in the text, can be used to develop a student's ability to describe persons, places, conditions [weather], gestures, and sounds.
- The graphic novel is easily broken down into convenient, teachable units: homework and class sessions can be limited to the study of a certain number of panels [i.e., separate pictures].
- The graphic novel is a medium already familiar to students.

- An authentic example in a foreign language can serve as an introduction to that genre as used in that language at a particular time.

- Despite the wide availability of various media for story telling today, such as film, television, videos, video games, CD's and DVD's, the graphic novel does more than hold its own; it is thriving and evolving, as the shelves of any bookstore attest.

- It does not require machinery or complicated manipulation to access.

- Being completely portable, it can be studied anywhere.

- It can be adapted in many ways for different media, for some at relatively low cost.

- A particular example, being a complete, coherent, self-contained work, provides a valuable corpus for linguistic research.

(2) Criteria for selecting a graphic novel appropriate for adaptation as a teaching tool.

With this potential in mind, we set about looking for a Turkish graphic novel that would meet the following criteria, that would

- capture and hold student interest over a long term, much as *Maus* had captured and held mine,

- depict real-life, contemporary situations,

- without modification, in its original state, include the high-frequency functions, situations and language material [grammar and vocabulary] essential for our students,

- include important cultural information,

- deal with issues relevant for the present state of Turkey,

- have universal human appeal,

- be representative of its genre at a significant time in its development.

Fortunately there was no lack of graphic novels to choose from. Such works had become a feature of Turkish popular culture in the 1930's⁴ in translation, mostly from English and French, and in local Turkish creations on many themes: heroic, nationalist, and more mundane. Most were serialized in the press; some were subsequently issued in book form. Levent Cantek has given us a detailed history of this genre as it developed in Turkey.⁵

(3) A description of the graphic novel we selected to adapt

Our search for an appropriate example ended with an originally Turkish graphic novel, not a translation, called *Almanya'dan Gelecek Mektup* [A letter that will come from Germany], an authentic example of its genre produced for the average Turkish newspaper reader by the well-known and prolific Turkish graphic novel creator, Faruk Geç. One in his long series of graphic novels depicting Turkish urban life entitled *Gerçek Hayat Hikâyeleri* [Real Life Stories], it appeared in the wide circulation daily *Hürriyet* for the first time in 1969.⁶ The novel is set in Istanbul, Turkey, features about eight major and eight minor characters, occupies 162 pages, and has an average of four panels per page.

The events of the novel unfold at a crucial period in the recent history of Turkey's relationship with Europe. On the one hand Turkey was seeking entrance into the European Community. On the other, it was already a growing and thriving presence within it through its many citizens who had gone there as guest workers and had helped create the German economic miracle. In fact, the year 2001 marks the 40th anniversary of the first Turkish guest workers to go to Germany.

Almanya'dan gelecek mektup tells how Hakkı Bey, the head of a family, leaves Istanbul for Germany to seek work to better support his family, how his wife and children, who remain behind, cope in his absence, and how, after Hakkı Bey's death in an automobile accident, his wife finally builds a new life for herself and her children without him. It is not a fantasy, a comedy, or an epic but a realistic account of ordinary people facing economic hardship and resolving their life problems in the conditions of contemporary Turkish society. It is also--and this may be its strongest appeal to our students--a love story involving two young people from different layers of Turkish society. As an example of popular media set against the background of recent events, it will appeal to students coming to the study of the Turkish language from many fields: the history of modern Turkey, popular culture, the comic book, women's studies, media studies, the visual arts, current events, sociology, anthropology, art, and culture. We believe this graphic novel will encourage our students to delve more deeply into various aspects of Turkish life.

Now to the language of the novel. That of the 'stage directions', the words in the boxes outside the dialogue, is straightforward, simple narrative. In only a very few places will students encounter serious structural difficulties, and there our notes will come to the rescue. The dialogue in the balloons, however, is in the typical, standard, high-frequency, natural, everyday conversational Turkish understood by all levels of Turkish society, or at least that Turkish as filtered through a perceptive, intelligent native speaker. (We had a native speaker check the dialogue for authenticity.)

The novel we selected is appropriate for our students not only for the story line and language, but also because it depicts many of the basic communicative functions our students had already learned (greetings, introductions, etc.) and introduces several that may be new to them. Because a page of the novel generally concludes with a scene begging for resolution, we expect our

students to be spurred on to forge ahead on their own, outside of class, to discover what will happen next. Because our novel had been serialized in the press in single pages of at most four panels per page, it is easily adapted for short study sessions. We think our projected novel adoption will be suitable for students who have completed the usual short, unconnected dialogues that they often study first and will serve as a good source for lively class conversations and for retelling.

Once we had found this work, we secured the author's permission to proceed with a sample adaptation to submit as part of a project proposal.

(4) Goal

Our goal in adapting the novel is to create engaging materials for use from the middle of the first year of Turkish study and on into the second year that

- will be effective in the classroom,
- will motivate students to spend additional hours outside of class time with Turkish,
- can also be used outside the classroom as a self-instructor (This is very important for encouraging the study of the Less Commonly Taught Languages.),
- will teach all skills (listening, speaking, reading, writing, and translation),
- will appeal to learners of different ages and learning styles, and
- can serve as a launching pad for a wide range of supplementary in-class and out-of-class language learning activities that will draw our students into the study of different aspects of Turkish life, even those involving other genres.

(5) Possible formats for the adaptation

We decided tentatively to produce two versions:

5.1 A print or book version requiring as additional equipment only an audiotape. This version or pages from it could be distributed in class and could easily be used wherever students wish to study. We have already completed the initial phrases of this work for immediate use and for obtaining feedback before adapting the materials for other media.

5.2 A CD-ROM version applying the very latest technology and suitable for computer use at home, in a lab, or on the web.

(6) Anticipated results and suggested uses

The 'graphic novel package' will consist of directly instructional materials and supplementary materials of various kinds.

6.1 *Instructional materials.* The instructional materials for each page will consist of the following: 1. The original page of the novel, 2. Notes to the original page, 3. A page with the Turkish of the original page with an interlinear translation, 4. The English translation of the Turkish of the original page with no Turkish, 5. The original page of the novel with the text blotted out, 6. Turkish questions based on the page, 7. A Turkish narrative retelling of the events on the page, 8. Notes to the narrative retelling. Each section is discussed below.

6.1.1 *The original page of the novel* (See page 1 at the end of this article. It is reproduced here with the permission of Mr. Geç). Here is the first page, somewhat enlarged, of the novel as it originally appeared in the newspaper *Hürriyet*. The page has the usual four panels. Instead of presenting all four panels at once, we could present some other number: one or two at first and later, once the basic vocabulary and grammar have been covered, the full four panels.

The audio presentation of the page. To bring image, orthography, and sound together in the student's mind and to develop listening skills, the words on the

page will be recorded as if the page were being performed as a play. In the book version the audio will be on audiotape. In an CD-ROM version: a) a click at the top of the page will start the performance of that whole page, and a moving cursor will highlight the text being spoken, b) a click on any one of the four panels on a page will start the performance of that panel alone, c) a click on any square or balloon will start the performance of that unit, d) a click on any sentence anywhere will start the performance of that sentence. Students will be given time to repeat the sentence, perhaps to record their response, and to hear the sentence repeated by a native speaker. To assure correct pronunciation the sentence might be provided in both a normal-speed and in a somewhat reduced speed version that is not unnatural.

We think that this page will first be used for homework. Students will look at the page, listen to the audio, see what they can understand without any aids, and then study the page with the accompanying notes (See 6.1.2 below). During the following class session, difficulties students encountered in their homework will be addressed.

This page could also be used in class before preparation at home. The instructor could distribute the page, play the audio with the students following along, then, by asking questions or by asking for a translation, determine what his students are able to figure out. With advanced students the instructor might play the audio before distributing the page, then question students to determine what they could catch, and then distribute the page, play the audio, and repeat the questioning.

6.1.2 *Notes to the original page.*

This paper provides a preliminary version of the notes to only a part of the first line of the first panel of the page (See page 2 at the end of this article). That line, enclosed in a box, appears at the top of the page. It is preceded by a set of numbers followed by a letter:

1.1.1a. These numbers and the letter indicate the position of that line in the

original graphic novel: the first number is the page number of the original novel as it appears in the first panel of each page; the second number is the number of the panel as it occurs in sequence on the page (There are usually four panels to a page so this number is usually between 1 and 4); the third number is the number of the enclosed text--the square box or the balloon--in the order in which it appears in each panel; the letter marks the order of an utterance within a box or balloon. Thus the first set of numbers, i.e., 1.1.1a, should be interpreted as follows: 1 (= page number).1 (= panel number). 1 (= box or balloon number). a = the first sentence in the box or balloon.

When applied to the entries in the projected Turkish-English Glossary, English-Turkish Index, and Suffix Index to this novel (see below), this numbering system enables students to find a word or morpheme anywhere in the novel.

In the boxed sentences on the first pages of the adaptation each morpheme is marked off with a slash. The number of such extensively marked sentences decreases on the following pages as students become increasingly familiar with the grammar. Each boxed sentence is followed by complete, self-explanatory (we hope!) notes to both the vocabulary and the grammar in the order in which those elements appear in the text, i.e., in the boxed sentence. At first the morphemes, the items preceded by asterisks, are shown exactly as they appear in the text followed, after an equal sign, by their general, abstract form. Since we expect the novel to be used in a class or for self-study from the middle of the first year of Turkish study, when students still have much to learn and need review, the initial notes assume almost no previous acquaintance with Turkish. We call this detailed, compulsive method of annotation "The Teacher at Your Side method" (TM) because it functions as an experienced instructor eager to explain every detail and to anticipate all student problems and questions. Based on our experience with other texts we had annotated the same way,

it will be revised on the basis of instructor and student feedback.

In these notes each word and each morpheme shape will usually be defined three times: first when it is introduced and then in two subsequent occurrences. (In this draft the number preceding a word or a morpheme, always between 1 and 3, indicates how often that item has occurred. These numbers may not appear in the final version.) Occurrences beyond these three will not be explained or defined. Instead, a previously occurring sentence or sentence fragment including the item, without a translation but with a reference to the previous occurrence, will be given to jog the student's memory. In this way we hope to encourage students to memorize most of the text.

This means that the first several pages will be heavily annotated and require much effort from students with little background. In the notes to the following pages, however, as the student's knowledge increases, the number of notes drops sharply, and the form of the suffix as it occurs in the text and its abstract form may no longer both be presented.

