

Chinese 8897. Departmental Seminar

The Chinese Language: Sound & Meaning



SPRING SEMESTER 2022

CHINESE 8897

Departmental Seminar

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Columbus, OH 43210
U.S.A.

COURSE:	Chinese 8897. Departmental Seminar Topic: The Chinese Language: Sound and Meaning Class No. & Units: 33110 G 1-3 units Permission of instructor. Repeatable to a maximum of 9 credit hours or 3 completions.
DAY & TIME	M 2:15 – 4:00 PM F 5:30 – 6:30 PM (Via CarmenZoom/in-person)
PLACE:	Hagerty Hall, Room 042 (1775 College Road)
OFFICE HOURS:	F 2:00 - 3:30 p.m., or by appointment – via Zoom Office: 362 Hagerty Hall (1775 College Road) Tel: 614.292.3619 (Dept: 614.292.5816) E-mail: chan.9@osu.edu
HOME PAGE:	http://u.osu.edu/chan.9/
COURSE PAGE:	http://u.osu.edu/chan.9/c8897/

TEXTBOOKS

There are no assigned textbooks in the course. Readings will primarily be from book chapters and journal articles, to be made available from The Ohio State University Libraries and other sources, and retrievable from CarmenCanvas.

References and Other Resources:

These will be made available during the semester.

Thompson (Main) Library Close Reserve and Electronic Reserves:

Library books that contain important readings will be placed on Close Reserve at Thompson (Main) Library. Some reference books may also be placed on Reserve at Thompson Library as needed.

Note: Check [Ohio State University Libraries](http://library.osu.edu) <library.osu.edu> for an online list of books and readings placed on Reserve and on E-Reserves for Chinese 8897 during the semester. Under Quicklinks, select either “Reserves by Course” or “Reserves by Professor”. E-journal articles assigned for reading in the

course can be retrieved by going to [EJC: OhioLINK Electronic Journal Center](#) and searching for the specific e-journal article for downloading.

COURSE DESCRIPTION

This departmental seminar, a graduate seminar in Chinese linguistics, is broadly construed as dealing with sound and meaning, including both spoken and written discourse, thus spanning subfields of phonetics/phonology, syntax/semantics as well as topics pertaining to the lexicon (punning; derivation by tone change; slangs, taboos and euphemisms, abbreviations (including initialisms and acronyms), etc.). These topics may be: (1) theory-based; (2) empirically-based, drawing on language usage in contemporary society; or (3) experimentation-based, involving eye-tracking, production and/or perception studies, etc. These topics may interface with other subfields, such as sociolinguistics, dialectology, historical linguistics, applied linguistics (including L2 acquisition), orthography (writing and transcription (romanization) systems), etc. In addition, while the course focuses on sound as one half of its topic, the opposite—soundless or wordless communication, such as gestures, sign language, use of emojis, etc., that involve meaning—may also be explored as part of this course.

COURSE OBJECTIVES & EXPECTED OUTCOMES

The course aims to provide students with opportunities to explore and examine, through assigned and student-selected readings, issues on topics related to sound and meaning that are most relevant to the research interests of the students in the course.

Through instructor- and student-selected readings, students should, at the end of the course, gain a deeper understanding of a range of topics and subdisciplines that will benefit them in experimenting and applying new approaches, new methodologies, and new tools to conducting their own research topics.

COURSE CONTENT

This course will be conducted through class discussions of assigned readings and other class activities. This will include hands-on tutorials on using *Praat*, acoustic analyses of speech sounds, concordancers and analyses of corpora, etc., as well as individual and small-group assignments. E-texts, sound files, video clips, and other multimedia materials may be introduced in class for analysis and discussion. Course work includes each student presenting, and leading the discussion, of one reading for every unit registered for the course (viz., 1 reading for 1 unit, 2 readings for 2 units, or 3 readings for 3 units). Readings will be selected by the student in consultation with the instructor. Students will also submit a final project at the end of the semester, the length and nature of the project dependent upon the number of units registered.

