BRIEF OVERVIEW OF TERM PROJECT
AND WORK FOR WEEKS 1-3
(handouts on later steps will follow throughout the quarter)

The major assignment for this course is a description of the basic phonetic facts of a language that you choose and work on independently. The description must be based on the speech of a native speaker-consultant.

Goal: This project is designed to give you an opportunity to practice your skills of listening to and transcribing the speech sounds of a language other than English. You will also get experience working with phonemes and allophones, and in doing library research. It is also an opportunity to learn about a language that interests you.

Basic idea: You find a speaker to work with; you do research on the sounds of that language and find out how your speaker pronounces those sounds; you make a list of words that illustrate the sounds; you make an audio recording of your speaker saying those words; you transcribe your recording and write about your findings. You turn in your recording and transcription as well as your paper.

First step (WEEKS 1 AND 2): Select a language and speaker. Choose a language that sounds interesting to you and for which you can find a speaker (not yourself). The speaker should be someone who is willing to help you (that is, will meet with you for several hours over the quarter), will still be around in week 7 or 8 of the quarter, has not already been studied for a Linguistics 103 term project, and is a true native speaker who still speaks the language fluently. The speaker can speak any dialect of the language. Extra consideration will be given for projects on more difficult languages (e.g. languages with many consonants or vowels, tone languages; languages with little prior documentation). If you work on a language which has a fairly simple phonetic structure, such as Spanish, Japanese, or Tagalog, or a language of which you yourself are a native speaker, then you will have to provide a more detailed description to get a high grade. Start right now to think of speakers of possible languages: friends, relatives, fellow students, neighbors, fellow employees. Two students in this class may not work with the same speaker, but may work with each other. It is easier if both you and the consultant can read the orthography of the language, but not absolutely necessary.

Ideally the speaker will be someone who is able to come to campus to make the recording. That way you know the recording will be a good one. So if you have a choice between two speakers, this might be the deciding factor. However, if you have your own computer, you could record the speaker yourself at a more convenient location -- AS LONG AS IT IS QUIET. We can lend you a microphone.

Next step (WEEKS 2 AND 3): Find one or more reference sources on the phonology/phonetics of the language. See next pages for how to do this.

Two Preliminary project reports (due weeks 3 and 5): The first states the language and speaker-consultant to be studied, and lists one or more reference sources on the language. The second is a draft of part of the word list to be used for the project. *These reports are written before you start working with your consultant.* See next pages for more about the first preliminary report. Sample reports (good and not so good) will be posted on the course website ("Course Materials").

The term project will be discussed throughout the quarter during class. This is one of the benefits of attending classes.

Preliminary report 1: language, speaker-consultant, one print (not web) reference source

This preliminary report should consist of three short paragraphs, which will later (if all goes well) be the first paragraphs of your term paper. They should be written in a style suitable for an academic term paper. The first paragraph names the language you will work on, and gives some basic information about the language: what family it belongs to, where it is spoken, how many native speakers there are today, what writing system is used. This information can come from your main reference source (see below) or an encyclopedia (e.g. Crystal, D. (ed.) *An Encyclopedic Dictionary of Language and Languages*), but a very useful source for just this information is the *Ethnologue* (http://www.ethnologue.com/web.asp for the 2005 on-line version); another is the UCLA Language Materials Project language profiles (http://www.lmp.ucla.edu/Profile.aspx). The *Ethnologue* is also useful for finding out if your language is known by more than one name, a fact which might be important in finding reference sources about it. Be sure to cite your source(s) for the information you give in this paragraph.

The second paragraph gives some basic information about your speaker: his/her name, the dialect spoken (often just the name of the home town/city/region), how much s/he currently uses the native language, other languages currently spoken. Does the speaker know how to read and write the language? (Some languages aren't written, or your speaker may have been educated solely in English.)

The third paragraph cites and describes one or two reference sources that you have identified. Best is a publication (a book or a journal article) on the phonology and/or phonetics of the language, or (if nothing is available) on some closely related language. You want something that lists and describes the sounds (phonemes) of your language, ideally including a description of variants (allophones) of each sound in different contexts, and provides real word examples of these. If you cannot find a single good source like this, look for two sources, one with a list of sounds (perhaps a grammar of the language with a brief introduction about the sounds) and the other with lots of example words from which you can find your examples. At this point you are not concerned with your speaker-consultant's pronunciations; you are simply locating a starting point. The source that you identify in this preliminary report must be a printed work; it cannot be a website.

