Accessing Resources

Technology and Perspective

Hugh Paterson III
SIL-UND 30 July 2009

Motivation

Motivation

- Why do we do what we do?

  I know, I care, I value, I appreciate

Motivation

- Why do we do what we do?

  I know, I care, I value, I appreciate

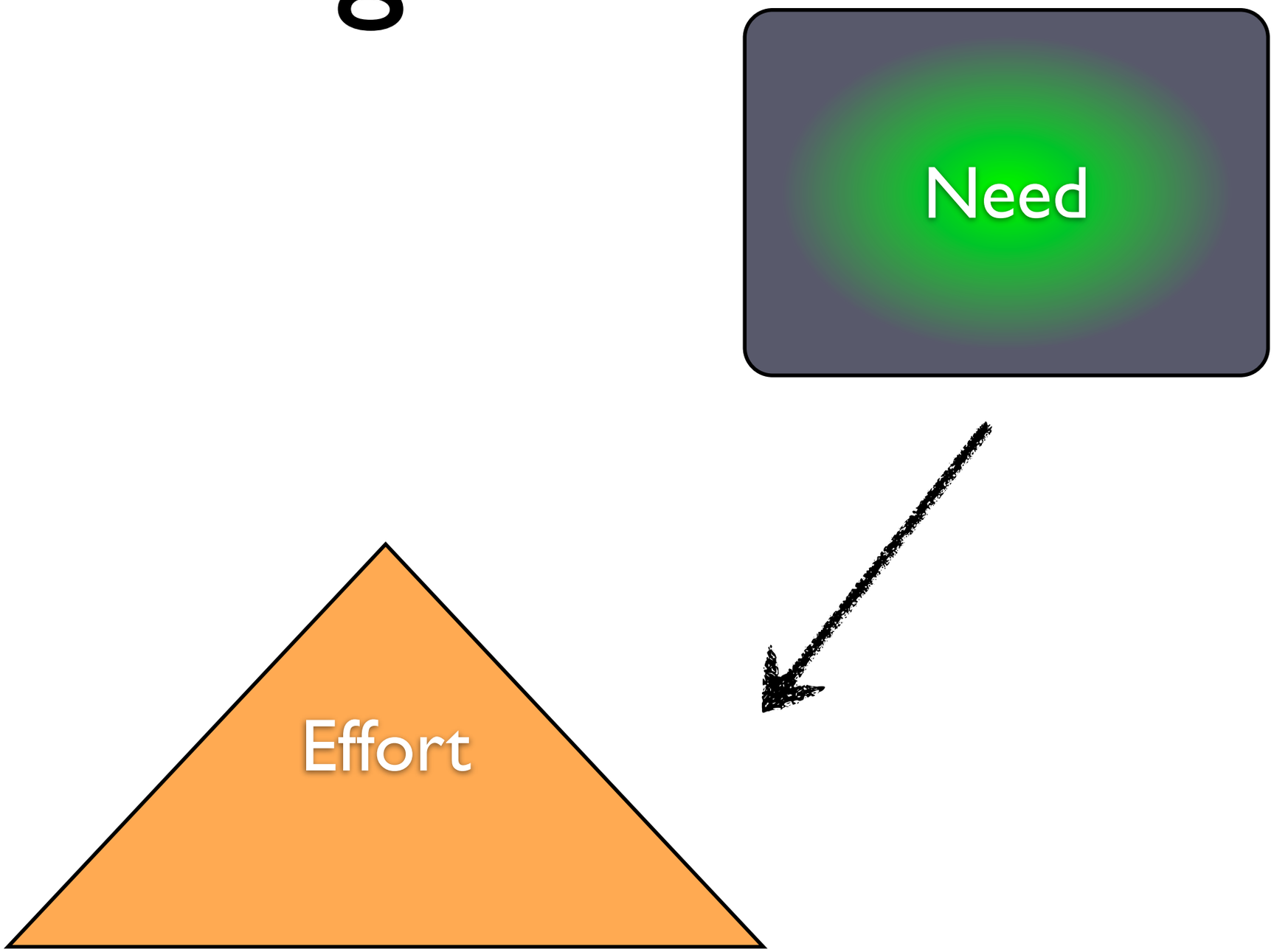
- Do I want others to:

  Know about it?
  Appreciate it?
  Value the work I am involved in?