These notes have several unique features. The first note to a word or morpheme usually provides only the information needed at that point. Subsequent notes, however, review previous uses of that same element: when an expression of sequence or the name of a color is introduced, previously introduced expressions of sequence or color are recalled, and the final notes on a category toward the end of the novel summarize the information presented about that category throughout the novel. Thus students will observe a step-by-step buildup of their knowledge. This review feature may not be fully evident from the examples provided below, since they are from the beginning of the novel, where there is little to review.

These notes also include items requiring student response. Thus after a 'buildup' of the type where a word has been defined (kitap 'book') and then the series of suffixes found attached to it has been

explained (-ImIz 'our', -DAn 'from'), students may be asked to write the translation of the word+suffixes result (kitabımızdan '_____') rather than being given the translation. In notes including sentences presented earlier in the notes, students may also be required to fill blanks with a translation.

Finally, from using the notes, students will learn our way of marking off morphemes and underlining clauses, a skill that they may find useful when later encountering difficult complex sentences.

In the book version these notes will appear on a separate page. In the CD-ROM version they will be accessed by clicking on a segment (particular word, suffix, or sentence) of the original scanned page.

6.1.3 A page with the Turkish of the original page with an interlinear translation (see page 3 at the end of this article). This page is for review only after students have processed the text on their own. The translation is marked to show phrases and clauses. Asterisks precede translations that students might not expect and that require their special attention. Such translations are usually followed in brackets by a literal translation and other comments. This page may include possible translations not considered in class. In the CD version translations would be accessed by clicking.

6.1.4 The English translation of the Turkish of the original page with no Turkish but with a space for writing the Turkish translation under it, for testing (no sample page in this article). We regard English to Turkish translation as valuable for focusing the attention of native English-speaking students on their difficulties with Turkish (information gap, contrastive vocabulary and grammar), as a way of encouraging expression in the target language, and as a skill they may be called upon to exercise in their work. When processing the early pages, or whenever they have difficulty with the grammar, students may be required to

put the slashes in their Turkish as is done in the boxed text at the top of the notes.

6.1.5 The original page of the novel with the text blotted out (no sample in this article). This page can be used after the text has been studied to test student recall from the situations rather than from the English. Students fill in the boxes and balloons, orally or in writing. They may or may not be required to reproduce the exact words of the original: other appropriate words may be accepted. At this point the page can also be performed as a play with the students taking the different parts.

This page could also be presented before the original page of the graphic novel is distributed. Students would be asked to look at the page, tell what they imagine is going on (preview, information gap), without prompting or in response to questions in either English or Turkish, depending on their level. Students might also be asked to suggest appropriate words for the boxes or balloons. We do not, however, recommend spending much time on this page before the original page has been studied. This page could also be used twice, both before and after the study of a page.

After completing several pages, students could be asked to use the same material as a resource for an original play to be presented in front of the class.

6.1.6 Turkish questions based on the page (not shown in this article). These questions begin with those applicable to any written composition (e.g., What is the title of this work?, Who wrote this work?, etc.). The next questions follow the sequence of events depicted on the page. Most basic question patterns are used, some more than once. Until they are likely to have been mastered, useful and difficult patterns reappear on subsequent question pages. In the book version the questions will be on audiotape. Each question will be followed by a pause to allow for a student response. The pause will be followed by a standard Turkish response. In the CD-ROM

version, students will click: a) to access the page of questions, b) to access a particular question, c) to hear it spoken or, d) to hear its English translation, e) after students have attempted an answer, they may click again to check their answer against a possible standard Turkish response.

We suggest that before the above sheet is distributed students be asked to form questions and answers of their own on the basis of the original page (information gap). If students are not sufficiently advanced, the instructor should do the questioning. The questions should be prioritized: at first students are asked to limit themselves to regular reporter-type question-word questions (e.g., Who?, What?, When?, Where?, Why?, How?, How many?) and to cover the essential information the pictures convey in the order in which it appears. If time permits, students may be asked to construct questions eliciting a description of the objects, persons, or conditions depicted in the pictures (e.g., What kind of...?, What was the [weather] like?, Please describe the room, the head of the family, etc.). Questions about the relationship of the characters to each other, useful for reviewing possessor/possessed structures, might be included (e.g., Who is Emine's daughter?, What is Emine's daughter's name?).

The question procedure might be as follows:

1. The first student asks the second student a question and then writes it on the blackboard. The other students and then the instructor suggest corrections or improvements, which are noted on the blackboard. This feedback keeps the non-native student from venturing too far from standard, acceptable Turkish. The instructor pronounces the corrected question and first the student and then the whole class repeat the corrected question often enough to assure correct pronunciation and fluency. All the students copy the correct question into their notebooks.

2. The second student answers the question and writes his response on the blackboard. His response is corrected and then repeated and recorded as indicated above. He then forms a question of his own, writes it on the blackboard, and it is corrected and then repeated and recorded. The third student answers the question, and so on around the class.

At any point the instructor may do pattern or substitution drills with questions students had difficulty forming.

3. The students memorize the questions and responses as homework for the next day. Instead or in addition, the question page described above at the top of 6.1.6 above may also be distributed.

Next the instructor may ask the students questions eliciting their opinions or feelings about the events and persons (e.g., What do you think of...?, Why do you think...?, How did you feel when...?), predictions (e.g., What do you think will happen next?), and hypothetical questions of various types (e.g., What if..?, Suppose you were...what would you {do/have done}?). Finally, more advanced students may be called upon to ask each other similar questions.

While this procedure, with all its steps, requires considerable time, it is time well spent as long as the basic question patterns still need work and students benefit from writing the Turkish. It need not be carried out in the same way for the whole page and, as soon as appropriate, it may be abbreviated.

In addition to the questions above, and at any point, the instructor may ask students, preferably in Turkish but also in English, questions on the cultural content of the page: Which characters do you identify with and why?, What moral issues does the story raise?, What is proper behavior, good manners according to the author?, What standards of beauty are revealed in the novel and in what way?, What features strike you as unique to Turkish culture?, As the story has been unfolding, what aspects of life were not taken up that you had expected

would be considered? Languages represent sounds differently in written form (e.g., sounds made by humans in pain or surprise; animal sounds: the barking of dogs; sounds made by objects: breaking glass, etc.) What sounds are represented in this novel? How are they represented? How would the same sounds be rendered in English?

The instructor will select from the questions patterns above those that his students need at this point and make sure that they can actually use them. Question patterns not used with a particular page can be introduced later with following pages. Throughout the questioning procedure the instructor and the students should guard against introducing a lot of additional vocabulary.

As a test, the instructor may at some point also distribute a sheet with only the English of questions for translation back into Turkish.

6.1.7 A Turkish narrative retelling of the events on the page (no sample page in this article). This narrative will be in a either a conversational or a more formal style. Elements needed for coherence and possible difficulties will be highlighted with underlining or in color. In the book version the narrative will be recorded on audiotape. In the CD-ROM version students can click to access the retelling, to hear the whole text without interruption, or to hear any single sentence or its translation.

We suggest that before the above sheet is distributed students be given the original page with the words blotted out and be told that they will now be asked to relate in Turkish and in sequence the events depicted there. They are given a few moments to organize their thoughts. The instructor initiates this activity with a question such as *Bu sayfada neler oluyor? 'What is happening on this page?'*

The summary construction might then proceed in a fashion similar to that used for the questions above, that is, as follows:

1. Following the sequence of events on the page, the first student says one sentence and

then writes it on the blackboard.

Corrections or improvements suggested by the other students and then the instructor are noted on the blackboard. The instructor pronounces the corrected sentence and first the student and then the whole class repeat the corrected sentence. All the students copy the corrected sentence into their notebooks.

2. The second student, again following the sequence of events, then says a sentence that would logically follow the first student's statement and writes it on the blackboard after or under it. The other students and then the instructor proceed as suggested above. The second student then repeats the first sentence and then his own sentence as corrected. All the students copy the second corrected sentence into their notebooks.

3. The third student repeats both the first and the second sentence and then adds a sentence of his own, etc., etc., on to the end either of the page or of some segment of it. As students memorize the initial sentences, the instructor erases them one by one from the blackboard, but the students continue to recite them from memory. If the memory load becomes too great, the instructor may begin the process again with material further down the page.

During this activity the instructor provides elements of coherence: whenever appropriate, he joins separate sentences with a conjunctive element and highlights it with underlining or in color (a different color for each category) and makes any changes in the joined sentences this requires. He also calls attention to the category to which the conjunctive element belongs (e.g., supplementation, sequence, concession, etc.).

This story telling continues until all the essential information on the page has been conveyed and most of the story has been memorized. Through this activity students become aware of what they still need to learn (information gap). Note that they never leave the class without having memorized considerable material and

without a feeling of accomplishment. They are asked to prepare to recite and write this version by heart for the next day. It may be recorded. At this point the students may study the printed narrative summary discussed at the beginning of this section: they listen to it from the tape or CD and compare it with the version they produced in class. They translate it into English and may subsequently be asked to translate the English back into Turkish.

After some sessions devoted to such joint class efforts, students may be assigned to produce a summary of a page of the novel by themselves alone as homework. However such individual work should not be assigned too early: without the immediate feedback provided in the class, students tend not only to produce but to learn awkward patterns they often create by analogy to their native language, in this case English.

Before beginning a new page of the novel, one student may be called upon to summarize orally, in Turkish, the events up to that point.

Above we assumed a summary by a non-participant observer. For variety one might do a summary from the perspective of a participant in the events. In that case the speaker might add comments expressing his feelings in the situation. This would add a creative element and require some additional vocabulary.

Instead of a summary after each page, one might do one only after completing a certain number of pages or a scene. On the other hand one might begin with a summary for each page and later do summaries after completing larger units.

6.1.8 Notes to the narrative retelling, that is, notes to the vocabulary and grammar not covered in the notes up to this point, with elements of coherence highlighted, identified by category, and related to elements of coherence of the same category previously introduced (no sample page in this article).

Above we have shown how we intend to process each page of the graphic novel and have suggested some activities that

might be carried out with it. We do not expect all such activities to be performed with every page. To guide him in timing his instruction on the following pages of the novel, the instructor might note how much time he devoted to each activity he carried out with the first page.

In the procedures outlined above--all based on the same text--the same vocabulary and the same grammar occur several times: on the original page, in the question session, in the testing, and in the summary. We believe such recycling is essential for effective learning. Yet, because it requires constant attention and student response, it is never boring.

