

Feedback examples

Examples of good practice in providing feedback are appended below.

Attachments:

1. Feedback form
2. SVC feedback
3. Assignment for PVC

Department of Language and Linguistic Science
Feedback Form

Student examination number:
Course: E/L435
Date: 17.02.06
Title of Work: Abstract #1

Mark: 75

Suggested content:

√	1.	Claim: variation between OV and VO in OE is best analyzed as grammatical competition between head-initial and head-final VP structure.
√	2.	Three possible analyses: uniform head-initial (Roberts), uniform head-final (van Kemenade), competition between head-initial and head-final (Pintzuk).
√	3.	No connection between overt morphology and word order: objects with unambiguous case-marking show same distribution as objects with ambiguous case-marking (Section 16.4, Table 16.1).
√	4.	In Section 16.6.2, evidence that a uniform head-final grammar is not adequate, since diagnostic elements do not appear post-verbally in I-final clauses.
√-	5.	Description of the uniform head-initial analysis of OE (Roberts 1997) and the change from OV to VO: uniform VO base with optional leftward scrambling, reanalysis at the end of the OE period. Weaknesses: - 1) suggested link between focus and position of object cannot account for increase in VO during the OE period (Section 16.5); √ 2) frequency of verb-object adjacency is the same when object is pre-verbal and post-verbal, which is unexpected under a uniform head-initial analysis (Section 16.6.1); √ 3) uniform head-initial analysis cannot account for the distribution of positive vs. (negatively) quantified objects in clauses with post-verbal diagnostic elements (Section 16.6.3)
-	6.	Use of both structural and quantitative evidence to support the grammatical competition analysis.

Comments: Well written, nicely organised.

- 2. No explicit mention, but the content is there.
- 4. Misunderstanding of Roberts' analysis (or perhaps of the difference between word order (surface structure) and grammar): structure changed in Middle English, but word order varied in Old English. No mention of Roberts' link between focus and word order.
- 5. No explicit mention.

UNIVERSITY OF YORK
BA Degree Examinations 2005-2006
DEPARTMENT OF LANGUAGE AND LINGUISTIC SCIENCE
E152: Introduction to the History of English

Time Allowed: TWO hours

Answer THREE of the four questions.

Each of the three questions you answer is worth one third of the marks.

1. Translate TWO of the following three passages as closely as you can into readable Present Day English. A brief glossary is given below each passage.

Marking: each passage is worth 10 points. For each error, take off points as specified below, with a maximum of 10 points lost, i.e. no negative credit for really bad work.

- error in meaning of word or inflection (number, tense, etc.), or use of OE rather than PDE word order: -1/2 point
- complete misunderstanding of clause: -2 points
- serious but not complete misunderstanding of clause: -1 point
- if students give morphological/syntactic information about word rather than translating it, they must be completely right to get credit.

- (i) Matthew 13.27-30

‘Hlaford, ne seowe god sæd on pinum æcere? Hwanon hæfde he pone coccel?’ Pa cwæp he: ‘Pæt dyde unhold wer.’ Pa cwædon pa peowas: ‘Wilt þu, we gaþ and gadriaþ hie?’ Pa cwæp he, ‘Nese: þy-læs ge pone hwæte a-wyrtwalien, þonne ge pone coccel gadriaþ. Lætaþ ægþer oþ rip-timan weaxan; and on þæm rip-timan ic secge þæm riperum: Gadriaþ ærest pone coccel, and bindaþ sceaf-mælum to forbærnenne; and gadriaþ þone hwæte into minum berne.’

unhold ‘hostile’

ægþer ‘each’

þy-læs ‘lest, in case’

oþ rip-timan ‘until reaping-time’

a-wyrtwalian ‘to uproot’

sceaf-mælum ‘in sheaves’

Lætaþ ‘let, allow’

to forbærnenne ‘to burn up’

Lord, didn’t you sow good seed in your field? Where did it get the weed?’ Then he said: ‘A hostile man did that.’ Then the servants said: ‘Do you want us to go and gather them?’ Then he said, ‘No, for fear that you uproot the wheat when you gather the weed. Allow each to grow until harvest-time, and at harvest-time I will say to the harvesters: First gather the weed, and bind it in sheaves to burn up, and gather the wheat into my barn.’