There are various ways to find reference sources, but no single method works for all languages.

(1) Books about several languages that we consider to be good references are on reserve for this course in Powell. If you are working on one of these languages, you are *strongly advised* to consult any book(s) we have placed on reserve. Note that the list gives the book in alphabetical order by first word of the book's title, i.e. for practical purposes, randomly.

The languages in our Reserve list are Arabic, Armenian, Burmese, Cantonese, Catalan, Danish, French, Hebrew, Hindi, Italian, Japanese, Korean, Mandarin, Persian (Farsi), Portuguese, Russian, Spanish, Taiwanese, Thai, Vietnamese. There is more than one source for some of these languages.

(2) Check out the "Selected Illustrations of the IPA" (brief phonetic descriptions of about 25 languages) in the 1999 *Handbook of the IPA* by the International Phonetic Association (on reserve in Powell), and the separate "Selected further illustrations of the IPA" (which I carry with me) for your language.

The languages included in the *Handbook* are Amharic, Arabic, Bulgarian, Cantonese, Catalan, Croatian, Czech, Dutch, French, Galician, German, Hausa, Hebrew, Hindi, Hungarian, Igbo, Irish, Japanese, Korean, Persian (Farsi), Portuguese, Sindhi, Slovene, Swedish, Taba, Thai, Tukang Besi, Turkish. Selected language illustrations published by the IPA after the *Handbook*

that are likely to be used for term projects are available in xerox on reserve: Burmese, Danish, Greek, Mandarin, Polish, Spanish, Italian, Belgian Dutch, Zurich German.

(3) For phoneme charts and good references on many languages, but no allophones or example words, check Maddieson, I. (1984) *Patterns of Sounds* (on reserve in Powell, and I carry copies around with me that you can look at) for your language.

The languages included in Maddieson's book that are likely to be used for term projects are: Greek, German, Norwegian, Lithuanian, Russian, Bulgarian, French, Spanish, Romanian, Farsi, Hindi-Urdu, Bengali, Punjabi, Sinhalese, E. Armenian, Finnish, Hungarian, Turkish, Korean, Japanese, Bambara, Wolof, Ewe, Akan, Igbo, Swahili, Zulu, Maasai, Luo, Arabic, Tigre, Amharic, Hebrew, Somali, Hausa, Vietnamese, Khmer, Thai, Javanese, Malay, Tagalog, Chamorro, Mandarin, Taishan, Hakka, Changchow, Amoy, Fuchow, Burmese, Malayalam, Basque (lots of other less common languages, too).

(4) Use the UCLA Library on-line catalog to find books: http://catalog.library.ucla.edu. In the box with "keyword" select "Subject List", then in the "Search" box type "X language phonetics" (where X is your language), "X language phonology", "X language grammar", or even "X language textbooks" or "X language dictionaries". If a book is listed as "SRLF", you have to request it, but since the SRLF is on our campus, you will get it the next day.

For books in other UC libraries, which you can request by interlibrary loan, click "Search other catalogs" and then "Melvyl".

(5) A good article in a scholarly journal could be a better source than a whole book. To search the MLA International Bibliography for articles: on the UCLA Library page, click "Article databases", in the "Search for Database Titles" box type MLA and click "Search"; it will be the second of the two that come up. (Other databases might work too, but the MLA specifically includes linguistic studies of languages.)

Feel free to ask a reference librarian in the YRL for help – they love to show students the many available searching resources.

(6) You can use the web **to look for print references**, e.g. at the UCLA Language Materials Project site (http://www.lmp.ucla.edu/), or even in the Wikipedia. That is, use websites to find references, not as references.

It is not necessary, and indeed is not recommended, to consult everything you can find in the library. Just find one or two sources that tell you about the phonemes and their allophones and give some example words, and which do so in ways you can understand, and go with that.

Pullum, G. & W. Ladusaw (1996) *Phonetic Symbol Guide,* second edition (on reserve in Powell)
-- useful for interpreting phonetic symbols in sources written outside the IPA tradition

Ling. 103/Keating
WEEK 5 preliminary report: draft word list
due Wed. May 2

This preliminary report will consist of your first list of words in the language, based on your understanding of the phoneme inventory of the language. Working from your source(s), first make either a list of the segmental phonemes, or separate consonant and vowel charts of the phonemes. (Either way is fine for this report; for the paper you will need to show charts.) Then list any suprasegmental phonemes (stress, tones, pitch accents).