6.2 Reference materials to the instructional materials. To assist in preparing the instructional materials described above, we will also produce several reference materials that will be of value not only to our students, but also to researchers and dictionary compilers in search of complete, coherent, self-contained corpora. These reference materials may include:

6.2.1 A concordance prepared from the Turkish text and interlinear translation, so that each occurrence of each Turkish word and each English word can be located and compared. It will provide information for the Turkish-English Glossary and the English-Turkish Index described below, for the explanatory notes for each page, and for a word list in which the items are arranged by decreasing frequency.

6.2.2 A complete Turkish-English Glossary, including all the words actually occurring in the graphic novel, as well as words for items pictured there but not referred to in the text, and words introduced in the summaries. All words in the last two categories will be identified with special markings. Thus the glossary will include almost all the vocabulary students will need to discuss what is going on in the novel and to describe the people and settings.

6.2.3 *Word frequency list* with words arranged by decreasing frequency.

6.2.4 *English-Turkish index (not a dictionary)*. Each word in the Turkish-English glossary and the English-Turkish index will be followed by a set of numberings indicating its exact location in the novel. (The numbering system was described above in 2. Notes to the original page.)

6.2.5 *English-Turkish Thesaurus*. Here Turkish words of similar meaning will be found together under English category names.

6.2.6 *Suffix dictionary*. This will include the English and Turkish grammatical terms (e.g., causative) cross-referenced to the related suffixes (e.g., -DIr, etc.). Markings after each suffix will indicate where in the novel it occurs. While the grammar notes to each page explain a suffix usually only as relevant to a particular occurrence and frequently with a cumulative summary of its use only in occurrences preceding that particular occurrence, each suffix dictionary entry will summarize the use of a suffix as it occurs throughout the graphic novel.

6.2.7 *Suffix frequency list* with suffixes arranged by decreasing frequency.

6.2.8 *Lists of functions, notions, and situations*. These features as they are found in the novel will be listed under standard categories such as those of the Council of Europe.⁷ Markings after each feature name will indicate where in the novel that feature occurs.

6.2.9 *Background information* on the life of the author, on this novel in the context of the author's other graphic novels, on the graphic novel tradition in Turkey, on the times in which the novel was written, and on the Turkish guest worker movement. The adaptation may include maps of Turkey

and Istanbul, for 'getting around' - type lessons, newspaper columns on related topics, art and music of the times, and a bibliography of works for further study.

Conclusion

In these remarks I have noted the graphic novel's great potential as a tool for language instruction in all the skills both in class and outside for self-study. I have also shown why and how we are adapting one example of this genre for instruction in Turkish and have suggested several uses for this adaptation. The graphic novel can, of course, be employed in numerous other ways, but because a student's time with Turkish inside and outside the classroom is limited, I have focused on activities that I feel promise the greatest return for the time invested. I believe we must avoid busy work and activities that are too easy, too difficult, or too remote from the way in which our student will use the language.

In a class situation it is the instructor who will decide how to use this graphic novel package: he will decide when in his program to use it and how much time to devote to it. He will determine which and how many of the suggested activities to carry out and how much time to spend on each one. Keeping in mind the principle that what is best done as homework should be done outside of class and that what is best done in the classroom should be done in class, he will decide which activities will be done where. His decisions will depend on the requirements and skills of his students and on the time available to them and to him. We look forward to receiving his comments and suggestions. Most of all we hope that his students, or indeed anyone desiring to learn Turkish, in a class or independently, will find this novel engaging and be inspired to use our adaptation to learn this fascinating language.

Please send your comments and suggestions on the above to:
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ENDNOTES

¹ This is an expanded version of a talk presented at an AATT roundtable entitled "Effective classroom strategies for teaching Turkish", Moderator: Erika H. Gilson. Middle East Studies Association Conference, San Francisco, November 2001.

² Art Spiegelman, *Maus: a survivor's tale: my father bleeds history* (New York: Pantheon Books, 1986).

³ Here is another good reason for adapting a graphic novel. Fast forward to the year 3001. Even most of us who have been taking our vitamins, exercising properly, and had our various organ transplants when they were due are no longer around. A nerdy student by chance discovers the Turkish language and determines to find out how it was used in that distant past around the year 2000. He scans the latest incarnation of the internet for samples of edited, explicated, and annotated Turkish works representative of the genres of Turkish writing in vogue in those far off times. What will he find? What if in processing today's Turkish literary productions we were to consider the language students and critics of the future as they might look back to our times, if we were to take a kind of back-to-the-future perspective and to process leading examples of current genres not only for today's language learners, but also for future generations as a reference source and guide to current genres?

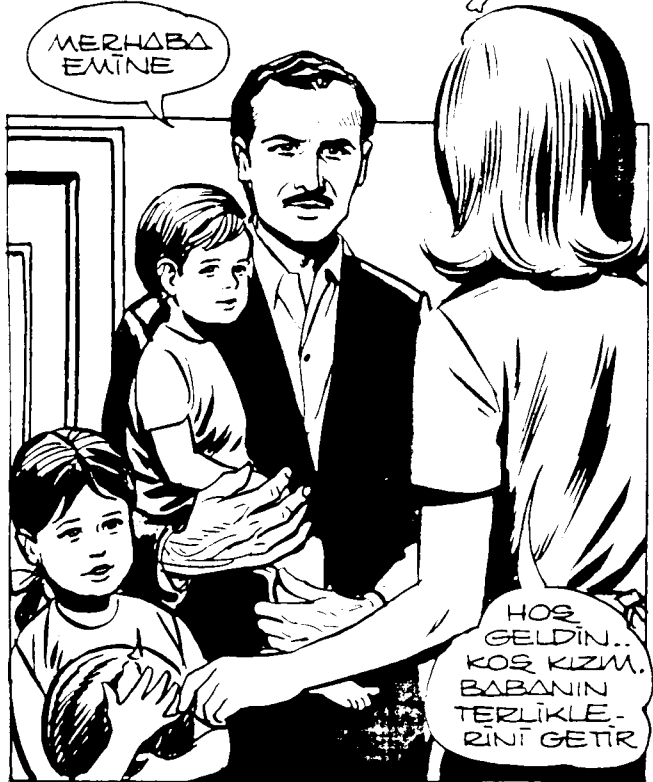
⁴ Levent Cantek. *Türkiye'de Çizgi Roman*. (İstanbul: İletişim Yayınları, 1996), p. 43.

⁵ Ibid.

⁶ Ibid., p. 196.

⁷ See such works as van J.A Ek and L.M. Trim, L.M. Cambridge, Mass.: Cambridge University Press, 1990 and Treshold 1991).

ALMANYADAN GELECEK MEKTUP

REZİMLEYEN
FARUK GEC

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Picture 1

1.1.1a. Akşam vakt/i Pakyol aile/si/nin kapı/sı çal/ın/dığı/nda Emine mutfak/ta yemek hazır/la/mak/la meşgul/du.

1 **akşam** ‘evening’

1 **vakit** [vakt √] ‘time’

1 * **-i** = **-I/-sI** ‘{his/her/its}’. On a noun. The possessED suffix, third person singular. After a consonant/vowel: **kitab.ı/oda.sı** ‘his book/his room’. Other persons [The relevant suffixes precede the examples]:

-Im/-m ‘my’: **kitab.ım/oda.m** ‘my book/my room’

-In/-n ‘your [s.]’: **kitab.ın/od.an**

-ImIz/-mIz ‘our’: **kitab.ımız/oda.mız**

-InIz/-nIz ‘your [pl.]’: **kitab.ınız/oda.nız**

-Iarı ‘their’: **kitab.ları/oda.ları**. The possessED suffix, THIRD person singular, is also used in the following:

1 **akşam vakti** ‘evening time’, a compound. In a compound the FIRST noun has NO suffix, the SECOND noun has the possessED suffix, third person singular. We shall call such a compound an **otobüs durağı** [‘bus stop’] compound after a common example. Here, in this context, **akşam vakti**, WITHOUT any ADDITIONAL suffix, means ‘IN the evening’.

1 **Pakyol** a family or last name. prop. n.

1 **aile** ‘family’. n.

2 * **-i** = **-I/-sI** ‘{his/her/its}’. On a noun. The possessED suffix, third person singular.

1 **Pakyol ailesi** ‘the Pakyol family’. Another **otobüs durağı** compound: Again the first noun has no suffix, the second noun has the possessED suffix, THIRD person singular.

1 * **-nin** = **-In/-nIn**. The equivalent of ‘apostrophe s’ and ‘of’. On ALL possessOR nouns and pronouns [i.e., those nouns and pronouns that designate the possessOR of another noun] EXCEPT the FIRST person singular and plural pronouns **ben** ‘I’ and **biz** ‘we’, with which the suffix **-im** is used. The possessOR suffixes. On NOUNS: **Ahmet** ‘Ahmet’, **Ahmet’in** ‘Ahmet’s’. On PRONOUNS: * **ben** ‘I’, **ben.√ M** ‘my’; **sen** ‘you’, **sen.in** ‘your’; **o** ‘{he/she/it}’, **o.nun** ‘{his/hers/its}’; * **biz** ‘we’, **biz.√ M** ‘our’; **siz** ‘you’, **siz.in** ‘your’; **onlar** ‘they’, **onlar.in** ‘their’

Pakyol ailesinin ‘the Pakyol family’s’

1 **kapı** ‘door’. n.

3 * **-sı** = **-I/-sI** ‘{his/her/its}’. On a noun. The possessED suffix, third person singular.

kapısı ‘its door, the door of’

Pakyol ailesinin kapısı ‘the Pakyol family’s door’ OR ‘the door OF the Pakyol family’. Note the TWO possible translations. The second is more common when the final possessED noun is an object rather than a person. These THREE words TOGETHER are an example of what we shall call an **Ahmet’in kitabı** [‘Ahmet’s book’] structure after a common example. In it the first noun, **Ahmet**, has the possessOR suffix; the second noun, **kitap**, has the possessED suffix. Note that while the Turkish has a suffix on BOTH words, the equivalent English has a mark, i.e., the apostrophe, ONLY on the FIRST. Here the TWO words **Pakyol ailesi**, TOGETHER, form an **otobüs durağı** structure. When the possessOR

suffix is added to them to give **Pakyol ailesi.N√ N**, they TOGETHER become the structural equivalent of the **Ahmet** of an **Ahmet'in kitabı** structure in which **kapısı** corresponds to **kitabı**.

1 çal- '- knock or - ring' at a door. The infinitive form of a verb always ends in **-mAk**, i.e., in either **-mak** or **-mek**. To save space in an entry, we substitute a dash for this suffix, i.e., we write **çal-** instead of **çalmak**. In the corresponding English, we substitute a dash for 'to', i.e., we write '- knock or ring', instead of 'to knock or ring'.