(ii) The Life of St Æthelthryth 1-4

We wyllað nu awritan, þeah ðe hit wundorlic sy, be ðære halgan sancte Æaldryðe þam engliscan mædene, þe wæs mid twam werum and swa ðeah wunode mæden, swa swa þa wundra geswutelid þe heo wyrcað gelome. Anna hatte hyre fæder, Eastengla cynincg, swyðe Cristen man, swa swa he cydde mid weorcum, and eall his team wearð gewurðod þurh God. Æaldryð wearð þa forgifen anum ealdormenn to wife. Ac hit nolde se ælmihtiga God þæt hire mægðhad wurde mid hæmede adylegod, ...

hatte 'was called'

fæder: see note for passage (iii)

We will now write, wonderful though it be, about the holy saint Æthelthryth, the English maiden, who had two husbands and nevertheless remained a virgin, as the wonders show which she often works. Her father, the king of the East Angles, was called Anna, a very Christian man, as he showed by (his) deeds, and all his family was honoured by God. Æthelthryth was then given as a wife to a certain nobleman. But the almighty God did not want her virginity to be destroyed by sex, ...

(iii) Prodigal son 12-14

12 He cwæð: soðlice, sum man hæfde twegen suna; þa cwæð se gyngra to his fæder: Fæder! sele me minne dæl þære æhte, þe me to gebyred. þa dælde he him þa æhte. 13 þa æfter feawum dagum, ealle his þing gegaderode se gingra sunu, and ferde wræclice on feorlen rice, and forspilde þar his æhte, lybbende on his gælsan. 14 þa he hie hæfde ealle amyrrede, þa wearð mycel hunger on þam rice, and he wearð wædla.

fæder: in the singular, all 4 cases have the invariant form *fæder*

suna: this form is masc gen pl

æht 'estate'

gælsa 'luxury'

gebyrian 'belong'

amyrran 'waste'

wræclice 'abroad'

wædla 'needy'

feorlen 'remote'

12 He said, truly, a certain man had two sons; then the younger one said to his father: Father! give me my portion of the estate, which falls to me. Then he divided the property among them. 13 Then after a few days, the younger son gathered all his things and went abroad to a remote country, and wasted his estate there, living in his luxury. 14 When he had wasted it all, then a great famine arose in the kingdom, and he was needy.

2. Passages (i) and (ii) in Question 1 each contain eight underlined words. Parse TEN of the sixteen underlined words: in other words, give an account of the form of the word, and state briefly how the word fits into the syntax of its phrase and how the phrase fits into the syntax of the clause. In the case of verbs, you should identify subjects, complements and adjuncts instead of stating how the verb fits into the syntax of the phrase and how the phrase fits into the clause; also, explicitly state whether the verb form is finite or non-finite, even when it seems obvious from the other information you give about the form. You must include at least one verb, one noun, and one adjective in the ten words. Identify the words you parse and the passages.

Marking: 20 points. Each of the 10 words gets 1 point for form, 1 point for syntax. For form and syntax, each error/omission is -1/2 point; in other words, two errors means no credit. If a form is ambiguous (e.g. in gender), the student must state it is ambiguous, or give the correct answer if they happen to know. If the POS is wrong, the student gets no credit for form.