Second, find a word to illustrate each phoneme. Ideally you will find one large minimal set for the consonants, another minimal set for the vowels, and a third minimal set for the suprasegmentals. Use as a model for these, the tables for English in Ladefoged's textbook (pp. 36 and 39), in the *Illustrations of the IPA*, and Ladefoged's example sets on the textbook CD/website. (The *Illustrations of the IPA* are not ideal in that they tend to include lots of rather different minimal pairs, instead of larger minimal sets like Ladefoged gives.) The ideal set for consonants will have each consonant at the beginning of a word, followed by the same or similar vowel in every word. It doesn't matter so much if the ends of the words are the same. The ideal set for vowels will be CV or CVC words, with the same consonants in each. The set for the suprasegmentals should have the same segments and differ only in the stress or tone. See next page for a partial sample wordlist.

For this report, all that is *required* in the wordlist are words illustrating the phonemes (including suprasegmental contrasts) as just described, but it is helpful to see how far you can get beyond that, so you'll know if your sources are adequate. The next step is to find words that are supposed to illustrate several kinds of allophonic variation in the language. (In the *Illustrations of the IPA*, the allophones are described in the section called "Conventions", but no example words are given. You will have to find words that should provide examples of allophones, given what the "conventions" say.) If your book does not describe allophones, or mentions very few, you should prepare words that show consonants and vowels in different contexts and positions, so that you can try to discover the allophones for yourself. Some common ones to look for include: consonant allophones before high vowels; consonant allophones at the end of words; nasalized vowels before nasal consonants; shortened vowels before voiced stops; tonal allophones before or after voiceless consonants; different vowel qualities of stressed vs. stressless vowels.

Since at this point you are preparing a list to work on with your speaker, you should have extra examples, as some are bound not to work out - the speaker won't know the word, or will pronounce it differently. At this point you still need not be concerned with how your speaker actually pronounces any of these words. Your goal now is to compile examples to try out later with your speaker. The more work you do now, the less time you should need with your speaker in person. (NOTE: Don't meet with your speaker until you have a workable draft of your whole wordlist.)

The *Phonetic Symbol Guide* by Pullum & Ladusaw can be very helpful in interpreting non-IPA phonetic symbols that are used in your sources.

For this report, you'll need to use phonetic symbols. They can be typed (using any Unicode font you already have on your computer, e.g. Lucida Sans Unicode, or a phonetic font downloaded from the website linked from the course webpage), or written by hand.

Sample (partial) phoneme wordlist

Consonants

1. /b/ /bi/ bee
2. /p/ /pi/ pea
3. /d/ /di/ D (letter name)
4. /t/ /ti/ tea
5. /g/ /gik/ geek (the only word /gi/ “ghee” is borrowed and not very familiar)
6. /k/ /ki/ key
7. /f/ /fi/ fee
8. /v/ /vi/ V (letter name)

(and so on through the consonants, as minimal as possible: theme, thee, see, Z, she, Gigi, he, chi, jean, me, knee, we, read, ye, lee). One phoneme does not occur initially so can’t match the rest of the set: /ŋ/, e.g. in clingy.

Vowels

25. /i/ /bid/ bead
26. /ɪ/ /bɪd/ bid

(and so on through the vowel phonemes of this dialect of English)

Suprasegmental: stress

40. /ˈsɝveɪ/ survey (noun)
41. /sɝˈveɪ/ survey (verb)

Linguistics 103/Keating

Term projects: weeks 5-8
Final wordlist

The next step in your project is to develop your wordlist through further research, and consultation with your speaker. Based on your research, add examples of possible allophones, and if appropriate, minimal pairs of particularly close and difficult contrasts, or of other unusual or interesting sounds. (For example, use minimal pairs to prove that a particular place of articulation in your language really is distinct from some other place of articulation.) That is, even though your wordlist illustrating the phonemes is a large minimal set, you can also have minimal pairs for specific comparisons of special interest. Also, double-check sounds that look like they are not phonemes – sounds that only occur in a particular position or combination and don't seem to form minimal pairs with similar sounds. A sample wordlist is attached.