1 * -In '- be + past participle [e.g., be rung]'. On a verb stem. This passive suffix is used only after a vowel or **l**.

1 çalın- '- be knocked, - be rung'

1 * -dıĝ = -Dİk(ĝ) 'having + past participle [e.g., having (gone)]'. On a verb stem. The suffix of the **-Dİk** participle. In FORM the verb stem with this suffix is EXACTLY THE SAME as the PAST TENSE, 1st person plural: **git-** '- go', **gittik** 'we went', BUT in the following this SAME form is used in an ENTIRELY DIFFERENT way, not as a tense but as a NOUN, and this noun can take all the possessED suffixes just like any other noun:

*** -I/-sI**

*** -dıĝı = -DİĝI**, i.e., **-Dİk(ĝ) + -I/-sI** '{his/her/its} having + past participle [e.g., his having gone]'. The **-Dİk** participle as a noun with the various possessED suffixes forms the second part of an **Ahmet'in kitabı** structure: *

1.1.1a. Akşam vakti Pakyol ailesinin kapısı çalındığında Emine mutfakta yemek hazırlamakla meşguldu.

IN THE EVENING {WHEN the door bell of the Pakyol family rang/WHEN there was a knock at the Pakyol family's door}, Emine was BUSY in the kitchen * preparing the meal.

1.1.1b. Kızı Elif de küçük kardeşi Mehmet ile oynuyordu.

And her daughter Elif was playing with her little brother Mehmet.

1.1.2a. [Emine:] Elif! Kapıyı aç kızım.

Elif! Open the door, dear [lit., my girl].

1.1.2b. Baban geldi.

* It's your father [lit., Your father has come].

1.1.3. [Elif:] Açıyorum anneciğim.

* {I'm going/I'll get it} [lit., I'm opening it], mommy.

1.2.1. Küçük Mehmet de yerinden kalkmış ablasının peşinden kapıya koşmuştu.

Little Mehmet TOO had gotten up from his place and had run to the door AFTER his sister.

1.2.2. [Küçük Mehmet:] Baba.

Daddy!

1.2.3. [Elif:] Hoş geldin babacığım.

* Hi [lit., 'you came pleasantly', often translated 'welcome'] daddy!

1.2.4. [Baba:] Hoş bulduk.

* Hi kids [lit., 'we found (it) pleasant', sometimes translated 'Glad to be here'].

1.3.1. [Baba:] Merhaba Emine.

Hello, Emine.

1.3.2a. [Emine:] Hoş geldin..

* Hi!..

1.3.2b. Koş kızım.

Run dear [lit., my girl]!

1.3.2c. Babanın terliklerini getir.

Go {get/fetch} your father's slippers.

1.4.1. Daha sonra hep beraber mütevazı sofralarına oturdular.

* LATER they ALL sat down TOGETHER AT their modest table.

1.4.2a. [Emine:] Rahatsız mısın Hakkı.

Aren't you feeling well, Hakkı?

1.4.2b. Neden yemiyorsun?

WHY aren't you eating?

1.4.3a. [Hakkı:] Ben mi? Yoo..

[Who] me? * No [why?]

1.4.3b. Bir şeyim yok.

* I'm OK [lit., I don't have anything].

TEACHING WITHOUT A TEXTBOOK

William Dirks
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I have just finished teaching a 52-week intensive Uzbek class of five government employees at the Medina Joint Language Center in San Antonio, Texas. While I had some of my own materials to start out with and off-the-shelf textbooks and materials were purchased for the course¹, I found most of this inadequate and unhelpful, so I ended up teaching the course more or less without using textbooks at all. The following is a very brief description of the approach, materials, and techniques I used, which I feel got results that no traditional, structure-based syllabus could have.

Having a plan

I think it is extremely important to have a theoretical basis for language teaching. One of the most eye-opening books on language teaching theory that I have read is Michael Lewis' *The Lexical Approach*.² In a nutshell, he posits that vocabulary is primary to learning a language: *Without grammar very little can be conveyed, without vocabulary nothing can be conveyed*.³ Language, in Lewis' view, is primarily grammaticalized lexis, not the other way around. This work also convincingly demonstrates how many common language-teaching practices such as grammar drills do little to develop language proficiency and can even be counter productive.

A second major inspiration was Blain Ray and Contee Seely's TPR Storytelling,⁴ a method which uses Total Physical Response (TPR; using commands to teach language), followed by using stories to develop language skills and comprehension. This

method revolves around the use of comprehensible input: learners are first taught using commands that are acted out by the teacher and then the students (thus the language is visually and physically comprehensible), then, once a vocabulary base is developed, students work with stories that are composed almost entirely of vocabulary and grammar that they have already learned. Ray and Seely also stress that material that students work with be interesting in order to be learnable: the more exotic, wild, silly, or outrageous, the better.

Developing a vocabulary base

First of all, I followed Ray and Seely's advice and used TPR (following another TPR textbook, *Learning English through Actions*)⁵ to develop a vocabulary base. A basic TPR lesson of this type has the instructor act out an action while voicing the corresponding command, such as, "Sit!" "Stand", etc. In my case, since the command forms in Uzbek were sometimes to a group, I was afraid that it might be confusing for the students to hear the 2nd person plural forms "*Turinglar*" "*O'tiringlar*" etc., but I need not have worried. In fact, by the second day I was already using, in addition to both plural and singular personal endings, converbials, and the dative, locative, and accusative cases: "*Qo'llaringni silkitib yuringlar*", "*Devorga suyanib esnanglar*" "*Burunlaringni ishqalab yuringlar*" ("Walk around shaking your arms", "Lean against the wall and yawn", "Walk around and rub your noses").

I was really surprised at how quickly these things were comprehensible to the students by using this method. I originally thought I should avoid using features such as converbials because it would be too hard for them conceptually, but by blindly following the English version of my TPR book instead, I discovered that this was not the case. In fact, my students never had problems with using converbials even though they were never "taught" them. Notice also that through this method

students learn grammar as they learn vocabulary, not separated artificially.

In the initial stages students are not required to speak, only to comprehend what is said to them. Speaking comes later as they gain confidence. Once they do start speaking, students take turns giving each other and the whole class commands⁶

My apprehensions about using this method turned out to be unfounded. I had feared initially that a class based on TPR would be too intense, since we had seven hours of class per day. I need not have worried, since much of the beginning course “down time” was used in learning the alphabets (Latin and Cyrillic), the sound system, spelling rules, and for presentations of Uzbek culture through slides, videos, and other realia, along with culturally relevant readings in English. The fear that was voiced by another member of AATT that “throwing things” around the classroom would turn off adult students proved unfounded as well: my students ranged in age from 21 to 40 and they immediately responded to all action-based activities, even though only one had ever studied from a teacher that used non-traditional methods. In fact, the danger in habituating your students to actually doing things with the language is that they revolt when you give them something boring.

Keeping track of vocabulary

I reviewed vocabulary with my students every day of the course, using several methods. Students often were asked to write quizzes for each other of 10-15 words, usually Uzbek-English fill-in-the-blank quizzes. The students called these “stump the chump” quizzes. Another, perhaps more effective, way was to write a prompt on the board, for example, “*qush*” (“bird”), then ask the students questions to generate vocabulary related to that word, either by free association or in answer to my questions. This often evolved into a grammar/vocabulary activity: I would ask a question such as “*Qushlar nima yeydi?*” (“What do birds eat?”) or “*Qushlarni nima*

yeydi?” (“What eats birds?”) or “*Qush yeydigan hayvonlar qaysi?*” (“What are the animals that eat birds?”), etc. We also commonly used brain maps (spidergrams) to review vocabulary on paper. I would write a prompt or seed word in the middle of a sheet of paper, then the students wrote words that they freely associated with the word I had written. This could be done singly, in pairs, or timed, so that after five minutes they switched places and added new items to each other’s brain maps.⁷ To follow up, the original student would be asked to orally describe the connections between several words, which could often be quite bizarre, using fairly simple sentences.

In order to keep track of the vocabulary being learned, every week or so we would update a master wordlist. I would update the list on a Microsoft Excell spreadsheet projected on the blackboard, and the students would update their copies at the same time. Items were only included only if we had a majority agreeing that they actually recognized the vocabulary item; all other words or phrases were ignored for the time being. Vocabulary consisted of nouns, verbs, phrases, or whole expressions that had been learned in class.

This system was an excellent way not only of keeping tabs on what the students learned but it also gave us a common vocabulary list to use for quizzing, drilling, or playing games in class. Words not on the list were off limits in such exercises. The students knew they were responsible for this vocabulary as well.

My job as instructor was to direct students to vocabulary that I thought was useful to learn at that point in time. Even without a vocabulary syllabus, and trying hard to keep new items to a minimum, the students learned an average of 10-13 words a day, with a final list of over 2,000 words by the end of the year.⁸

Stories

Once the students had a vocabulary base of 200 words, I began to base the course on stories, in our case, the *Mast Maymunlar*

("Drunk Monkeys") stories.⁹ These stories became a vehicle for introducing, practicing, and learning vocabulary and grammar until well into the course, at which point the students became able to use authentic texts for more extensive reading. Although I did not follow Ray & Seely's method exactly (I regretted this later when their speaking proficiency leveled off), I followed the essential method of reviewing vocabulary, then presenting a story that is 95 percent comprehensible to the students.¹⁰ The comprehensibility factor is critical, since it allows the students to guess new language (grammar/vocabulary) from the wider, understood, context of the story.

The usual procedure consisted of me giving the students a story of 100-200 words, which the students would read on their own. I would then ask the class questions about the content of the story, progressing from very general to specific information. Once the story had been discussed, I might also ask the class to act out the story or parts of it, so that slower students would get a better grasp of the story and also to check everyone's comprehension. All the questioning was done in Uzbek, and I never had them translate these stories, since acting them out served the same purpose without interference from English. I wanted to get them away from the counterproductive habit of "visualizing" everything through English and use Uzbek as a means of comprehending instead. Other follow-up activities included having the students write out the story in their own words, retell it in their own words, write more detail about a certain character or event, or write a prologue or continuation of the story.

Using stories took on a life of its own. I as the instructor felt more like a facilitator than someone "teaching" a language. The whole class became centered around discussing the characters that appeared in the stories, whose usually sordid and, for some reason, invariably tragic lives spun off in new directions with each episode. I thought that once we began using internet radio broadcasts extensively that our

storytelling vocabulary and formal news vocabulary would clash too much, but this turned out not to be the case. Instead, since the plots of the stories were ludicrous to begin with, both I and the students wove news vocabulary and more mundane vocabulary together in the stories.