Word	Form	Syntax
Passage (i)		
god	Adj, strong, neut, acc, sg	modifies <i>sæd</i> , which is the N head of the DP <i>god sæd</i> , which is the object of the verb <i>seowe</i> , which is the finite main verb of the clause
hæfde	V, weak, class 3, finite, preterite, indicative, 3rd person sg	finite main verb of the clause; subject = <i>he</i> , object = <i>pone coccel</i> , adjunct = <i>hwanon</i>
cwædon	V, strong, finite, preterite, indicative, 3rd person pl	finite main verb of the clause; subject = <i>pa peowas</i> , object = ' <i>Wilt þu ... gadrīp hie?</i> ', adjunct = <i>pa</i>
þonne	subordinating conjunction	introduces subordinate clause <i>ge pone coccel gadrīp</i>
coccel	N, strong, masc, acc, sg	head N of the DP <i>pone coccel</i> , which is the object of the verb <i>gadrīp</i> , which is the finite main verb of the clause
rip-timan	N, weak, masc (ambiguous masc/neut), dat, sg	head N of the DP <i>þæm rip-timan</i> , which is the object of the P <i>on</i> , which is the head of the PP <i>on þæm rip-timan</i> , which is an adjunct of the verb <i>secge</i> , which is the finite main verb of the clause
ærest	Adv	head of the AdvP <i>ærest</i> , which is the adjunct of the verb <i>Gadrīp</i> , which is the imperative verb of the clause
pone	Det, masc, acc, sg	head of the DP <i>pone hwæte</i> , which is the object of the verb

		<i>gadia_p</i> , which is the imperative verb of the clause
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Passage (ii)		
nu	Adv	head of the AdvP <i>nu</i> , which is the adjunct of the verb <i>awritan</i> , which is the non-finite main verb of the clause
halgan	Adj, weak, fem, dat (ambiguous dat/gen), sg. Note that some students treated this as an N, which is acceptable	head of the AdjP <i>halgan</i> , which modifies <i>sancte</i> , which is the head N of the DP <i>dære halgan sancte ... pe heo wyrca gelome</i> , which is the object of the P <i>be</i> , which is the head of the PP <i>be dære halgan sancte ... pe heo wyrca gelome</i> , which is the complement (adjunct?) of the verb <i>awritan</i> , which is the non-finite main verb of the clause.
wæs	V, anom, finite, preterite indicative, 3rd person sg	subject missing, complement = <i>mid twam werum</i>
wunode	V, weak, class 2, finite, indicative, preterite, 3rd person sg	subject = non-overt, complement = <i>mæden</i> , adjunct = <i>swa deah</i>
weorcum	N, strong (ambiguous weak/strong), neut (ambiguous masc/neut/fem), dat, pl	head N of the DP <i>weorcum</i> , which is the object of P <i>mid</i> , which is the head of the PP <i>mid weorcum</i> , which is the adjunct of the verb <i>cydde</i> , which is the finite main verb of the clause
wife	N, strong, neut (ambiguous masc/neut/fem), dat, sg	head N of the DP <i>wife</i> , which is the object of the P <i>to</i> , which is the head of the PP <i>to wife</i> , which is the adjunct of the verb <i>forgifen</i> , which is the non-finite main verb of the clause
pæt	C	introduces the subordinate clause <i>hire mægahad ... hæmede</i>
mid	P	head of the PP <i>mid hæmede</i> , which is the adjunct of the verb <i>adylegod</i> , which is the non-finite main verb of the clause

3. Answer both (i) and (ii).

Marking: 20 points. Each of the two parts is worth 10 points. (i) -2 points for each incorrect form; (ii) -1 point for each incorrect form, up to 5 for

verb and up to 5 for noun. 2.5 points deducted for not giving the forms of the determiner, .5 points deducted for incorrect form of determiner.

- (i) Put the following sentence into the plural.

Se tila wer ferde to $\text{p}\text{æ}\text{r}\text{e}$ stowe.

pa tilan weras ferdon to $\text{p}\text{æ}\text{m}$ stowum.

- (ii) Write out the past indicative and past subjunctive of *wilnian*; and the paradigm for *se cyning*. Include both the determiner and the noun in the paradigm for *se cyning*.