Once you have a complete, even if tentative, wordlist, you can meet with your consultant. Find out whether the consultant knows the words on your list, and pronounces them with the sound(s) you intended. Do NOT try to convince your consultant to pronounce words that he/she does not know, or to pronounce them differently; DO assure your consultant that you want normal, everyday pronunciations, even if different from what people may say is "right" in that language. Remember, it is actually good for you if your consultant differs from the book - it gives you some obvious things to talk about. After meeting with your speaker you will probably want to work on an improved list, perhaps have it checked over by one of the instructors in office hours, and then go over it with the speaker again. For instance, if the example you had for a particular sound did not work for your speaker, you will need to find new examples and verify them in a second session with your speaker.

Make a final list that looks like the sample wordlist, choosing from all your examples that worked, a shorter list of words that illustrate just the phonemic contrasts and the significant allophones (or the lack of same). Start with your examples for the phonemes: section 1 for consonants, section 2 for vowels. Tone or stress goes in section 3. Section 4, extra minimal pairs, is optional but a good idea. For this kind of direct comparison, it is OK to put both words of the pair into a single item on the recording (so that they are pronounced one right after the other, without interruption) - for example: "#50. sheep vs. goat. bla - pla.". The last section of the list illustrates the allophones that you have discovered. **Finally, get the consultant to provide a <u>sentence</u> or two to record, to show connected speech; if you like, one sentence could be a tongue-twister.** Ideally one sentence should include at least one word from the wordlist.

The number of items in your list will be about 1.5 to 2 times the number of phonemes in the language. Here are some exceptions, though: (1) if the language has a large number of diphthongs, don't record them all unless there is something interesting going on; (2) same for long vs. short consonants - you might include just one example from each phonetic class of consonants. There is no need to include consonant clusters, but you may do so if the language has some unusual ones, or what strikes you as an interesting pronunciation of them, or if the prevalence of clusters is an important part of the sound of the language. Also, if a word that you have included as an example for a phoneme also happens to include one of the allophones, you don't need to put it into your list twice. (Indeed, after the fact, you should milk every word in your list for every allophone it can yield.)

You can think of it this way: use your final list (and the recording of your consultant reading it) to do two things: first, to present the phonetic character of this language (why it sounds the way it does), and second, to show that your reference book's description of the details of the sounds is right (or wrong) for this particular speaker.

The next step will be to prepare your wordlist as a script for your recording session. This will be described in the next handout about the project.

Sample word-list for a term paper

This is an entirely made-up list, purely as an illustration, of what a final list might look like. Your final list will depend on your language and your speaker. How close to exact minimal pairs and sets you can get, will also vary across languages. The comments in the boxes are about this sample list; your list won't include such comments.

Note that this sample does not include an orthographic representation or English meaning for each word, both of which you will need to include in your term paper's list.

I. Consonant phonemes

1. /p/ ˈpara
2. /b/ ˈbatu
3. /m/ ˈma
4. /t/ ˈtara
5. /d/ ˈdare
6. /n/ ˈnai
7. /k/ ˈkai
8. /g/ ˈgai
9. /ŋ/ ˈŋara
10. /ɸ/ ˈɸara
11. /f/ ˈfaru
12. /θ/ ˈθatu
13. /s/ ˈsapo
14. /ʃ/ ˈʃai
15. /ʂ/ ˈʂai
16. /x/ ˈxare
17. /tʃ/ ˈtʃata
18. /r/ ˈrata
19. /l/ ˈlapo
20. /w/ ˈwara
21. /j/ ˈjare

Comments: This example set supposes that an exact minimal set could not be found, but at least all the consonants are word-initial, are not in consonant clusters, are in the stressed syllable, and are followed by the same vowel. (In some languages you won't be able to do even that much.)

Suppose some phoneme does not occur word-initially -- like /ŋ/ in English -- then you would have to include a word with that phoneme in whatever position it does occur in – as in the sample phoneme list in the previous handout -- and then use Section IV below to give minimal comparisons between that and similar phonemes.

II. Vowel phonemes

22. /i/ ˈbita
23. /e/ ˈbeta
24. /a/ ˈbata
25. /o/ ˈbota
26. /u/ ˈbuta
27. /ai/ ˈbaita
28. /au/ ˈbauta

Comments: Even if you can't get a perfect minimal set like this, at least avoid having a nasal next to your vowels (nasals often make adjacent vowels harder to distinguish), and avoid mixing stressed and stressless vowels in this section – the phonemes should be stressed.