Learning the language as a means of natural communication revealed the contrived nature of the traditional grammatical syllabus. For one thing, not every possible grammatical feature that can be shown on a paradigm chart actually occurs in natural language. Also, in addition to learning conversational much earlier than they are introduced in textbooks, my students were forced, through the need to communicate with each other, to learn sentence connectors and other paragraph-level, discourse oriented features of the language, something that is usually ignored or only presented at "advanced" levels of instruction. My students were amused to learn that, when they checked their textbooks, that they had learned grammar from volume 2 very early in the course, and had not covered supposedly more elementary features until much later, sometimes not at all.

Games

In addition to amusing stories, games played a large role in keeping the class involved in using the language. Many games require no preparation and can be used by beginners.¹¹ One such game which we used nearly from the start of the course was "*Aqlimda nima bor?*" ("What am I thinking of?") which was played like "21 Questions": one person thinks of a thing (person, place, movie, etc.) and the rest of the class (or partner if done in pairs) has to ask questions which can only be answered by "*ha*," "*yo'q*," or "*bor*." This is excellent practice since it requires students to form questions. The most enjoyable subject was "*Aqlimda bitta kino bor*." ("I'm thinking of a movie."), since most students shared a common movie culture.¹² Other games we used including spelling games, relay essays (each student

has one minute to write a sentence, then passes it on), running dictations, round robin sentence construction (each adds a word or two to form a sentence), and, yes, tossing a ball to review vocabulary.

Grammar

I had expected students to internalize grammar simply through using it in the various activities they were engaged in, but this was not enough. Several of the students found overt grammar review helpful, mostly for reference purposes. Instead of using the textbooks that were available, we normally took a text we had been reading, usually a text from the internet or one of the authentic readings we did later in the course, and culled grammatical items from them. I normally assigned students in pairs to scan for and list all verb forms, for example, and then we would compare our lists as a class. This helped the students not only organize grammar somewhat in their heads, but also to see how much grammar they had learned without actually studying it in the traditional sense.

Results

The five students had average final exam scores in the ACTFL Advanced/Advanced Plus range, with speaking scores being the lowest.¹³ I realize now I should have provided more truly spontaneous speaking activities, something that Ray and Seely's TPR Storytelling would have provided had I followed it to the letter. The students themselves, who had all had DLI training, said they felt much stronger on a holistic scale than for the same length of training at DLI, but not as strong in rote knowledge of technical vocabulary.

Conclusions

I came away from this course with several conclusions. First, the essential component to a language course is not the textbook or other materials, it is the methodology. I was afraid that I would not

be able to teach such an intensive course because I am not a native speaker, but I now think that, given adequate proficiency in the target language, it is not the teacher's language proficiency that leads to success, it is how the teacher facilitates the students' learning. Secondly, a language class must be based on real communication, and to get students to want to learn to communicate in the target language, the subjects they communicate about must be engaging and stimulating. I also learned the importance of developing and using context for language learning to take place, both through the stories and other materials used in class. Finally, I felt a lot of satisfaction that I actually did "take the plunge" and try out a teaching method that seemed risky before starting, since it would have been all too easy to sit back and rely on the outdated, "tried and true" methods that are really neither.

ENDNOTES

¹ The textbooks we had available were: Khayrulla Ismatulla, *Uzbek Textbook*, 2 vols. (Springfield: Dunwoody Press, 2001) and Andras Bodrogligeti, *Modern Literary Uzbek*, 2 vols. (Munich: LINCOM Europa, 2002).

² Michael Lewis, *The Lexical Approach* (London: Language Teaching Publications, 1993).

³ David Wilkins, *Linguistics in Language Teaching* (London: Arnold, 1972), p. 111, qtd. in Lewis, 1993.

⁴ Blaine Ray and Contee Seely, *Fluency Through TPR Storytelling*, 2nd ed. (Berkeley: Command Performance Language Institute, 1998).

⁵ Linda Francois, *Learning English Through Actions for Adults and Teens* (Brea: Berty Segal, Inc., 1983)

⁶ For a complete explanation of TPR techniques, see Francois, xi-xxii, as well as Ray & Seely, pp. 20-36.

⁷ This was always done with a lot of laughter, since the students would connect words such as "dengizchi" ("sailor") with "SPID" ("AIDS"), a jibe at the Navy man in the class.

⁸ Many vocabulary items were assimilated during classwork that were never recorded on the list.

⁹ Contact me for copies of these stories or other course materials at:
abuhasad@gbonline.com .

¹⁰ See Ray & Seely, pp. 47-70 for the actual method.

¹¹ For game ideas, many TESOL books are available. I normally order from the ALTA ESL catalogue, available through their website, www.altaesl.com. Another good resource is the teacher's forums on Dave's ESL Cafe, www.eslcafe.com .

¹² I don't think this type of activity would have been possible with a native speaker instructor because of the lack of common cultural references.

¹³ Interestingly, the most outstanding student of the five was the one that didn't have any Russian training; he had studied Korean, a typologically similar language to Turkic.

ANALYZING TURKISH WORD FORMATION WITH INSIGHTS FROM LEXICAL MORPHOLOGY

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Introduction

It was with the beginning of the twentieth century that morphology was regarded as a synchronic discipline, and morphological structures in languages were analyzed with a focus on the concept of *morpheme*; the smallest and indivisible unit forming words. The structuralist approach, which identified separate levels in language, defined morphology as a dimension of language structure higher than the phonological, lower than the syntactic level. According to the structuralist claim, a descriptive morphological analysis was an attempt to divide a word into its morphemes, to classify the type and function of each morpheme, identify roots, bases or affixes, and then, explain the rules governing linguistically correct combinations of morphemes with reference to *morphotactic* arrangements. It was with the structuralists that morphology was defined as a separate sub-branch of linguistics.¹

With the emergence of Chomsky's *Generative Grammar*, understanding the nature of linguistic knowledge and creativity became the central concern. In this framework, the structural analysis of morphological units was no longer a satisfactory ground to explain the tacit knowledge speakers employed as they understood and produced words. The morphological aspect of this tacit knowledge, which also enabled speakers to

distinguish between well- and ill-formed lexical structures and to produce acceptable neologisms, had to be explained with a different perspective underlying universal principles.

As the term "grammar" is used in a wider sense, the theoretical issues and analytical tools of generative grammar consider the functions of all linguistic components, their relations and the rules governing these relations within the context of linguistic competence. An important difference of the generative approach to morphology lies in its emphasis on the explanation of how words are produced, rather than how words can be analyzed into their structural constituents. One of the basic claims of the generative approach is that human language makes infinite productions out of a finite number of rules. As far as the morphological processes are concerned, the fundamental interest is in lexical productivity, which also uses finite means to produce an infinite number of words. While describing the principles of word formation, the generative approach to morphology considers all components of language in a symbiotic relationship. In other words, studying morphological processes is not only constructing a link between this component and the others, but also investigating the mental processes enabling the formation of morphological units, according to the rules governed by linguistic competence. According to the syntactic, semantic and phonological rules, which are used to specify the permissible morphemes or morpheme sequences in word formation, the study of word formation and the lexicon cannot be treated as self-contained.

The generative literature has presented a good number of models to morphological analysis. Although it is always possible to refute some, and support others among available models, generative approach in general is regarded as the model which offers the most promising analytical tools today.

The purpose of this paper is not to present a survey of all of the opinions within

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the generative school; instead it aims to relate to one of these models, *Lexical Morphology*, which continues to be a prevalent form of analysis. In an attempt to explain how words are produced, the proponents of lexical morphology since Siegel² have argued that the lexicon is hierarchically organized; lexical strata imposes strong restrictions on this organization, and that, certain principles and mechanisms constrain the combinations of affixes.³ This paper employs *lexical morphology* (or *lexical phonology*) in discussing Turkish word formation. It also aims to illustrate that the generative model can contribute to the analysis of Turkish word formation.

The Model of Lexical Morphology in Brief

The model of lexical morphology claims that there *is* a separate morphological component in language and this component is in mutual interaction with others, particularly the phonological component in the formation of the lexicon. As the ultimate purpose of all derivational processes is to form a word, the fundamental morphological unit in this model is taken not as the morpheme, but as the word. Taking the word as the fundamental unit may remind us of the traditional Word-and-Paradigm model; however, the aim of the traditional approach was to describe what variables constituted a paradigm (complete sets of inflected forms) for a word, as illustrated from Latin and Ancient Greek grammars. Whereas, lexical morphology places the word in a generative context and its derivation, which is the ultimate goal. According to lexical morphology, the attainment of this goal, i.e. derivation is the result of cyclic interactions between morphological and phonological rules. The morphological knowledge defined within our linguistic competence includes the knowledge of the types, functions and the sequences of morphemes to be combined. This knowledge represents rules of a fixed nature and the lexical production has to

ensure that the potential word violates neither the associated phonological principles nor the canonical forms of morphemes. This means that the principles constraining root and affix combinations present a hierarchy of complexity both morphologically and phonologically.

Based on these considerations, one may raise questions of the following sort regarding Turkish:

1. While words such as **gözlem+lik+ci*, **akıl+lık* or **iyi+le+lik* are not permissible in Turkish, why is it that words such as *gözlem+ci+lik*, *akıl+lı+lık* or *iyi+lik+le* are? What sort of restrictions are there in the correct sequence of morphemes?
2. Although the word *çiÇEK*, for example, has the primary stress on the second syllable, why is it that in the word *çiçekÇİ* the primary stress is drawn to the last ?
3. In contrast, why is it that the place of stress in the words such as *saBAH* or *güZEL* does not change in their derivative forms, *saBAHleyin* or *güZELce* ?
4. What is the nature of the relationship between morphological and phonological components in the formation of words in Turkish?

As such questions may indicate, the internal structure of a word represents strict conditions and only after the observance of these conditions can a word be individually meaningful and functional. If any two or more affixes are to be attached to a root during a word formation process, certain factors will control this process and block the unacceptable formation where necessary. This control applies also to the supra-segmental units in that language.

Lexical morphology claims that;

- The purpose of all derivational processes is to form a well-

formed and acceptable word in that language.

- The lexicon is organised by hierarchical strata (layers or levels). These strata are organised on the basis of the properties of affixes. Different affixes, depending on their nature, belong to different strata.
- Every affix belonging to a particular stratum is associated with various phonological and morphological rules. The relationship between these rules is cyclic. In other words, a particular morphological rule at a certain stratum is subject to a particular phonological rule at the same stratum that indicates how to pronounce the new word. To ensure a well-formed lexical output, these cyclic rules have to be observed.⁴

Lexical morphologists mention that there are two main compartments in the morphological component. The first is the **lexical stratum** where word-structure is built in the lexicon. The second is the **post-lexical stratum** which applies across word boundaries and relates to syntactic rules within a phrase or sentence structure. Lexical rules should preserve word structure in the sense that each derivation should end up with a well-formed word. This model brings together both morphological and phonological rules within a single framework, since it assumes that morphological rules automatically trigger phonological rules. Post-lexical rules, on the other hand, have no constraints on the structure of words. Post-lexical stratum is where a produced word has to be in agreement with the adjacent words phonologically, syntactically and semantically. The application of lexical rules precedes that of post-lexical rules.