	Past indicative	Past subjunctive
1 sg	wilnode	wilnode
2 sg	wilnodest	wilnode
3 sg	wilnode	wilnode
pl	wilnodon	wilnoden

	Singular	Plural
N	se cyning	pa cyningas
A	$\text{p}\text{o}\text{n}\text{e}$ cyning	pa cyningas
G	$\text{p}\text{æ}\text{s}$ cyninges	$\text{p}\text{a}\text{r}\text{a}$ cyninga
D	$\text{p}\text{æ}\text{m}$ cyninge	$\text{p}\text{æ}\text{m}$ cyningum

4. For passage (i) or (iii) in Question 1, list the first 10 DPs that appear in the passage, omitting those DPs that contain a word whose translation is given below the passage. For each DP, state its function and give its case. If a genitive/possessive DP is embedded in another DP, count only the largest DP as one of the ten. Identify the passage that you have chosen. Be sure that you do NOT use passage (ii).

Marking: 20 points. Each DP is worth two points. If a DP is skipped or not correctly identified, two points off. In other words, no credit is given for incorrect DPs, and marking stops after the last DP they should have identified. For one DP (*ealle his ping* in passage (iii)), I took .5 points off for not including *ealle*. One point for function, one point for case.

	DP	Function	Case
	Passage (i)		
1	Hlaford	vocative	nom
2	ƿu	subject	nom
3	god sæd	object of V	acc
4	ƿinum æcere	object of P	dat
5	he	subject	nom
6	ƿone coccel	object of V	acc
7	he	subject	nom
8	ƿæt	object of V	acc
9	ƿa ƿeowas	subject	nom
10	ƿu	subject	nom

	Passage (iii)		
1	He	subject	nom
2	sum man	subject	nom
3	se gyngra	subject	nom
4	me	object of V	dat
5	me	object of P	acc/dat
6	he	subject	nom
7	him	object of V	dat
8	fewum dagum	object of P	dat
9	ealle his ƿing	object of V	acc
10	he	subject	nom

Note: some students included DPs containing *fæder* and *suna*, because although these words were listed below the passage, they weren't translated. In this case, the list should be as follows:

	Passage (iii)		
1	He	subject	nom
2	sum man	subject	nom
3	twegen suna	object of V	acc
4	se gyngra	subject	nom
5	his fæder	object of P	dat/acc
6	Fæder	vocative	nom
7	me	object of V	dat
8	me	object of P	acc/dat
9	he	subject	nom
10	him	object of V	dat

End of exam

ACOUSTIC ASSESSMENT 1: VOWEL FORMANT ANALYSIS

THE TASK

Describe and illustrate the process of vowel formant analysis as used in sociolinguistics.

WORD LENGTH

500 words ($\pm 10\%$; not including references, tables, graphs etc). Please specify your word count.

DEADLINE

Friday 10 February, 12pm. Hand in to my metal box near the photocopier.

TIPS

Your discussion should include a brief description of:

- what formants are (i.e. a formal definition)
- what F1 and F2 reflect (i.e. the relationship between acoustic patterns and articulatory actions)
- how formants are measured in general terms (i.e. what does an analyst take a measurement of?)
- how formants are measured specifically using the *SpeechStation2* software
- how measured data can be represented graphically.

Note: you do **not** need to describe the SOURCE-FILTER THEORY in any detail, and nor do you need to describe any sociolinguistic studies in any detail. It may, however, be pertinent to make brief references to particular theories and/or studies.

You should show awareness that the F1/F2 analytic method is not always simple to perform or interpret, although you do not need to discuss its problems in any great detail (you will do this in a later assignment).