III. Suprasegmental contrast (stress)

29. /ˈbapa/
30. /baˈpa/

Comments: So this made-up language is constructed to contrast 21 consonants, 7 vowels (including diphthongs) and stress. So the total list might include about 50-60 items.

IV. Extra examples of unusual/interesting phonemes/contrasts

31. /ɸ/ - /f/ ɸuru - furu
32. /f/ - /θ/ fopa - θopa
33. /ʃ/ - /ʂ/ ʃola - ʂola (see also #14-15)
34. /ɸ/ - /f/ aɸi - afi
35. /ʃ/ - /ʂ/ aʃa - aʂa

Keep in mind that you can have a section like this - in which minimal pairs are recorded back-to-back within a single item, to facilitate direct comparison. Even if you have an exact minimal pair within your set in Section I, you can use this section to compare the same sounds in another vowel context, or another position within words.

V. Allophones

You will probably have more kinds of allophones than this; this is to give an idea.

Fricatives pronounced as stops when emphasized

36. ɸai [ɸai] or [pai]
37. fan [fan] or [f̬an]

Longer vowels before voiced consonants

38. mada – mata
39. pab – pap

Nasalized vowels before nasals, but not after

40. mapa
41. pama
42. mare
43. nomo

Vowels in stressless syllables (before stress, then after stress)

44. iˈta
45. eˈta
46. aˈto
47. oˈra
48. uˈto

49. ˈtopi
50. ˈtope
51 ˈbopa
52. ˈtoto
53. ˈbotu

Comment: So many examples for a single phenomenon - vowels in stressless syllables - are worthwhile in your final list only if there is something interesting going on with all their allophones. Otherwise be selective.

VI. Sentence

54. (whatever)

Comment: One or two sentences let you illustrate the overall suprasegmental qualities of the language in connected speech, at least to some extent, and may make some allophones more likely.

Linguistics 103/Keating

Term projects: weeks 7-9
Making the recording

1. Prepare your script. The script for your recording is basically your word-list in the form your speaker will see it, that is, without extra information that will not be read on the tape, like section headings, phonetic descriptions, IPA transcriptions, etc.. Items on the list must be numbered. Be sure you and your consultant have agreed on how the words are to be written for the recording session: native orthography, romanization, or whatever; or cued from the meaning in English or another language. A sample script could look like this:

1. (father) papa
2. (mother) mama
3. (fun) fala (etc.)

50. SENTENCE

Before you make the recording, show your speaker the script and make sure it's clear.

2. Q: Can I use my own computer to make my recording? Yes, if you have a quiet location available for recording. If your recording is so noisy that it affects your ability to hear phonetic detail, then it is not adequate for the purposes of the project. You should use an external microphone for the recording, and we can lend you one – see Henry in Campbell 2101F. Please don't use a micro-cassette recorder as we have no way of listening to such tapes.

3. Make an appointment to record in the Phonetics Lab. Sign up for use of the recording booth in the Phonetics Lab,. You shouldn't need any more than 15 minutes to record your list - if you think you will, look at your list again and decide how to shorten it. Sign up by writing your name on the sign-up sheets brought to class on Wednesday, and later posted by the booth. **Other times, including evenings and weekends, are possible but must be arranged with the professor or recording assistant by individual appointment. Past the official days for recordings, you must find our engineer in Campbell 2101F during regular daytime hours (weekdays 8:30-5:30) for help.**

If you are familiar with making computer audio recordings and want to make the recording yourself, instructions are posted on the wall. However, the lab is only open for this during regular daytime hours, and you *must not change any settings* on the computer.

The Phonetics Lab is 2101 Campbell. The sound booth in the Phonetics Lab is Campbell 2101N, which is reached through room M. If you need help, the lab's engineer is in room F.

4. The recording session. Your scheduled recording time is the time you will be in the room making your recording.. Meet your speaker before that time if you need to go over the list or whatever. Don't waste the assistant's time with this. You will sit in the room with your speaker. An assistant will set up and start the recording for you, and will be available if you need help.

5. The recording protocol. Wherever it is made, the recording should begin with an announcement describing what it is. Either you or your speaker may read this. A suggested wording for this announcement is as follows:

"This recording was made at the UCLA Phonetics Laboratory (or wherever) on (...day, month, year...) by (...your name...) as an illustration for a Linguistics 103 term paper. The language is (...language name...). The speaker is (...name...) from (...place and country...)."