According to the model, affixes leading to word formation are classified into two groups: (1) **neutral affixes**, which do not

affect the phonological properties of the roots or the bases they are attached, and (2) **non-neutral affixes**, which affect the vowels or the stress pattern of the roots or the bases they are attached. If an English example is to be given, the affix *-less* is a neutral one for it does not affect the phonological pattern of the word “power” during the derivation of the word “powerless”. In contrast, *-ee* is a non-neutral affix in the sense that it affects the stress pattern of the word “employ” during the derivation of the word “employee”. In English, if a new word is to be derived by two different affixes attached to a root, first a non-neutral, then a neutral affix is placed. Those non-neutral affixes which are closer to the root are called Stratum 1 affixes. Only after the attachment of these non-neutral stratum 1 affixes can the neutral affixes be attached to the base and they are called Stratum 2 affixes. If there is no non-neutral stratum 1 suffix attachment, then, stratum 2 neutral suffixes can be employed alone to derive a new word.⁵ In other words, word formation is possible either at stratum 1 and stratum 2 levels separately or at both strata consecutively. For example, from the English word “industry”, it is possible to derive the word “industrial” where the stress pattern is affected by the non-neutral stratum 1 affix *-al*. However, a further derivation like “industrialize” still keeps to the stress pattern of the base for the finally attached affix *-ize* is a neutral stratum 2 affix. In a word derivation like “clockwise”, on the other hand, the root “clock” is attached by a neutral stratum 2 affix only.

Depending on what has been explained so far, it is possible to predict that some affixes in a language function as non-neutral stratum 1 affixes, whereas some others function as neutral stratum 2 affixes. However, the functions of stratum 1 and stratum 2 suffixes may not be identical in all languages and as it will be explained in relation to certain Turkish examples, talking about the dual functions of certain suffixes is possible, especially when they act both in the neutral and non-neutral categories. It is

also possible to see two neutral stratum 2 affixes attached to the root one after the other. However, their ordering is still subject to certain restrictions. The more idiosyncratic word formation generally takes place at Stratum 1. Affixes attached at a later cycle require the information and morphological structure formed at an earlier cycle. Although lexical morphology identifies strata and explains the functions of different affixes according to the phonological rules triggered, it presumes that every language presents its own characteristics, sometimes challenging strict classifications due to the different context-bound functions of the affixes.

Word Formation in Turkish

In relation to the classification of Turkish affixes, Demircan states that any superficial attempt to group Turkish affixes into stressed and unstressed affixes would fall short, because the real function of an affix is specified only during the process of word formation depending on the purpose and manner of its attachment to the root.⁶ For Demircan, it would also be appropriate to treat even those homophonous affixes in Turkish as individually different affixes when they have different semantic functions in context. For example, the affix {-mA} in the word “araşTIRma” (do not investigate) has a different semantic function than that of {-mA} in the word “araştırMA” (investigation). Demircan claims that morphemes should be classified not on the basis of structural criteria, but on the basis of functional criteria. Similarly, Adalı points to certain problems regarding the classification of Turkish morphemes and states that it is necessary to find out the etymological bases of the morphemes through a diachronic survey if any dependable synchronic descriptions are to be made.⁷ According to Adalı, one of the problems is the classification of linking phonemes such as those in *masa-s-ı* or *baba-y-ı*. Adalı questions whether or not to regard this type of linking phonemes as separate morphemes. When considered

from the standpoint of lexical morphology, it is possible to say that such phonemes are inserted as a result of the application of certain morphological rules which trigger associated phonological rules. As Adalı mentions, consecutive morphemes in Turkish words have to observe the rules of vowel harmony.⁸ Both this fact and the previous consideration indicate that morphological and phonological rules have to be simultaneously activated during a word formation process.

In an agglutinative language like Turkish, affixes forming words do not always perform a single function. When these affixes are examined from the viewpoint of lexical morphology, a strict classification of Turkish affixes into neutral and non-neutral may be problematic: for example, the suffix {-lik} in the word *kalemLIK* acts as a non-neutral suffix, for it changes the stress pattern of the root. However, the same suffix loses its strong character when the base is pluralized with the suffix {-ler}: *kalemlikLER*. As for the plural suffix {-ler}, it is interesting to note that this non-neutral suffix is neutralized before the suffixes determining case in words: for example, *çocukLAR...* *çocuklarDAN*. Depending on various examples, it is possible to say that case endings always act as non-neutral suffixes in Turkish words: *evE*, *evİ*, *evDE*, *evDEN*. For this reason, Demircan mentions that Turkish affixes are not static, but dynamic.⁹ To verify this consideration, let us have a look at the functions of the suffixes in the following groups and see whether or not they affect the stress pattern of the roots or bases:

GROUP I :

- {-ce}, {-ca}: *büYÜK – büYÜKce*, *iRİ – iRİce*, *güZEL – güZELce*, *kaDIN- kaDINca...*
- {-le}, {-la}: *evİM – evİMle*, *oKUL – oKULLa*, *biZİM – biZİMle...*
- {-me}, {-ma}: *bekLE- bekLEme*, *Uyu- uYUma...* (imperative)
- {-leyin}: *geCE – geCE leyin...*

- {--miş}, {-mıŝ}: *güZEL – güZELmiş, çirKİN- çirKİNmiş, giDER-giDERmiş...*
- {-sızın}, {-sizin}: *durMAK- durMAKsızın, bekleMEK- bekleMEKsizin...*
- {--casına}, {-cesine}: *bulMUŞ- bulMUŞcasına, deLİ- deLİcesine...*
- {-ken}: *oKU- oKURken, uYU- uYURken...*
- {-den}, {-dan}: *bekLE- bekLEmeden, uYU- uYUmadan...*

GROUP II:

- {-cı}, {-cı}, {-ci}, {-çi}: *kiTAP- kitapÇI, sirKE-sirkeÇI, çiÇEK- çiçekÇI, yoĞURT- yoğurtÇU...*
- {-li}, {-lı}: *çoCUK- çocukLU, EV- evLİ, aKIL- akılLI, paRA-paraLI, baTI-batıLI...*
- {-lık}, {-lik}: *büYÜK-büyükLÜK, kaLEM- kalemLİK, güZEL-güzelLİK, saMAN-samanLIK...*
- {-me}, {-ma}: *piŞİR- pişirME, oKU- okuMA, yüRÜ- yürüME (gerund)...*
- {-siz}, {-sız}: *oKUL- okulSUZ, aKIL- akılSIZ...*
- {-miş}, {-mıŝ}: *oKU- okuMUŞ, öğREN- öğrenMİŞ...*
- {-ce}, {-ca}: *bilmeCE, bulmaCA, gülmeCE...*
- {-le}, {-la}: *aTEŞ – ateşLE, eŞİT- eşitLE...*
- {-den}, {-dan}: *uYU- uyumaDAN, bekLE- beklemeDEN (giving reason), oKUL- okulDAN...*
- {-ler}, {-lar}: *keDİ- kediLER, çoCUK- çocukLAR....*
- {-de}, {-da}: *oKUL- okulDA, sınıF- sınıftA....*

Among the limited examples given above, those suffixes in **Group I** do not change the stress of the root they are attached. For this reason, such suffixes can be referred to as **neutral affixes** in Turkish.

On the other hand, the suffixes presented in **Group II** do change the stress pattern of the root (or base) they are attached. Therefore, such suffixes can be named as **non-neutral affixes**. As it can be observed in the given examples, some of the suffixes are homophonous and they can be classified both in Group I and II. The basic reason for this double classification is that such suffixes present different semantic functions when they are attached to their roots. Therefore, classifying Turkish suffixes depending simply on their forms might be misleading. The important point to consider is the kind of function an affix performs as it is attached to a root or base. Similarly, talking about a fixed stress pattern in Turkish words would also fall short enlightening us.

When Turkish word formation is examined from the standpoint of lexical morphology, it is also possible to classify Turkish affixes as **stratum 1** and **stratum 2** affixes. In many instances, derivational suffixes are stratum 1 non-neutral suffixes, while inflectional suffixes are stratum 2 neutral suffixes. However, certain inflectional suffixes act as non-neutral suffixes as well. Here are a few examples:

güzel + LİK + le: *güZEL* (root)
-lik (stratum 1 derivational suffix; it is non-neutral for it changes the stress pattern of the root)
-le (stratum 2 inflectional suffix; it is attached after the stratum 1 suffix and it is neutral).

terbiye + SİZ + ce: *terbiYE* (root)
-siz (stratum 1 derivational suffix; it is non-neutral for it changes the stress pattern of the root)
-ce (stratum 2 inflectional suffix; it is attached after the stratum 1 suffix and it is neutral).

terbiye + siz + LER: *terbiYE* (root)

-*siz* (stratum 1 derivational suffix; here it stays neutral)
 -*ler* (stratum 2 inflectional suffix; it is non-neutral)

okul + lar + DA: *oKUL* (root)
 -*lar* (stratum 2 inflectional suffix; here it stays neutral)
 -*da* (stratum 2 non-neutral suffix)

okul + da + LAR: *oKUL* (root)
 -*da* (stratum 2 inflectional suffix; here it stays neutral)
 -*lar* (stratum 2 inflectional suffix; here it acts as non-neutral).

As the examples above illustrate, both derivational and inflectional suffixes may be classified in neutral and non-neutral categories. The point has to do with their functions during the word formation process. Having said this, we may ask a further question: what happens when two different derivational suffixes are attached to the root one after the other? Is it possible to talk about a hierarchical relation between the derivational suffixes in such a case? Here are two different examples:

paZAR – pazarCI – pazarcıLIK
aKIL – akıLI – akıllıLIK

When two different stratum 1 suffixes are consecutively attached to the root, the suffix attached at the end draws the primary stress of the base onto itself. In relation to the hierarchy between the stratum 1 and stratum 2 suffixes, we have already discussed the observation that stratum 1 suffixes were closer to the root. As for the hierarchy between two different stratum 1 Turkish suffixes attached to a root consecutively, it is possible to make generalizations of the following sort:

1. When an adjective-making stratum 1 suffix and a noun-making stratum 1 suffix are to be attached to a noun root, adjective-making suffixes are attached

to the root prior to noun-making suffixes. For example, the noun root *yaş* accepts the adjective-making stratum 1 suffix *-lı* first. Only after the derivation of the word *yaşlı* can the noun making stratum 1 suffix *-lık* be attached to the base: *yaşlılık* is a permissible morphological structure, whereas **yaşlıklılı* is not.