Diagram

Diagram

Diagram



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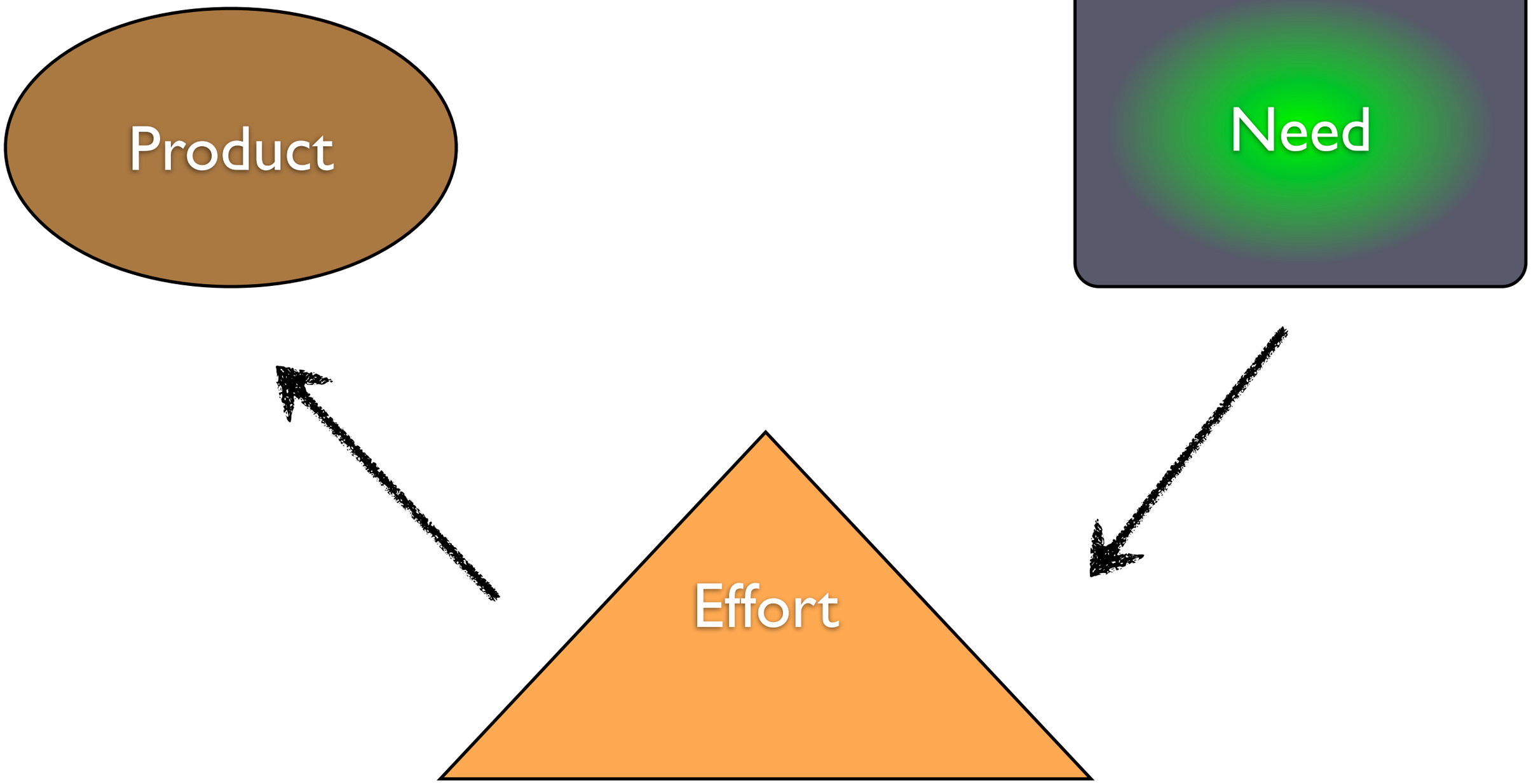
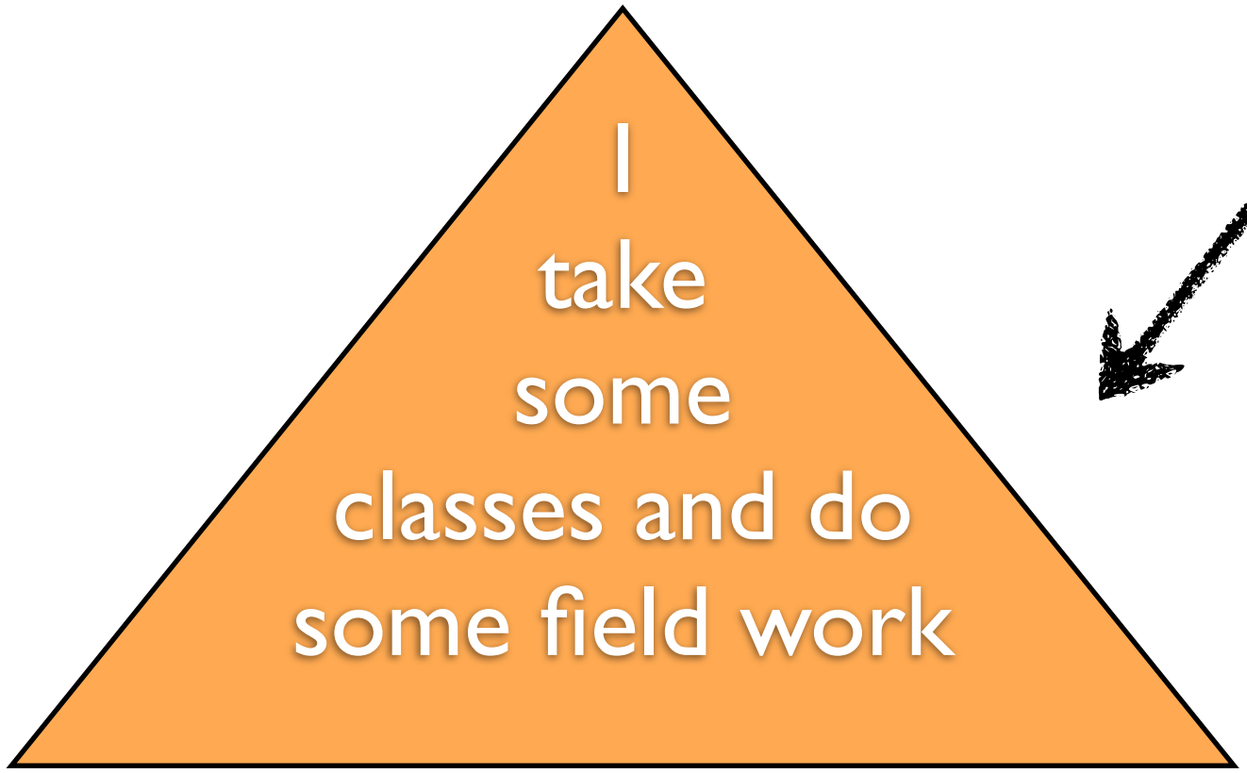