STUDENT RESPONSIBILITIES

1. Read the assigned readings prior to class.
2. Attend class regularly.
3. Participate actively in class discussions and individual/group activities.
4. **Readings Selection for Student-Led Readings Presentations:** Explore the literature on sound and meaning from readings provided by the instructor and/or select some other readings. All readings must be approved in advance by the instructor. For students registered for 1 unit, select one article to present and lead the class in the discussion. For students registered for 2 units, select two articles, and for students registered for 3 units, select three articles. (Note: In the case of especially short articles, consider including some additional activities, or choose two short articles to serve as the equivalent of one major article. If theses or dissertations are selected, choose some particular chapter(s) for the class to read.) Finalization of topics and readings will take place during the first few weeks of class, after students have made their readings selection.

5. **Readings Preparation for Student-Led Readings Presentations:** Prepare a handout (.docx file) for ease of marking up, and upload it to the C8897 folder in OneDrive by evening before class (or early that morning at the latest, to enable classmates to download, look over, and bring to class). That is, the subfolder with your name should contain both the readings that you have selected, as well as your handouts (and optionally your PPT file afterwards). Include as part of the handout, some discussion questions for the class, and a critique or analysis of the reading. Include additional references if any are cited as part of the presentation.

Optional: Prepare a PowerPoint presentation based on the handout. Upload the PowerPoint file (as PPT or as PDF) after the class presentation.

6. **Final Project: 2 Main Options**

1. Term Paper

1. Turn in a one-page, double-spaced, term paper proposal (in MS .docx file format) with select references in Week 12 to Carmen.osu.edu. Be prepared to share your final project with the class.
2. Give a conference-style, PowerPoint presentation of the final project at the end of the semester. [1]
3. Submit a written version of the final project in MS Word (.docx file) format at the end of the semester. Include textual data, sound files, and/or multimedia materials as needed. [2]
4. Upload a revised paper proposal in Carmen, written in the form of a single-spaced, one-page conference abstract for a camera-ready, conference program book (i.e., with author name and affiliation included).

2. Alternative Final Project

1. Consult with the instructor on approval of some alternative project. This is particularly relevant for students working on a thesis or dissertation, or preparing for their Ph.D. Candidacy Examination, etc.

[1] Presentation length of term paper project depends on units registered in the course:

- 1 unit: 10 minutes + Q & A
- 2 units: 15 minutes + Q & A
- 3 units: 20 minutes + Q & A

[2] Submit the term paper in MS .docx file format. Page length depends on units registered in the course (and, as always, longer is permissible; shorter is not):

- 1 unit: 7-8 double-spaced pages, plus tables and images (if any), and references
- 2 units: 10 double-spaced pages, plus tables and images (if any), and references
- 3 units: 12 double-spaced pages, plus tables and images (if any), and references

Student presentation materials (handouts, etc.) are to be uploaded to our C8897 folder in OneDrive for the class to access before class.

Note: Final term papers for the instructor only are to be uploaded to Assignments in carmen.osu.edu.

HEALTH & SAFETY REQUIREMENTS

All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>), which may include wearing a face mask in indoor spaces, maintaining safe physical distances, as per instructions from the University. (If mandates are in place, non-compliance will result in a warning first, and disciplinary actions will be taken for repeated offenses.)

MODE OF DELIVERY: IN PERSON

The mode of delivery for this course is in-person, except for the CarmenZoom meeting in Week 1 and for some Hour 3 classes, to held on a different class day (day of the week and time to be determined by the class in Week

1). In addition, virtual class meetings via CarmenZoom may replace regular, in-person class meetings if needed; for example, if Ohio State University cancels classes due to weather conditions or pandemic-related health matters, or due to safety concerns announced via Buckeye Alert.

DISABILITY STATEMENT

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life's Disability Services (SLDS) is located in 098 Baker Hall (113 W. 12th Ave.); Tel: 614-292-3307, Fax: 614-292-4190, VRS: 614-429-1334; URL: <http://slds.osu.edu/>.