Your discussion should make reference to graphic illustration(s), e.g. a printout from a software package. Ensure referencing and presentation conform to the guidelines in your student Handbook. **Please use at least 1.5 lines text spacing.**

SUGGESTED READING

Almost all phonetics textbooks offer an introduction to this material (see general reading list from week 2). Also very useful are these key readings:

Milroy, L. & Gordon, M. (2003) *Sociolinguistics: Method and Interpretation*. Oxford: Blackwell. **pp. 145-152**

Thomas, E.R. (2002) Instrumental phonetics. In Chambers, J., Trudgill, P. & Schilling-Estes, N. (eds.) *Handbook of Language Variation and Change*. Oxford: Blackwell. **pp. 170-184**

Watt, D.J.L. & Tillotson, J. (1999) A spectrographic analysis of vowel fronting in Bradford English. *Leeds Working Papers in Linguistics and Phonetics* 7. 206-234. **esp. pp. 210-4**

**The Prosody of English.
Reading week exercise.
Class Feedback.**

jlw-sum04-bentbudgies-02.wav

I haven't gone very carefully through your transcriptions. Compare yours with mine. Pay attention to the location of phrase boundaries and contours, and what kind of contour there is.

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1 P1      | be \terrible if the \jails were overrun
2          with \birds | \wouldn't it |
3 P2      | -yeah |
4 P1      | \felons |
5          (. )
6 P2      | -mm |
7 P1      | i/\magine that |
8          | \terrible \bent \budgie[s |
9 P2                                [hhhh he he he he
10         [he he he
11 P1     [ | \crooked (0.2) cocka/toos |
12         (0.5)
13 P2     .he::
14         | -need ↑-one ↓-more | ((I'm very uncertain about this!))
15         (0.2)
16 P1     .h -eh:m[m
17 P2           [ | \parrots |
18         (0.4)
19 P1     aom
20 P2     ((LOUD LAUGH)) he [he he he he he
21 P1           [ | per/verse parrot[s |
22 P2                                [ | yeah
23         that's quite /good | he he
24 P1     .h.mh
25         | a ↑\pensioner...|

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Make sure that you put the intonation contour marks next to the syllable that carries the contour. So don't put e.g.

\ be terrible

when what you mean is

be \terrible

These things don't sound the same! The first one implies that BE is the accented item, not TERRIBLE.

Many of you have misplaced the accented syllables within phrases, and heard falls as rises (and vice versa). You need to practise! Hints:

- *use ears and eyes to match the percepts of falls and rises*
- *hum what you hear, leaving out the consonants and vowels*
- *once you've decided what you think it is, mimick what you hear: do they match?*
- *it's very rare for pitch accents to fall on any syllable other than the primary stressed one. So cockatoos, for example, has primary stress on the last syllable.*

Phrase boundaries are established:

- slowing down at the end of a phrase (1.2)
- resetting of pitch at the start of a phrase (1.1)
- a turn that is treated as complete (1.8) because (a) the speaker stops talking (and therefore there is a pause) and/or (b) the next speaker provides a fitted response
- NB not all pauses are phrase boundaries because in 1.11, the word *crooked* projects another item (incomplete syntax); and it ends with velar closure, which projects a word which begins with a velar.
- it's not clear what to do with "hesitation markers" such as in 1.16
- 1.22-23: one phrase or two? It sounds like pitch is reset on *that's*, but the whole stretch is creaky and it is hard to verify this instrumentally.

Whatever you say here, provide examples. This shows that you aren't just repeating what you've read but that you know how to apply it to real data: that's an important way to demonstrate understanding.

Intonation contours are transcribed as:

\	fall
/	rise
-	level
^	rise-fall
v	fall-rise
↑	pitch reset high
↓	pitch reset low

List items

Lists are a well-known phenomenon. If you wanted to shine a bit, then you could have gone and looked up 'lists' in almost any book on intonation and seen what they said. Then you'd have had something to compare this one with. No one did that! If you had done this, then you'd have been able to show a more critical and independent approach to the topic; and in turn, that would have earned you a higher mark if this were for assessment. So: try to draw in things from outside and which show your independence.

Use appropriate terminology like "low in the speaker's range". Don't reinvent terms, e.g. "spoken at a lower level". This is NOT transparent. It might mean 'quieter', for instance. Using appropriate terminology (a) makes you sound like an insider (b) is transparent to others in the field.

Make sure that it's obvious whether you have scaled the Frequency axis linearly or logarithmically. Plain numbers such as 0-200 won't be enough; we need intermediate values as well.