Example 1

Example I

Example I

I need a Degree



Example I

I write a Thesis

I need a Degree

I take some classes and do some field work

Example II

I need a Degree

I write a Thesis

I take some classes and do some field work

Example II

I need a Degree

I write a Thesis

I take some classes and do some field work

Example II

I write a Thesis

I archive my data

I need a Degree

I take some classes and do some field work

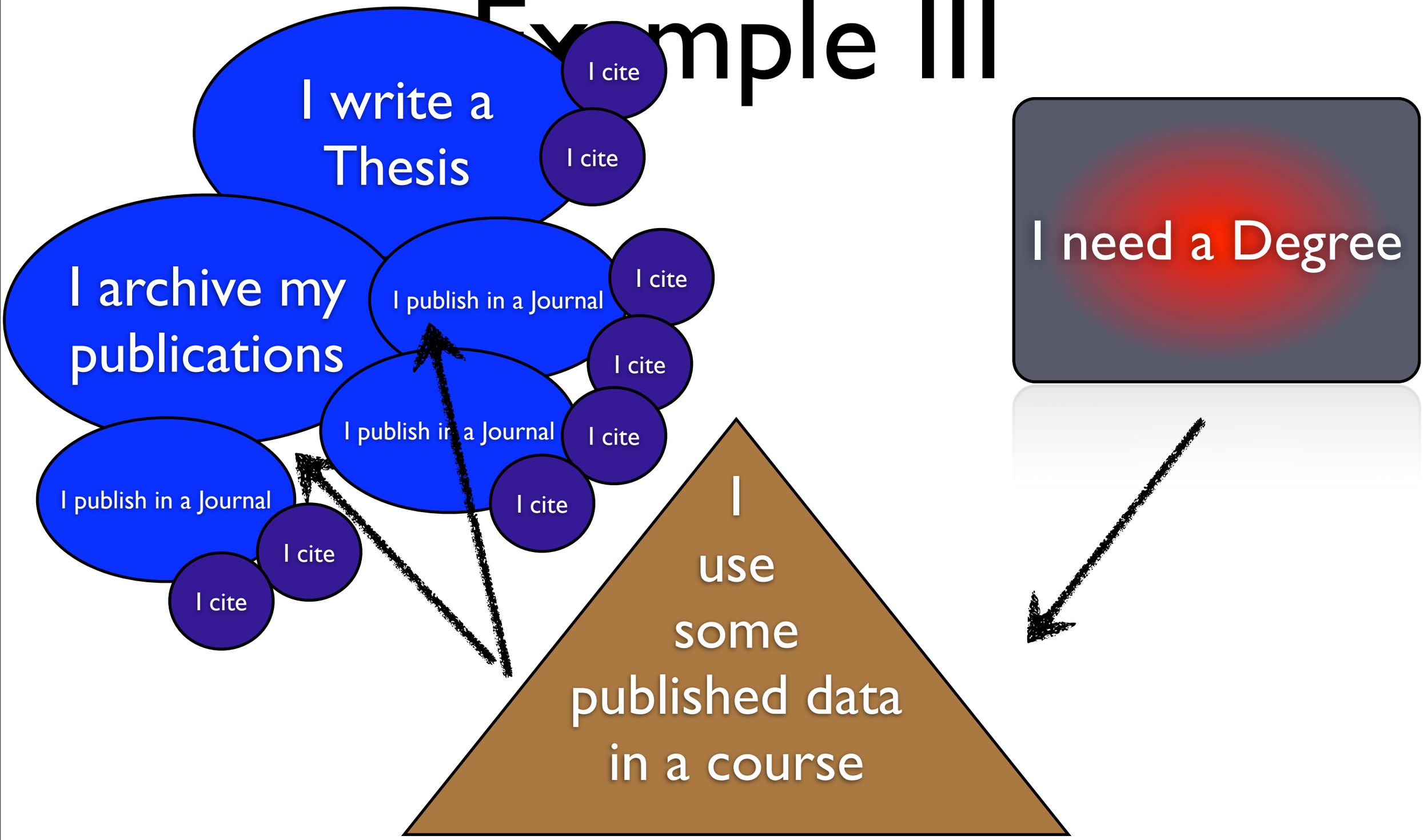
Example III

I write a Thesis

I need a Degree

I use some published data in a course

Example III


I write a Thesis
I cite
I cite
I archive my publications
I publish in a Journal
I cite
I cite
I publish in a Journal
I cite
I cite
I publish in a Journal
I cite
I cite
I need a Degree
I use some published data in a course

Example II

I write a Thesis

I archive my data

I need a Degree

I take some classes and do some field work

It might be said that the value of the original thesis and archived material is worth 9 citations. – One measure of the usefulness of our work is how often it is cited. How do people find citations? Do we put our material in places for people to find it?

Example II

I write a Thesis

Cited 4 times

I archive my data

Cited 5 times

I need a Degree

I take some classes and do some field work

Useful analysis

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It might be said that the value of the original thesis and archived material is worth 9 citations. – One measure of the usefulness of our work is how often it is cited. How do people find citations? Do we put our material in places for people to find it?