The following, language from Autumn 2020, may or may not apply to Spring 2022. If it does, be sure to read the instructions:

“The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request **COVID-related accommodations** may do so through the university's [request process](#), managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let your instructor know immediately so that we can privately discuss options. To establish reasonable accommodations, you may be requested to register with Student Life Disability Services. After registration, make arrangements with your instructor as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: <slds@osu.edu>; 614-292-3307; <slds.osu.edu>; 098 Baker Hall, 113 W. 12th Avenue.”

CODE OF STUDENT CONDUCT & ACADEMIC INTEGRITY

Students are expected to conduct themselves in accordance with The Ohio State University's [Code of Student Conduct](#) (revised 2 September 2016), which was established to foster and protect the core missions of the university. These are: to foster the scholarly and civic development of the university's students in a safe and secure learning environment, and to protect the people, properties and processes that support the university and its missions. The core missions of the university are research, teaching and learning, and service. Preservation of academic freedom and free and open exchange of ideas and opinions for all members of the university are central to these missions.

ACADEMIC INTEGRITY. Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Failure to follow the rules and guidelines established in OSU's [Code of Student Conduct](#) (revised 2 September 2016) may constitute “**Academic Misconduct.**” OSU's *Code of Student Conduct* (section 3335-23-04 Prohibited conduct) defines as academic misconduct “[a]ny activity that tends to compromise the academic integrity of the university, or subvert the educational process.”

Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, possession of unauthorized materials during an examination, and submission of the same work for credit in two (or more) courses. Ignorance of the University's *Code of Student Conduct* is never considered an “excuse” for academic misconduct; hence, be sure to review the sections dealing with academic misconduct in the *Code of Student Conduct*.

Be sure also to read the University's [Ten Suggestions for Preserving Academic Integrity](#) and/or the [Eight Cardinal Rules of Academic Integrity](#) (from Northwestern U.). The University's policy on academic misconduct will be enforced in accordance with Faculty Rule 3335-5-54, and all alleged cases of academic misconduct will

be reported to the Office of Academic Affairs' [Committee on Academic Misconduct](#) (COAM) for resolution. In addition, graduate students should be familiar with the Graduate School's *Graduate Student Code of Research and Scholarly Conduct*, which is included in the [Graduate School Handbook](#). Students with questions concerning the University's policies or questions concerning academic or research misconduct are encouraged to ask the instructor any time during the semester.

[Note: OSU Libraries provides information on [plagiarism](#), as does The Writing Center on [plagiarism](#), along with citation examples for citing of sources, including the use of direct quotes versus paraphrasing, etc. Also, OSU Libraries' Knowledge Bank has a set of short, online videos on [Academic Misconduct and Plagiarism](#).]

GRADING

There will be no midterm or final examination. Grading will be based on:

Course Work	1 Unit	2 Units	3 Units
Attendance & class participation	45%	30%	15%
Student-led presentation of readings	15%	30%	45%
Final project (all phases)	40%	40%	40%
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	100%	100%	100%

Final grades are not placed on the bell curve, but will be calculated based on the individual student's earned percentage for the course (URL for OSU grading system: http://gradecalc.info/us/oh/osu/gpa_calc.pl):

A (93%)	B+ (87%)	C+ (77%)	D+ (67%)	E (below 60%)
A- (90%)	B (83%)	C (73%)	D (60%)	
	B- (80%)	C- (70%)		

SCHEDULE

This seminar is held on 2 separate days: Hours 1 & 2 (A) in person on Mondays, and Hour 3 (B) via Zoom

We will have two or three major readings each week (readings still subject to change).

Hands-on tutorials or mini workshops may be added to some weeks' activities if there is need or interest.

WEEK 1. BACKGROUND (1/10)

A. Orientation & Introduction (via CarmenZoom)

- Course syllabus, Carmen, etc.

B. Alternative Activity (via CarmenZoom)

- No regular class meeting
- Students meet with the instructor to discuss their research plans, potential articles of interest to them to present in class, etc.