2. When a noun-making stratum 1 suffix and an adjective making stratum 1 suffix are to be attached to a verb root, noun-making stratum 1 suffixes are attached to the root before those adjective-making stratum 1 suffixes. For example, the verb root *danış* accepts the noun-making suffix *-man* first. Only after the formation of this base is it possible to attach the adjective making suffix *-sız*: *danışmansız*. In other words, the conversion of verbs into nouns occurs at stratum 1. Similar examples are; *bil-gi-siz*, *oku-l-lu*, *ak-ış-kan*, *eğit-im-sel*, etc. However, certain exceptions are still possible in Turkish: suffixes such as *-sel*, or *-sal* can be attached to a verb root before noun making stratum 1 suffixes as in the examples *gör-sel-lik* or *işit-sel-lik*. On the other hand, these suffixes also follow noun making stratum 1 suffixes in certain examples and the violation of the order would end up with morphologically unacceptable words: *yap-ı-sal*, *bil-iş-sel*...
3. The stratum 1 suffix attached to the root first not only conforms to the vowel harmony in the root, but also conditions the following suffix to conform to the same harmony: *hayvan-cı-lık*, *besi-ci-lik*, *arı-cı-lık*...
4. Two non-neutral stratum 1 adjective making suffixes cannot come one after another. The attachment of an adjective-making non-neutral suffix to the root blocks the subsequent attachment of another adjective-making stratum 1 suffix. Otherwise, the word is

morphologically ill-formed: **çocuk-lu-suz* or *çocuk-suz-lu...*

For further generalizations, we can say that;

1. The final suffix determines the word class of the derived word. This final suffix can be either a stratum 1 or stratum 2 suffix: *ev-siz-lik* (a noun derived from an adjective base), *güzel-lik-le* (an adverb derived from a noun base).
2. Due to the vowel harmony in Turkish, attachment of a suffix that does not conform to this harmony is blocked. This is another evidence which shows that morphological units are conditioned by phonological rules. Formations such as **öğren-ci-lar* or **çocuk-lik* are not permissible.
3. If the root is expanded both by a derivational and inflectional suffix together, the derivational suffix always precedes the inflectional one: *iş-çi-ler*, *kitap-çı-dan*, *çek-me-ce-de...*
4. Most stratum 1 suffixes in Turkish tend to be more productive than stratum 2 suffixes. Most of the derivational suffixes in Turkish are stratum 1 suffixes.
5. Those stratum 1 suffixes attached to the compounds or to the borrowed words in Turkish may not change the stress pattern of the root:

basKETbol:
basKETbolcu:
basKETbolculuk

FUTbol:
FUTbolcu:
FUTbolculuk

çaNAK +kaLE:
çaNAKkale:
çaNAKkaleli

esKİ +şeHİR:
esKİşehir:
esKİşehirli

6. Semantic neologisms produced by attributing new meanings to an already existing word form determine which suffixes (or infinitive forms) they accept according to the grammatical class they enter, or according to the semantic function they fulfill. For example, the noun *geyik*, which originally refers to a ruminant animal, now is used by the young generation, though in slang, also to mean “a nonsense dialogue”. The word *geyik* when used with this meaning blocks the plural suffixation, yet permits the subsequent use of infinitive *yapmak* to form *geyik yapmak*. This is one of the other examples in Turkish demonstrating the fact that acceptability, which is a social issue, may violate the application of some of the established rules of morphology. This implies that productivity may not always display rule-governed processes; sometimes rule-bending examples can gain circulation.

All of the above considerations relate to the issue of word formation in Turkish. On the other hand, sentence structure rules differ from word structure rules in many aspects, one of which is that the latter do not change the word classes. Post lexical rules, which are treated as one of the lexical compartments, apply when words are placed in a syntactic structure. The application of post-lexical rules means triggering the phonological and semantic rules that automatically predict what conditions are required for the word to fit into the syntactic environment. These rules in Turkish determine the correct use of inflectional suffixes. For example, in the sentences,

- (a) *Ali araba yıkattı.*
- (b) *Ali arabayı yıkattı.*
- (c) *Ali arabasını yıkattı.*

the suffix *-yı* attached to the nominative form of the word *araba* marks the accusative case in sentence (b), while the suffix *-sı* the genitive case in sentence (c). That a sentence such as **Ali arabaya yıkattı* is not permissible is due to the suffixation of the dative *-ya* to the root, which violates the rules of semantic and syntactic well-formedness in the sentence. Post lexical rules control this process so as to end up also with syntactically well-formed sentence structures. In other words, inflectional processes are syntactically motivated. However, one should also keep in mind that properties of inflectional morphology are distinguished from those of syntax, because inflectional paradigms such as gender, tense, aspect, or number are word-bound, whereas syntax has no paradigms. As the discussion of inflectional paradigms within syntactic processes would exceed the purpose of this paper, suffice it to say that the correct use of inflectional suffixes in a sentence structure is not only a morphological, but also a syntactic matter.

Conclusion

Within the limits of this paper, certain examples of word formation in Turkish have been explained from the standpoint of lexical morphology. Linguistic competence, which essentially dictates what structures are permissible in that language, also governs the rules of morphological well-formedness. This structure, as explained by lexical morphologists, is level-ordered and the lexicon is an outcome of the interaction between morphological and phonological rules. Examining Turkish word formation with a number of examples in this paper has shown that such an interaction brings forward strict restrictions in determining what segmental and suprasegmental combinations are allowed. These combinations reflect the hierarchical ordering of strata. If a more extensive survey on all Turkish suffixes were carried out, it would certainly provide a more comprehensive classification in terms of strata and functions. Probably, such a

classification would be a useful tool for learners of Turkish as well. However, the points discussed so far demonstrate that Turkish does not always allow strict classification of suffixes in this sense. Although there are regularities in the morphological, phonological or semantic behaviour of most suffixes, exceptions are still the case. This may be taken as a characteristic, feeding the morphological and semantic productivity. Despite that, dependable criteria for recognising strata in the Turkish lexicon are possible and an extensive analysis may offer useful dimensions to the generative understanding of the Turkish word formation.

ENDNOTES

¹ For detailed information, see the following: L. Bloomfield. *Language* (New York: Holt, 1933); Z.S. Harris. "From Morpheme to Utterance". *Language*, 22, (reprint: Joos, 1957) pp.142-153.; Z.S. Harris. *Methods in Structural Linguistics*. (Chicago: University of Chicago Press, 1951); C. Hockett. "Two Models of Grammatical Description". *Word*, 10, (1954) pp. 210-233.; C. Hockett. *A Course in Modern Linguistics* (New York: MacMillan, 1958); E. Nida. *Morphology: The Descriptive Analysis of Words*. (Ann Arbor: University of Michigan Press, 1949).

² F. Siegel. *Topics in English Morphology* (doctoral dissertation: 1974), (New York: MIT and New York: Garland, 1979)

³ For detailed information, see the following: M. Allen. *Morphological Investigations* (doctoral dissertation, University of Connecticut, 1978); P. Kiparsky. "From Cyclic Phonology to Lexical Phonology" in van der Hulst and Smith (eds.) *The Structure of Phonological Representations- Part I*, (Dordrecht: Foris, 1982); K. Mohanan. *The Theory of Lexical Phonology*. (Dordrecht: Reidel, 1986); E.O. Selkirk. *The Syntax of Words*. (Cambridge, Mas.: MIT Press, 1982); S. Strauss. *Lexical Phonology of English and German*. (Dordrecht: Foris, 1982).

⁴ F. Katamba. *Morphology* (London: MacMillan Press 1993).

⁵ P. Kiparsky. "Word Formation and the Lexicon" in F. Ingemann. (ed.) *Proceedings of the 1982 Mid-America Linguistics Conference* (University of Kansas, 1983).

⁶ Ö. Demircan *Türkçenin Sesdizimi*. (İstanbul: Der Yayınları, 1996), p.137.

⁷ O. Adalı. *Türkiye Türkçesinde Biçimbirimler*. (Ankara: TDK Yayınları, 1979).

⁸ Ibid. p.107.

⁹ Ibid., 141.

A WISH LIST FOR THE AATT WEB PAGE

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I will discuss here the idea of an expanded Web page for AATT. This expanded site would feature additions to the current, already impressive and evolving site (<http://www.princeton.edu/~ehgilson/aatt.html>), created and maintained by Dr. Erika Gilson. The additions would benefit learners and teachers of Turkic alike. The following is meant as a presentation of a 'wish list' to all those interested in Turkic instruction, rather than an evaluation of feasibility or criticism of existing efforts.

The following services and resources could be presented on the expanded AATT page:

Sample syllabi and tests

Teachers of Turkic courses at North American universities can benefit, as all teachers, from models. This is especially important for those teaching temporarily, and often with limited institutional training or support, such as teaching assistants. Moreover, the possibility to compare course goals, contents, and assessment tools can help to standardize curriculums for different levels of Turkic instruction in North America. Therefore, representative and successful examples of fundamental curricular tools including course descriptions, syllabi, lesson plans and tests can be featured here for the benefit of all involved in Turkic instruction.

List of materials

What teaching materials are used at North American universities? What other materials are available for studying Turkic for the general public? Currently, instructors and independent learners have to

undertake their own search for materials that meet their needs. Often, these efforts are guided by word-of-mouth information, and, moreover, some materials can be difficult to obtain. Questions like "How can one order new publications from Bogaziçi University that teach listening comprehension skills (e.g. the print and audio set titled *Kayıp Çanta?*") are not untypical. We even encounter very basic queries about materials for Turkic instruction on the AATT and Turkic Studies Association lists. The existence of a central site for this kind of information would economize searches.

This proposed list should not duplicate information presented at such other sites as *Türkçekent*, *Oriental*'s links for Turkic Language Learning (<http://users.pandora.be/orientaal/links.html>) and the *Turkology Update Leiden Project*'s (TULP) Curricular Web Guide for Turcology (<http://www.let.leidenuniv.nl/tcimo/tulp/curricul.htm>).

