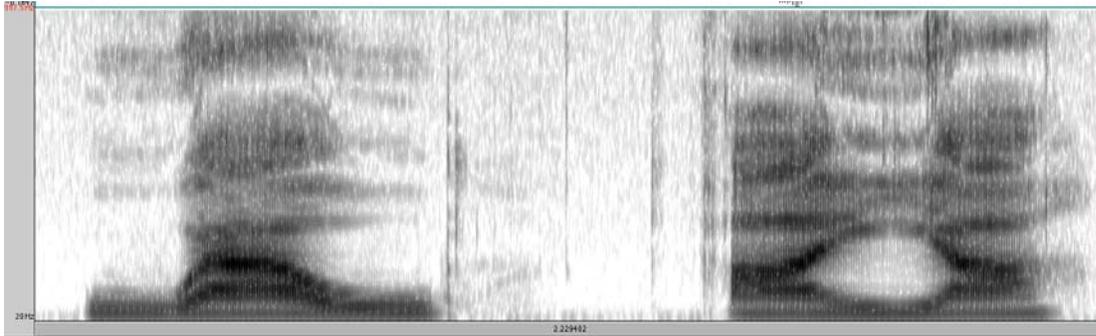


**Homework 2. Due Wednesday, July 18,** at the beginning of class.

1. The following spectrogram shows me saying two separate made-up words with a pause in between. Each word is composed of three vowels. One word is /**aia**/ and the other is /**uæu**/, but I didn't necessarily say them in that order. Below each area indicated on the spectrogram, circle the word it corresponds to:



(a) Is this /**aia**/ or /**uæu**/?

(b) Is this /**aia**/ or /**uæu**/?

2. Draw trees (on the back of this page or a separate piece of paper) showing the morphological structure of each of the following English words. If you think a word has more than one possible structure, draw both (or all) trees and write down the meaning associated with each. (Note that (c) and (i) are different from the examples given in the class handout.)

- |                |                 |                       |
|----------------|-----------------|-----------------------|
| a. manliness   | d. inconclusive | g. uncolorizeable     |
| b. unhappiness | e. dehumidifier | h. misunderstandable  |
| c. inflammable | f. restatement  | i. nonstandardization |

3. Read Part D (pp. 5-6) of today's handout, on English t/d-deletion. Answer the following questions:
- Do Guy & Boyd argue that t/d-deletion in the semiweak verb class is (i) a change in progress, with deletion becoming more and more frequent as time goes by, or (ii) a case of stable variation with an age-grading effect?
  - As Jonathan Wright pointed out in his talk today, we can never be entirely sure how to interpret an age slope like those found by him, Guy & Boyd, Labov 1972 (Martha's Vineyard), and other 'apparent-time' studies. Taken by themselves, such results are consistent with *either* a change-in-progress interpretation *or* an age-grading interpretation. What kind of study would we need to do to help confirm (or disprove) Guy & Boyd's proposal (from question (a))? Describe the type of study in a sentence or two, and include the exact term if you remember it from Jonathan's talk.
4. As we mentioned in class, a velar nasal consonant is often pronounced as an alveolar nasal in English words like playing, swimming, etc. (a phenomenon sometimes referred to as 'g-dropping', and

another well-studied case of variation). Like t/d-deletion, ‘g-dropping’ appears to be affected by morphological structure: it doesn’t apply to just any sequence of phonemes /ɪŋ/, but is restricted to certain contexts.

Download the spreadsheet **ING.xls** from the class homepage. This spreadsheet contains data that two of my classmates and I collected during sociolinguistic interviews in Philadelphia in 2002.

- Each row is a token containing the dependent variable, *-ing*.
  - Column B shows how the dependent variable was pronounced:
    - 1: with a velar nasal
    - 0: with an alveolar nasal
    - 0\*: with an alveolar nasal along with reduction or deletion of the preceding /ɪ/ vowel (as in *going to* → *gonna*) (\*0)
  - Column D shows the grammatical status of the word containing *-ing*:
    - n: noun
    - p: participle in a progressive construction (with *be*)
    - v: participle used as an adverb or with a verb other than *be*
    - s: ‘stative’ participle used as an adjective preceding a noun
    - f: participle of *go* used to indicate future tense (*be going to*)
    - t: instance of *something* or *nothing*
  - Column C indicates the style of speech and Column E indicates the following segment; you don’t need to worry about those codes for this assignment.
- a. **Calculate the frequency of ‘g-dropping’** in progressive constructions (p) versus nouns (n). Report the basic result and specific numbers here:
- b. What role could **morphological structure** be playing in this contrast? In answering this question, you may find it helpful to look at the individual words in the spreadsheet that are coded ‘n’, and think about whether/how speakers might be breaking them down into separate morphemes. Also keep in mind that words like *cling*, *bring*, and *hamstring* **never** undergo ‘g-dropping.’