WEEK 2. MARTIN LUTHOR KING DAY (1/17)

no classes

WEEK 3. BEAL 6 MANUSCRIPTS & OTHER RESEARCH (1/24 & 1/28)

A. BEAL6 Manuscripts

- Readings:
 - K. Law (to appear)
 - W. Zhou (to appear)
 - S. Yang (PPT presentation only)

B. Other Research Presentations

- Short, 15-min. presentations by other students

WEEK 4. ICONICITY & OTHER TOPICS (1/31 & 2/04)

A. Sound Symbolism & Iconic Motivations in Grammar

- Readings:
 - Chan (1996)
 - Tai (1993)
- Suppl. Readings:
 - Chan (1997)
 - Ohala (1994)
 - Pulleyblank (1973)
 - Tai (1985)

B. Language Standardization

- Reading:
 - Cockrum (in progress)

- Other class activities

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February 1 (Tuesday)

Happy Year of the Tiger!



WEEK 5. MORPHOLOGY: SUFFIXATION & NEGATION (2/07 & 2/11)

A. Morphology: N-suffixation

- Reading:
 - X. Ye (in progress)
- Intro to Corpus Analysis with Python
 - Tutorial by J. Ye

B. Morphology: Negation

- Reading:
 - Martins (2020)
- Suppl. Readings:
 - Chan & Tai (1995)
 - Downer (1959)

WEEK 6. BILINGUALISM & LANGUAGE VITALITY (2/14 & 2/18)

A. Bilingualism & Second Dialect Acquisition

- Reading:
 - Dupré (2014)
- D2 Acquisition:
 - Dr. Sun Yat-sen's 1924 audiorecording
 - . Ma Laoshi's lecture (PPT)

B. Language Vitality

- Reading:
 - Djité (2014)

WEEK 7. CANTONESE PARTICLES & TONE PERCEPTION (2/21 & 2/25)

A. Cantonese Particles & Semantic Issues

- Readings:
 - J. Ye (2021), Ch. 1 & 2
 - Law (in progress)

B. Tone & Intonation Difficulties for L2 Learners

- Reading:
 - Zhou (to appear)

WEEK 8. HUMOR & GENDER (2/28 & 3/04)

A. Language & Humor

- Readings:
 - Rea (2013)
 - Ding (2013)
- Suppl. Readings:
 - Li & Costa (2009)

B. Gender & Grammar

- Reading:
 - Farris (1988)

WEEK 9. TONE PRODUCTION & GENDER (3/07 & 3/11)

A. Tone Production

- Readings:
 - Mok et al. (2013)
 - Wiener et al. (2020)

B. The Tongzhi Community

- Reading:
 - Wong & Zhang (2000)

WEEK 10. SPRING BREAK (3/14 & 3/17)

no classes

WEEK 11. AMBIGUITY & SEMANTIC PROCESSING (3/21 & 3/25)

A. Pragmatic Ambiguity & Semantic Processing

- Readings:
 - Horn (1985)
 - Ahrens (2014)

B. Data Collection Tutorial

- Tutorial on data collection: an overview (or general class discussion and sharing of info?)
 - Other class activities

WEEK 12. LANGUAGE & MUSIC (3/28 & 4/01)

A. Cantopop & Hip-hop

- Readings:
 - Chan (1987)
 - Tsui & Chan (2015)
- Suppl. Reading:
 - Chan & Chey (2013)

B. Mandopop

- Reading:
 - Lin & Chan (2021)

**Due: One-page project proposal
and select references**

WEEK 13. TBA (4/04 & 4/08)

A. TBA

- Readings:
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 -

B. *(cont'd)*

WEEK 14. STUDENT PRESENTATIONS (4/11 & 4/15)

A. Student Presentations

B. Student Presentations

WEEK 15. STUDENT PRESENTATIONS (4/18 & 4/22)

A. Student Presentations

B. Student Presentations

WEEK 16. LAST DAY OF CLASS (4/25)

A. Class Activities

- Presentation by Ma Laoshi:
“Phonetic and Semantic Loans in Chinese
Dialect Writing”
- Other class activities

Due (4/25): Graduating Students’ Final Project

Submit a digital copy (in MS Word format) of the final project to CarmenCanvas by 9:00 p.m.

EXAM WEEK (4/27 – 5/3)

Final Project due: April 27 (W) by 9:00 p.m.