Archive?

What is an archive? Where do we put them?
But what is an archive?
Is it internet access? Is it storage space? Is it backup? What is file type updating?

Access ≠ Archive

- Access means:

  Researchers & Communities have an economical means to view and use the information / materials.

- Archive means:
  There is a reliable place to get copies of the materials from. This place will maintain the materials in a usable condition.

Backup ≠ Archive

- Backup means:

  To restore my materials to a previous state.

- Archive means:

  I release the materials in a secure location so that others have the opportunity to benefit from my work.

Perspective

How do we find materials?

If I want my work to be used then it needs to be able to be found.

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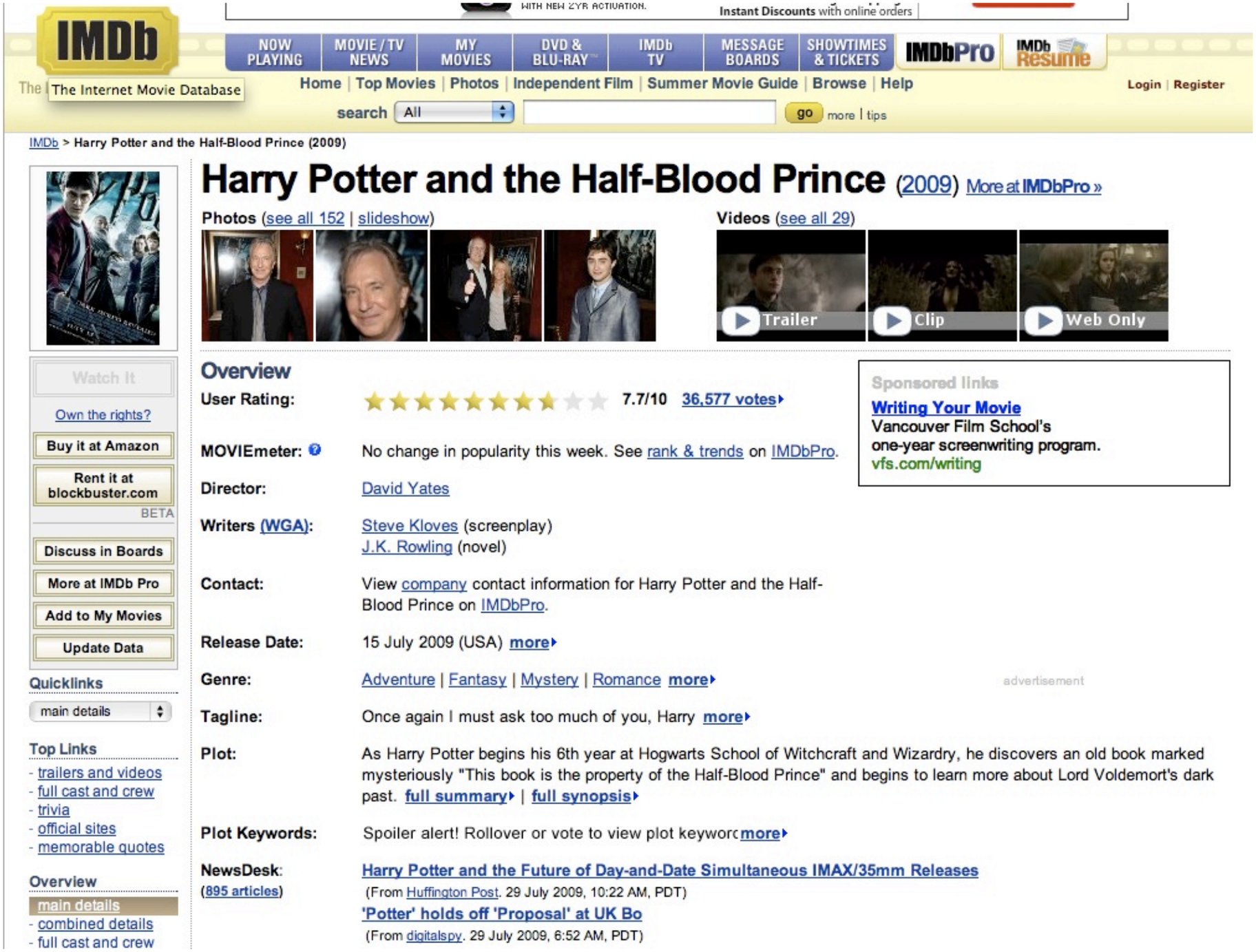

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But there are two sides to sharing
1. Giving.
2. Receiving.