Then the word list should be read, **repeating each word twice**. Here is an example:

"One. Pa. Pa. (brief pause) Two. Ma. Ma. (brief pause) Three. La. La."

It may be best if you say the item numbers, so that switching between languages does not distract your speaker. However, leave the microphone pointed at your speaker; it is not important that your voice be very loud on the recording. Do not record English meanings, phonetic descriptions, or explanations - save those for your paper. (Exception: if you are using English words to prompt your speaker orally, then you will need to record those too.) Have your speaker record the sentence(s) last. At the end of the recording you or the speaker should make the following announcement:

"This is the end of the recording."

Your recording will then either be burned onto a CD, which we will provide, or copied onto your personal USB drive **if it is completely clean**. Be sure your CD is labeled with your name before you leave. Your recording will stay on the computer through the quarter, which gives you a form of backup.

The next handout about the project will explain what to do with your recording, once you have it.

Linguistics 103/Keating

Term projects: weeks 8-10
Transcribing the recording

Now that you have recorded your speaker, what next?

You can use Audacity, PCQuirerX, or any other suitable waveform editor, either downloaded to your own computer or used in the CLICC or CDH labs, to listen to your file while looking at the waveform, to edit out any mistakes from your file, to re-order your list, and to add labels to the waveform for later reference.

You can also use Audacity to convert your file to .mp3 format, if you prefer to listen with an mp3 player. (In order to be able to convert, you'll first need to follow the instructions at http://audacity.sourceforge.net/help/faq?s=install&i=lame-mp3.)

You will make **two kinds of transcriptions, (broad) phonemic** and **(allophonic) phonetic**, to include with your word list in your final paper. The order of the transcriptions must follow the order of your recording.

Phonemic transcription: A phonemic transcription uses only the symbols for the sounds which you have declared to be phonemes of the language. It is like the pronunciation you would see listed in a dictionary – it is meant to be general across speakers and does not change with individual instances of a word. You should first make your two phoneme charts (consonants and vowels) and list your suprasegmental phonemes (if any). Then your phonemic transcriptions of the words you recorded will use *only these symbols* – no others. You probably already have phonemic transcriptions of your words, from before you recorded your speaker, but at this point you should double-check that you are consistent in your use of your phoneme symbols.

FAQ: What should I do if my reference source has different phonemes from what my speaker seems to have?

The key thing is that the phonemic inventory you give in your consonant and vowel charts and suprasegmental list must be the inventory you use to transcribe your speaker's utterances. Therefore, if you find that you cannot transcribe your speaker's utterances using your reference source's set of phonemes, then you cannot just copy and paste your reference source's phoneme charts. You will need to make your own charts that include all and only the symbols you will use in your phonemic transcriptions. You may want to include your source's charts as well (so, two sets of charts, clearly labeled as "from the source" vs. "for this speaker"), but you don't have to. Either way, in your paper you'll want to discuss why the source's phonemes did not work for your speaker.

FAQ: My language has fixed stress; should I transcribe stress in the phonemic transcription?

No, stress should be included in the phonemic transcription only if it is phonemic, that is, if its location is not predictable and it can distinguish words.

Phonetic transcription: A (narrow or allophonic) phonetic transcription uses the resources of the IPA to show specific details about the pronunciation in a particular instance. Some of these details will be expected based on your reference source, but others will be things you hear on your own. Sometimes the phonetic transcription of a word will be just like its phonemic transcription, but sometimes it will be very different. In practice, you cannot show everything, but at least try to indicate details represented by different IPA symbols and the most important diacritics.

The speaker's pronunciations of the two repetitions of each word could be different, and if they are, you will need to provide separate narrow phonetic transcriptions of the two repetitions.

A waveform editor can help you do the phonetic transcription by providing tools for careful listening and for examining the speech waveform.

Final word list (with transcriptions). Your final word list as presented in your paper will have the following kinds of information (the order of the columns is not important).

#	the item number as it is given on your recording
phoneme	the phoneme the item is meant to illustrate (or, in the "extra examples" section, the pair of phonemes); the set of symbols used here must match the phoneme charts
orthog	the normal orthographic representation of the word in the language, e.g. as seen by the speaker (not required if the language is unwritten, or your speaker cannot read the orthography, and you prompted your speaker in some other way)
English	the English meaning of the word
phonemic	the phonemic transcription of the word, using only symbols for the phonemes of the language
phonetic1	the phonetic transcription of the first repetition of the word
phonetic2	the phonetic transcription of the second repetiton of the word, if different from the first

#	phoneme	orthog	English	phonemic	phonetic1	phonetic2
1.	/p/	papa	father	/papa/	[...]	[...]
2.	/b/	baxa	box	/baksa/	[...]	[...]