Submit a digital copy (in MS Word format) of the final project to CarmenCanvas by 9:00 p.m.

READINGS

- Ahrens, Kathleen. 2014. Semantic processing: Access, ambiguity, and metaphor. In: William S-Y. Wang and Chaofen Sun (eds.), *The Oxford Handbook of Chinese Linguistics*. Oxford University Press. Pages 666-675.
- Chan, Marjorie K.M. 1987. Tone and melody in Cantonese. *Proceedings of the Thirteenth Annual Meeting of the Berkeley Linguistics Society*. Pages 26-37.
- Chan, Marjorie K.M. 1996. Sound symbolism and the Chinese language. In: Tsai Fa Cheng, Yafei Li, and Hongming Zhang (eds.), *Proceedings of the 7th North American Conference on Chinese Linguistics (NACCL) and the 4th International Conference on Chinese Linguistics (ICCL)*. Volume II. Los Angeles, CA: GSIL Publications, University of Southern California. Pages 17-34.
- Chan, Marjorie K.M. 1997. Some thoughts on the typology of sound symbolism and the Chinese language. In: Chin-chuan Cheng, Jerome Packard, James Yoon, and Yu-ling You (eds.), *Proceedings of the 8th North American Conference on Chinese Linguistics (NACCL-8)*. Volume II. Los Angeles, CA: GSIL Publications, University of Southern California. Pages 1-15.
- Chan, Marjorie K.M. and Jocelyn Chey. 2013. ‘Love you to the bone’ and other songs: Humour and *rusheng* 入聲 rhymes in early Cantopop. In: Jessica Milner Davis and Jocelyn Chey (eds.), *Humour in Chinese Life and Culture: Resistance and Control in Modern Times*. Volume Two. Hong Kong: Hong Kong University Press. Pages 103-130.
- Chan, Marjorie K.M. and James H-Y. Tai. 1995. In: Jose Camacho and Lina Choueiri (eds.), *Sixth North American Conference on Chinese Linguistics. NACCL-6*. Los Angeles: Graduate Students in Linguistics (GSIL), USC. Volume II. Pages 49-74.
- Cockrum, Paul. (in progress). What’s in a standardized language: Multiple voices on the story of Taiwanese Southern Min. Texas Asia Conference. University of Texas at Austin.
- Ding, X.L. 2013. Freedom and political humour: Their social meaning in contemporary China. In: Jessica Milner Davis and Jocelyn Chey (eds.), *Humour in Chinese Life and Culture: Resistance and Control in Modern Times*. Volume Two. Hong Kong: Hong Kong University Press. Pages 231-253.