These two sites offer a wealth of tools but can be overwhelming for learners and teachers. The *Türkçekent* page, for instance, lists twenty entries for Turkic under its section labeled "Language Learning for Foreigners", and over thirty dictionaries. Most, if not all, of these materials are available online and may have limited appeal to those teaching in a formal setting and studying independently--especially if these teaching aids use a language other than English for instruction.¹ To illustrate further, a learner engaged in self-study, or one enrolled in formal Turkic study and wishing to look for ancillary learning tools, may--by solely using the *Türkçekent* page--not know which dictionaries would both serve her or his needs and be available in the United States.

The expanded AATT list proposed here would provide materials that have been tried or considered for use at North American universities (and possibly others, as well). Materials would include various kinds of media. Ideally, these listings would be accompanied by brief evaluations based on standard evaluation criteria for language-

learning tools. In addition, information needed for obtaining the materials would be provided.

Downloadable AATT documents

Important documents produced by AATT teams and individual members, e.g., the Proficiency Guidelines for Turkic, the Language Learning Framework for Turkic and Minimum Vocabulary Lists could be provided in digital format and downloaded. As these documents can serve as valuable resources for a variety of purposes, easy access through downloading is desirable.

Information on projects in Turkic instruction

Information on existing efforts to improve Turkic instruction is valuable to all AATT members. For this reason, the expanded web site could present announcements and brief updates on works in progress. These project news would include information on various kinds of activities: projects directed by AATT committees; materials development or curricular projects by AATT members; other projects pertaining to Turkic language instruction.

Searchable database

Finally, an expanded web site may become more effective if it allows its users to carry out keyword searches. The need for and usefulness of this feature would largely depend on the volume and complexity of information presented. A searchable database might, therefore, be a goal for the long term.

This list is not meant to be exhaustive; it merely presents a few general possibilities for starting from the foundation provided by the current AATT web site and moving towards a richer use of the resources offered by the Internet. At least a partial realization may be within our capabilities as AATT members. This task would require teamwork, input from colleagues, as well as

technological and financial resources.² The result would give much needed support to both teachers and learners of Turkic.

ENDNOTES

¹ Some innovative materials listed here can provide inspiration for future materials development efforts catering to the needs of Turkish instruction in English-speaking countries. See, for example, the glossed texts offered to Danish-speaking learners: TULPs *Interactieve Turkse Teksten* <<http://www.let.leidenuniv.nl/tcimo/tulp/htmlles/head/lesframe.htm>>

² Could the expansion proposed here be linked with the plans to move the AATT web site as announced on the AATT home page? This web site is being developed and currently housed at the AATT Home Institution, the Near Eastern Studies Department of Princeton University. Future plans call for the site to move to CouncilNet being developed by the **National Council of Organizations of Less Commonly Taught Languages** (NCOLCTL) with a grant from the Ford Foundation <<http://www.princeton.edu/~ehgilson/aatt.html>>.

BOOK REVIEWS

Yıldırım Erdener, *Turkish Through Songs*. Bloomington, Indiana: Indiana University Turkish Studies, 2001. 144 pp. \$25.95

REVIEWED BY MURAT ÇAKIR
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“Music is the nourishment of the soul” says a Turkish proverb. *Turkish Through Songs* takes advantage of the nourishment power of music and encourages Turkish learning through some beautiful Turkish folk songs. In this book, one finds a review of certain Turkish grammatical points in an entertaining way. Many new Turkish words are also introduced.

The author, Dr. Yıldırım Erdener, is an assistant professor of Turkish Language and Culture at the University of Texas. He has been using songs to teach Turkish for the past seventeen years. He says: “I could tell that music increases the interest and consequently the perception of students remarkably and forces them to be more attentive in acquiring the language.”¹ According to the author, music engages the right and the left hemispheres of the brain, making L2 acquisition enjoyable and accessible for all students.² “Old Turkish poets moved from reciting to singing when they were unable to remember a word or a phrase of the poem. Singing or playing the *saz*³ helped them to remember forgotten parts of a poem.”⁴ Dr. Erdener has included some famous, authentic Turkish folk songs in his book. He sings and plays these songs with the *saz* on a musical CD that is included with the book. Unfortunately the CD does not look very professional. Another drawback is that you can only listen to this CD on a computer or a CD player which are CD-RW compatible. But for American students who are not used to hearing the *saz*, it may be difficult to follow or sing along with the CD anyway. Therefore, it may be useful to include a piano and choir

accompaniment. Since the book provides the notes, teachers who are using this book may play these tunes on other instruments.

There are 14 songs and many of them can be grouped under themes that they share like love and patriotism. The song *Mahmut'um* shows how one's sweetheart will sacrifice for his or her lover. *Çanakkale* is a very powerful song about Turkish people's dedication and sacrifice for their country during World War I. “Through the study of song texts, it is possible to gain insight into the values, thoughts, attitudes, ideas, and the living conditions of common people in Turkey.”⁵

This book is divided into chapters which focus on a particular song and corresponding grammar points. The music itself is given first, followed by the Turkish text. The English translation is then provided along with the vocabulary words. The grammar section explains the important grammar points, and is followed by exercises the students can do. There is an answer key to these exercises along with a vocabulary list located at the end of the book. These things are almost always included in each section. In addition, there are Turkish jokes, proverbs, riddles, tongue twisters, pictures, and historical or cultural explanations interspersed throughout the book.

The author has done a very good job grouping everything together in each chapter; unfortunately, he does not follow the same format for every chapter. For example, in chapter two there is no translation given to the song; nor are there any grammar exercises included. It does bring out a cultural point as this is a song children sing to determine who is “it” when playing games. This chapter could have been expanded on and used to teach more about the numbers.

The first song is a children's song. It is the Turkish version of *Old McDonald Had a Farm*. In Turkish, it is usually sung with plural animals on the farm, but in this book the author uses singular animals. This song is a great way to learn animal names. The grammar points introduced here are the

genitive and possessive suffixes. The family picture included is a great way to practice these grammar points. This song and the third song are both open-ended allowing the students to be creative in learning and practicing new vocabulary.

As the author stated, "This book does not provide a comprehensive grammar for teaching Turkish..."⁶, but it should still have included a thorough discussion of vowel harmony. This concept was mentioned briefly, but more importance should have been placed on it, because it is imperative to learning Turkish.

The author has chosen songs that show Turkish culture. For example, there are a lot of farmers in Turkey. Turkish sweets are an important part of Turkish culture. *Var-Yok* (there is/there is not) in a way explains the instability of the Turkish economy. Turkish people always hope for better lives. These songs also show how Turks believe in being very people-oriented and do things in groups. *Kara Basma* explains love relationships. The *Deli Dumrul* story also shows how husbands and wives are loyal to each other. A person's own family is more important than their parents. *Dere Geliyor* also talks about love and marriage. *Üsküdar'a Gider İken* describes the high value placed on education.

This book shows some of the more negative aspects of Turkish culture also. The *Madımak* song shows indirectly how some women are beaten in Turkey. The *Fincanı Taştan Oyarlar* song shows how bad the Turkish drinking culture is. The jokes on pages 41 and 51 talk about tobacco and alcohol consumption. The one on page 41, about a man who had a heart attack, shows how prevalent and widely used alcohol and cigarettes are in Turkey. The jokes on pages 69, 96 and 103 talk about sex; some people might find these funny, but others might find them offensive and inappropriate for a language book.

Turkish people often use proverbs in daily life. In this book, the author gave some beautiful examples of Turkish proverbs. On page 80, "Aç ayı oynamaz" proverb was translated as "A hungry person

won't perform well", but literally this proverb means "A hungry bear will not dance." It would be helpful if the literal translation was also included.

This book earns a very high recommendation. Students of the Turkish language should read this book and be familiar with the songs in it in order to understand the Turkish culture better. These Turkish songs show how Turkish people are very friendly and hospitable. The songs are so powerful that they increase one's desire to learn more Turkish and visit this beautiful and amazing country.

ENDNOTES

¹<http://www.utexas.edu/cola/depts/melc/tur/index2.html#LEARNING%20TURKISH%20THROUGH%20FOLK%20SONGS> 20 January 2003.

² Yıldırım Erdener. "Preface" in *Turkish Through Songs*. (Bloomington, Indiana: Indiana University Turkish Studies, 2001).

³ Saz is a traditional long necked fretted Turkish folk lute.

⁴ Erdener. "Preface".

⁵ Ibid.

⁶ Ibid.

Peter Medgyes, *The Non-Native Teacher*. London: MacMillan, 1994. 128pp.

**REVIEWED BY NALAN KIZILTAN
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Teaching Turkish in English speaking countries may seem more difficult when compared with that of English. In genealogical classification, Turkish and English fall into different language families. This means that the number of differences is higher than that of similarities. Turkish is in the Turkic branch of the Ural-Altai language family, but English in the Germanic branch of the Indo-European. This classification shows that the two languages are very different from each other. Besides, according to typological classification, English is inflectional, whereas Turkish is agglutinating. Therefore, word formation is completely different in each language. But this does not mean that Turkish language is taught best by Turkish teachers. Non-native teachers of Turkish may teach Turkish remarkably well. There are famous non-native speaking grammarians of Turkish such as Geoffrey L. Lewis and Robert Underhill, who are famous for their contributions to our understanding of Turkish. Their books are used in Turkish speaking countries by Turkish teachers.

Non-native teachers of Turkish, being aware of the differences between two languages, may teach Turkish with an edge that a native teacher may lack. *The Non-native Teacher* by Peter Medgyes is helpful to the non-native teachers of English and Turkish, since it discusses the frequently neglected bright side of being a non-native teacher. According to Medgyes, non-native speaking teachers of English can provide a good learner model for imitation; teach language strategies more effectively; supply learners with more information about the target language; anticipate and prevent

language difficulties better; and, be more empathetic to the needs and problems of learners. Medgyes sees these as the assets that a non-native teacher brings into the classroom. The book discusses fundamental differences in teaching attitudes between native-speaking teachers of English (Nests) and non-native speaking teachers of English (non-Nests), but its observations are universal and quite applicable to teaching Turkish as a second language.

Medgyes states the importance of teachers' proficiency levels in the target language, and observes that the discrepancy in proficiency levels between native and non-native teachers accounts for most of the differences in teaching behavior.

The author puts his thesis to the test through a questionnaire. The questionnaire which is included at the end of the book reveals responses of non-native teachers to questions about their own teaching and learning conditions, which validate the writer's initial observations.

The book calls for more cooperation between native and non-native teachers, and highlights the significance of teacher education and teacher training--the latter defined as institutionalized forms of teacher development, pre-and in-service training.

Being a non-native teacher of English myself, I enjoyed this very well written book by another non-native speaker. Language teachers, especially non-native teachers, will find this book enjoyable and informative.

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