Make all the pictures of one speaker's pitch traces the same, so that they are comparable. Don't have some up to e.g. 200Hz and some up to e.g. 500 Hz. The bottom should relate to LOW IN THE SPEAKER'S RANGE and the top to HIGH IN THE SPEAKER'S RANGE. That's why it's silly to scale pictures relative to the current utterance. (Cf. Lesley's aaahhh that we looked at in the lecture in week 4.)

Be wary of saying what a speaker 'wants' or 'means' to do. We can't know that. In perverse parrots, the rising intonation contour has to be seen in light of the fact that it's a third list item, and it's jointly constructed. Parrots comes from the other speaker, and perverse is offered as a suitable match for parrots. The rising intonation contour may relate to the activity of offering a candidate rather than e.g. doing the third item in a list. Arguments about function need to be made carefully, and need to relate to what's going on in the sequence. Please don't say things like "I feel.." or "it sounds like", or "it seems". These aren't empirical claims, they are just hunches.

Many of you have presented HUGE pictures. This isn't necessary and it takes up valuable space. Something that's long and thin works just as well (like mine below); and sometimes they work better. I've gone for things that are 2x6 or 2.5x6 squares in the PRAAT picture.

There are instructions on p.27 of the course notes for estimating a speaker's maximum and minimum f0.

By extracting all P1's utterances that are not in overlap, and working out his f0, his median comes out at 92Hz, minimum at 60Hz and maximum at 228Hz. NB: because of the small sample, these values are only indicative. The pitch traces below use these scales.

1. terrible bent budgies

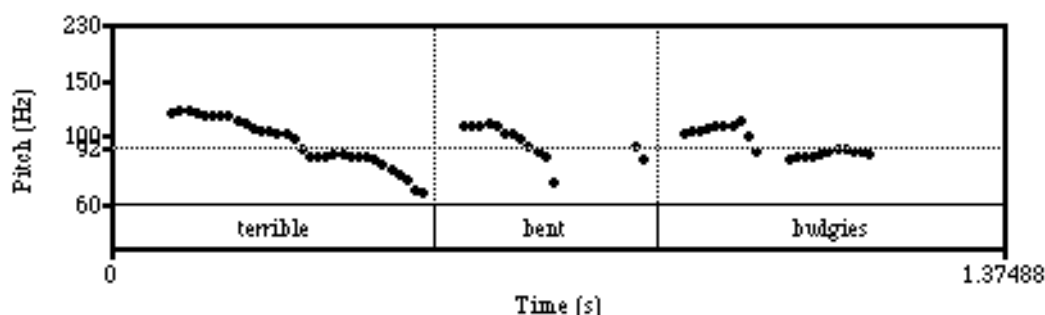


Fig. 1: *terrible bent budgies*

This list item has three accented items, *\terrible*, *\bent*, and *\budgies*. The falling contours are centred around the middle of the speaker's range; but the third item does not fall to low in his range, but stays in the middle of his range. (This kind of fall to mid has been identified by some as a device for projecting more talk.) Each of the three pitch accents starts at roughly the same level as the previous one.

2. crooked cockatoos

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included in it
Comment: This EPS picture will print to a postscript printer but not
to other types of printers
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Fig. 2: *crooked cockatoos*

This list item has two pitch accents. The first one is a fall, on *\crooked*. The second one is a rise, on the accented syllable: *cockal*toos. The rapid dip in f0 which is noticeable at the end of *crooked* coincides with the velar closure: when a complete supralaryngeal closure is made, the pressure differential across the glottis cannot be maintained and so the rate of vocal fold vibration drops and eventually vocal fold vibration ceases.