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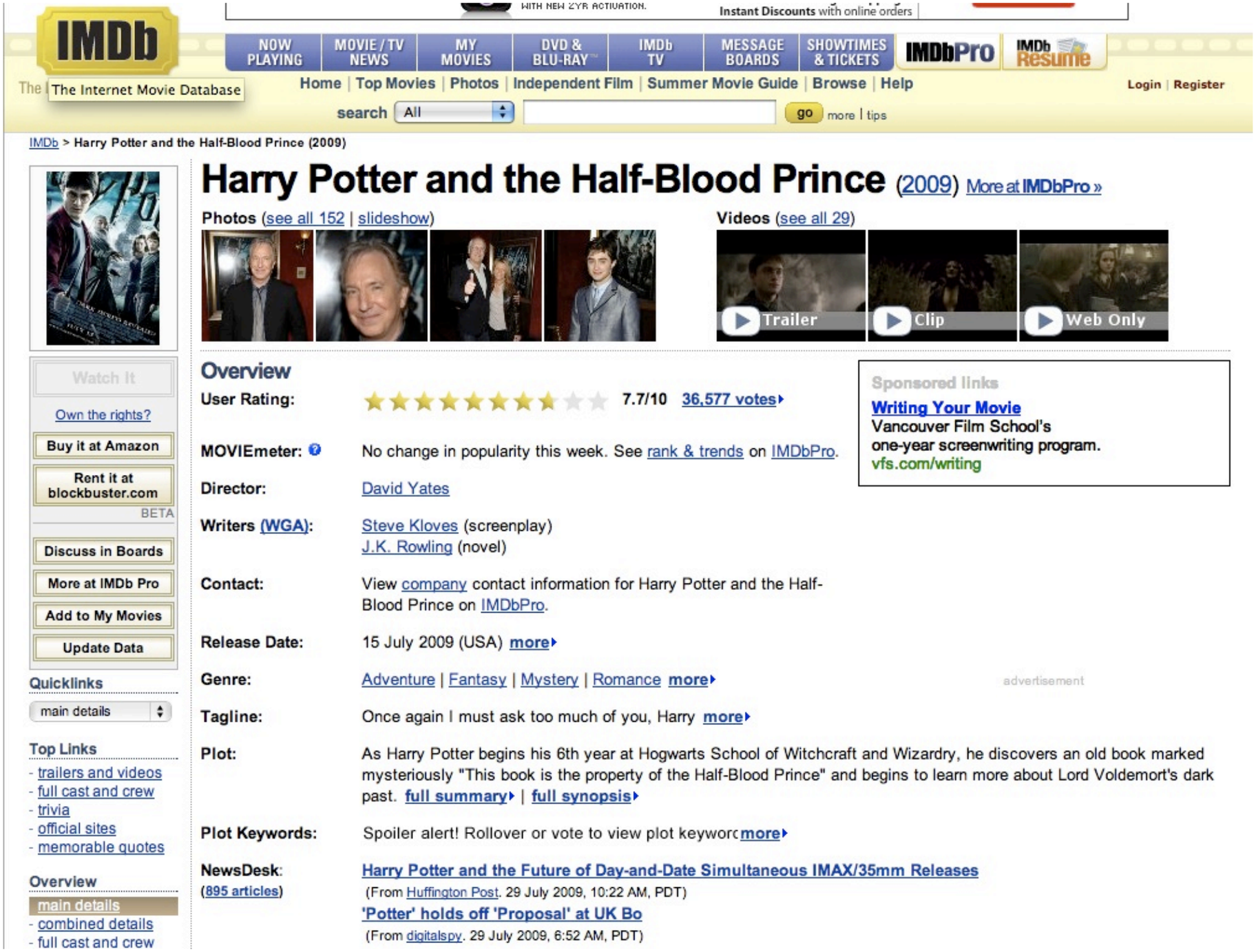