- Djité, Paulin G. 2014. Language and development: theories and sobering realities. *International Journal of the Sociology of Language* 225: 147-161.
- Downer, G. B. 1959. Derivation by tone-change in Classical Chinese. *Bulletin of the School of Oriental and African Studies* 22.1/3: 258-290.
- Dupré, Jean-François. 2014. The mother tongues as second languages: nationalism, democracy and multilingual education in Taiwan. *Current Issues in Language Planning* 15.4: 393-408.
- Farris, Catherine S. 1988. Gender and grammar in Chinese: With implications for language universals. *Modern China* 14.3: 277-308.
- Horn, Laurence R. 1985. Metalinguistic negation and pragmatic ambiguity. *Language* 61.1: 121-174.
<https://doi.org/10.2307/413423>
- Law, Ka Fai. (to appear). The most ‘annoyed’ discourse marker? The case of the Cantonese sentence-final particle *lo1* in YouTube Videos. *Buckeye East Asian Linguistics 6 Special Issue: In Honor of James H-Y. Tai*. The Ohio State University.
- Law, Ka Fai. (in progress). Different senses of certainty: The case of Cantonese utterance particles *ge3* and *laak3*.
- Li, David C. S. and Virginia Costa. 2009. Punning in Hong Kong Chinese media: Forms and functions. *Journal of Chinese Linguistics* 37.1: 77-107.
- Lin, Yuhan and Marjorie K.M. Chan. 2021. Linguistic constraint, social meaning, and multi-modal stylistic construction: Case studies from Mandarin pop songs. *Language in Society* [First View](#), pages 1-24.
[Published online on 11 August 2021](#). doi:10.1017=S0047404521000609.
- Martins, A. M. 2020. Metalinguistic negation. In Déprez, V., & Espinal, M. T. (Eds.), *The Oxford Handbook of Negation*. Oxford University Press, USA. Pages 349-368.
- Mok, Peggy P. et al. 2013. Production and perception of a sound change in progress: Tone merging in Hong Kong Cantonese. *Language Variation and Change* 25: 341-370.
- Ohala, John. 1994. The frequency code underlies the sound-symbolic use of voice pitch. In: Leanne Hinton, Johanna Nichols and John J. Ohala (eds.), *Sound Symbolism*. Cambridge, England: Cambridge University Press. Pages 325-347.
- Pulleyblank, Edwin G. 1973. Some new hypotheses concerning word families in Chinese. *Journal of Chinese Linguistics* 1.111-125.
- Rea, Christopher C. 2013. Spoofing (*e'gao*) culture on the Chinese internet. In: Jessica Milner Davis and Jocelyn Chey (eds.), *Humour in Chinese Life and Culture: Resistance and Control in Modern Times*. Volume Two. Hong Kong: Hong Kong University Press. Pages 149-172.
- Tai, James H-Y. 1985. Temporal sequence and Chinese word order. In: John Haiman (ed.), *Iconicity in Syntax*. Amsterdam: John Benjamins Publishing. Pages 49-72.
- Tai, James H-Y. 1993. Iconicity: Motivations in Chinese grammar. In: Mushira Eid & Gregory Iverson (eds.), *Principles and Prediction: The Analysis of Natural Language*. Amsterdam: John Benjamins Publishing. Pages 153-174.
- Tsui, Tsz-Him and Marjorie K.M. Chan. 2015. Cantonese hip-hop songs and their linguistic devices for identity formation. In: Hong-yin Tao et al. (editors), *Proceedings of the 27th North American Conference on Chinese Linguistics (NACCL-27)*. Pages 166-176.
- Wiener, Seth, Marjorie K.M. Chan, & Kiwako Ito. 2020. Do explicit instruction and high variability phonetic training improve nonnative speakers’ Mandarin tone productions? *The Modern Language Journal* 104.1: 152-168.

- Wong, Andrew & Qing Zhang. 2000. The linguistic construction of the *tongzhi* community. *Journal of Linguistic Anthropology* 10.2: 248-278.
- Ye, Jinwei. 2021. Cross-categorical Intensification: The Case of Cantonese -gwai2. M.A. thesis, Ohio State University, Columbus, Ohio. (Excerpt: Chapters 1 and 2, pages 1-33.)
- Ye, Xuan. (in progress). The diminutive marker n-suffix in the Hui dialect.
- Zhou, Wei William. (to appear). The finite and non-finite distinction in Chinese. *Buckeye East Asian Linguistics 6 Special Issue: In Honor of James H-Y. Tai*. The Ohio State University.
- Zhou, W. (to appear). Identifying Mandarin tones with intonation is difficult for L2 learners, regardless of their experience. *Proceedings of the 1st International Conference on Tone and Intonation. ISCA Archive*.
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SOME REFERENCES

To be added



To cite this syllabus:

Marjorie Chan's Chinese 8897: Chinese Departmental Seminar – Spring 2022)
<<http://u.osu.edu/chan.9/teaching/syllabi/c8897/>> [Accessed <DATE>]

Preparation Date: 05 December 2021. Last update: 31 January 2022.

The photo used as the logo was originally from the website of the [Dr. Sun Yat-Sen Classical Chinese Garden](#) (中山公園). This garden, which is located in Vancouver Chinatown, Canada, and just half a block from my mother's dwelling, is (at least at the time it was built in the 1980s, if not still) the only full-sized classical Chinese garden outside China. Despite its creation in late 20th century, the architecture used the ancient techniques of the originals that were built in the Ming dynasty (1368-1644).

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URL: <http://u.osu.edu/chan.9/teaching/syllabi/c8897/>