3. *perverse parrots*

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included in it
Comment: This EPS picture will print to a postscript printer but not
to other types of printers
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Fig. 3: *perverse parrots*

The final list item contains a rising accent which starts on *per/verse*. The default accentuation pattern on this phrase would be with an accent on *parrots*, but *parrots* has already been mentioned in l.17. In l.17, *parrots* is suggested as the next (and final) list item. *Perverse* fits the requirements of the list because (a) it starts with the same consonant as *parrots* (cf. *bent budgies* and *crooked cockatoos*, which follow the same pattern) and (b) it is pragmatically fitted because it could constitute a reason for imprisonment. This turn is notably higher in the speaker's range than the other list items, as can be seen in the f0 trace.

There's one continuous rise on this one, which is why I've treated it as per/verse parrots. If you had per/verse /parrots, then you would get a resetting of pitch on parrots, which you don't, as you can see from the pitch trace.

Make sure that your diagrams have labelled axes. Use labels in PRAAT so that we can see how the words and f0 traces match up. You get nicer pictures if you click on the TextGrid and the Pitch trace and then choose SPECKLE SEPARATELY. DRAW SEPARATELY gives you only a thin line and if there are errors that you haven't cleaned up, it produces silly traces (because it draws lines between all the points, like a dot-to-dot puzzle).

An aside on list construction

Lists are often composed of three items, and this one is no exception. In fact, there is an obvious orientation to the three-partedness of lists: in 1.14 *need one more* orients to the incompleteness of the list at 1.11. This might give us evidence to argue that the final rise in 1.11 projects a third list item. Notice other features of the list which hold it together: they are all syntactically A+N; the Nouns are all birds (and tropical ones at that); the A+N structures are all plosive initial; and the plosives match in each case (/b+b/, /k+k/, /p+p/). So we could think of the plosives as in some sense ‘prosodic’, since they hold the list items together, and are a property of the list as a whole.

Voice quality

The turn *yeah that’s quite good* is creaky all the way through. The evidence for creaky voice is irregular vocal fold vibration, which can be seen in the waveform and also in the irregularly spaced vertical striations in the spectrogram (see below). The vertical striations have a rapid and very visible onset which reflects the tension in the vocal folds. PRAAT assumes that voiced signals have periodic (or quasi-periodic) f0, so it fails to find a pitch trace for the creaky stretch because creak is somewhat irregular.

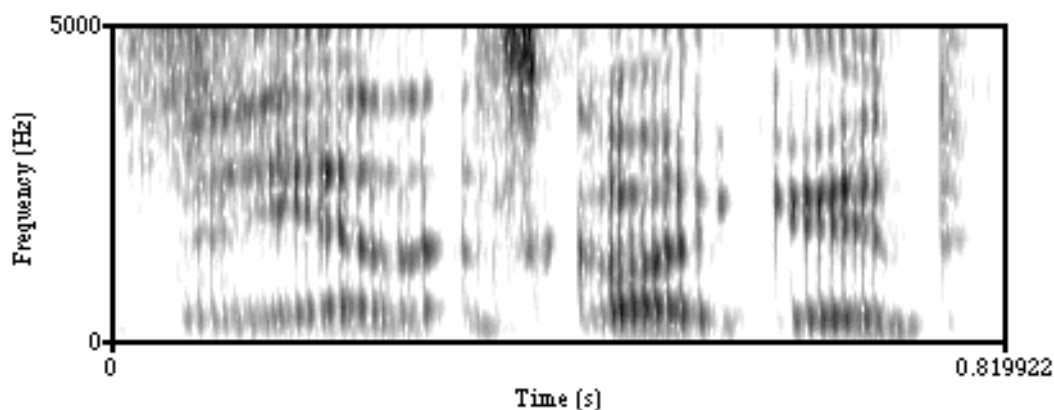


Fig. 4: *yeah that’s quite good*. Notice the irregularly spaced vertical striations, corresponding to creaky voice.

In general, remember that you get higher marks if you refer to others’ work: many of you didn’t do this. Find the relevant paper and page number, and include the reference in a bibliography at the end.

Use the right conventions for citation: it’s Cruttenden (1994: 42), not Cruttenden in his chapter Blah Blah Blah. This stuff is all set out in the Dept Handbook. Use it!