(etc. through the end of your recording)

Linguistics 103/Keating

Term projects: week 10+
Writing the paper and turning in the project

The paper

The paper includes about 5-6 double-spaced pages of text, plus consonant and vowel phoneme charts, and a word list with phonemic and phonetic transcriptions as described in the previous handout. The first three paragraphs of the paper will be essentially your first preliminary report, updated with information about how you got the words for your wordlist. Then the paper should describe what the source(s) you consulted said about the phonemes and allophones of the language. Either interspersed with that, or in a following section, discuss how your speaker actually produced the sounds, and how that compared with the expectations you had, based on your sources.

A sample term paper will be posted on the course webpage.

Some important tips for 103 term papers:

1. **Keep in Mind the Goal of the Paper**
   Your paper is (part of) an answer to the question "What makes this language sound the way it does?", addressed to an IPA-educated and interested reader. This answer has two parts: the basic sounds and suprasegmentals of the language (phonemes), and how they are pronounced in their allowed combinations (allophones); you focus more on the first but also give something substantial about the second.

2. **Only Phonetics**
   Reference sources often have piles of interesting material on dialects, historical change, spelling, permitted syllable structures, and morphology. A little of this stuff is fine if you can relate it to the phonetic properties of your speakr, but remember that your goal is to write a phonetic description, under a rather tight length limit.

3. **Only IPA**
   Reference sources often use non-IPA symbols and terms. Don't imitate them: translate their symbols into IPA (use the Pullum & Ladusaw book, or come see us for help with this if you like); similarly, use only IPA terms, unless there is no obvious IPA equivalent.

4. **Proper Citation**
   Avoid inadvertent plagiarism by checking that every time you used information from a reference source, you credited the source, and either paraphrased the information, or put it in quote marks. All the prose in your paper must either be written by you, or appear as direct quotes in quote marks. It is not appropriate to include long sections of a source verbatim, even if cited. In particular, you must not copy and paste paragraphs from the web. If all your information comes from a single source, it is sufficient to say so at the beginning of the paper, but then you must paraphrase

in your own words. Do not cite the source for each word in your wordlist individually, but do make clear the sources of the words.

It is not enough to cite a source at the end of the paper; you must also indicate where you used that source in the text of the paper itself.
See these links for understanding appropriate and inappropriate use of source material, including what counts as a proper paraphrase:
http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml,
http://www.library.ualberta.ca/guides/plagiarism/handouts/paraphrasing.pdf
http://owl.english.purdue.edu/handouts/research/r_paraphr.html

5. **Post-Writeup Checking**
Read the paper over to yourself **out loud**, using your judgement to detect stylistic problems to fix. Most crucially, adopt the reader's point of view, and watch out for things that will seem contradictory or incoherent to the reader.

The complete project

The complete term project consists of the audio recording and the paper, including the transcribed wordlist. The recording must be a file; it can be a .wav file or any other format that Audacity can open, or it can be in Audacity's or PCQuirer's native formats, with labels on the waveform.

You can turn in your paper as a hardcopy text, or a file; you can turn in files either on a CD, or by email. A box will be provided outside Prof. Keating's office on the due date for hardcopy and CD submission.

The paper does not have to be typed, but it must be completely legible; it's fine to type the paper but fill in the IPA symbols by hand. Of course, only papers that use a phonetic font can be turned in electronically, and you MUST verify in advance that your symbols are as you intended.

How term projects are graded

1) The phonetic transcriptions are examined before reading the paper: do they reasonably represent what's in the recording?
2) The paper is checked for including appropriate IPA phoneme charts.
3) The phonemic transcriptions are checked for using only the phonemes in the charts.
4) The wordlist is examined for clearly illustrating all the phonemes given in the charts, for providing a sampling of allophones of those phonemes, and for including at least one sentence.
5) The paper: does it clearly present what the source(s) said about the language? Does it explicitly and clearly relate the speaker's pronunciations to the source material? Does the paper as a whole give a good overall picture of how this speaker/this language sounds?

Papers will be available for return, even during the next academic year.