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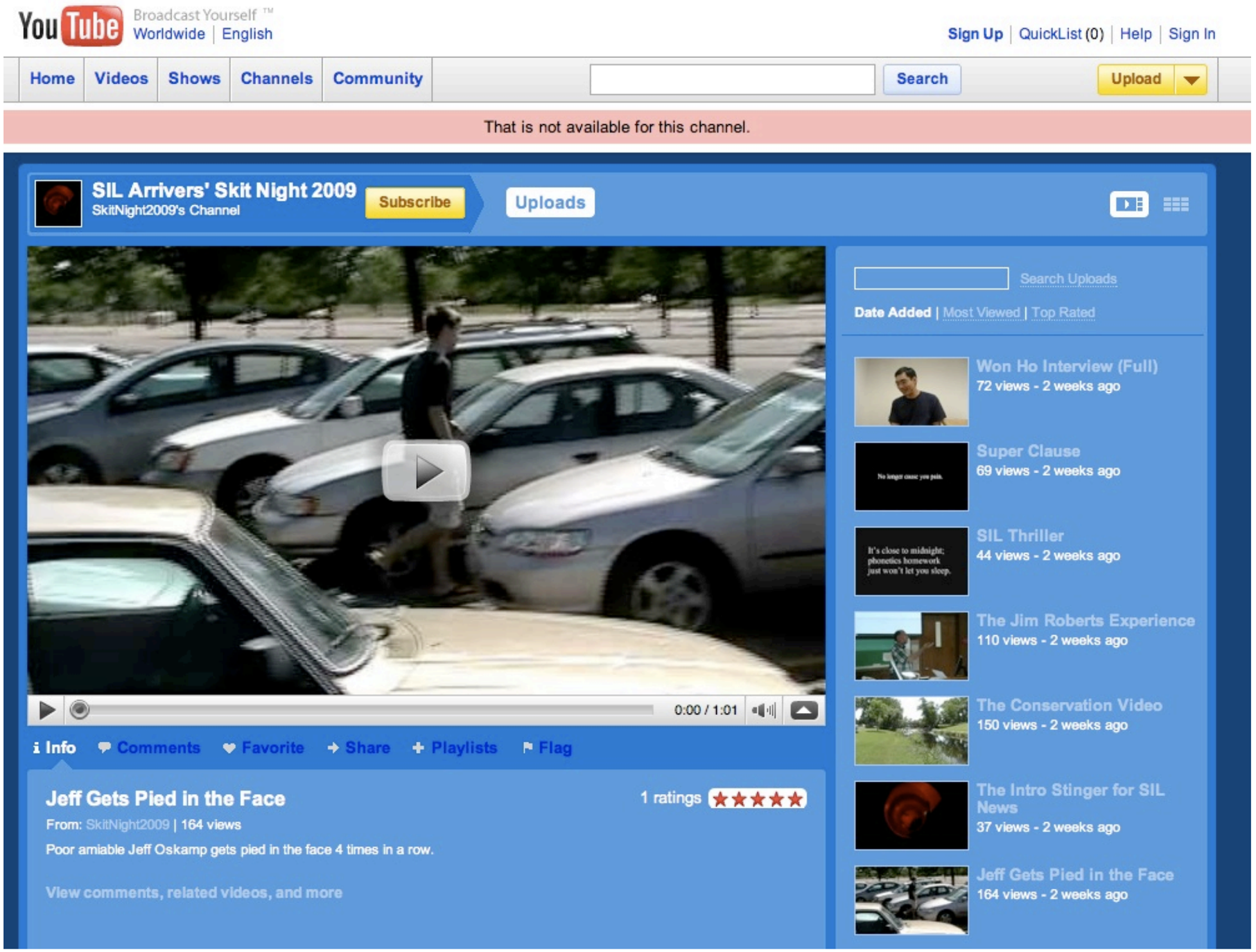

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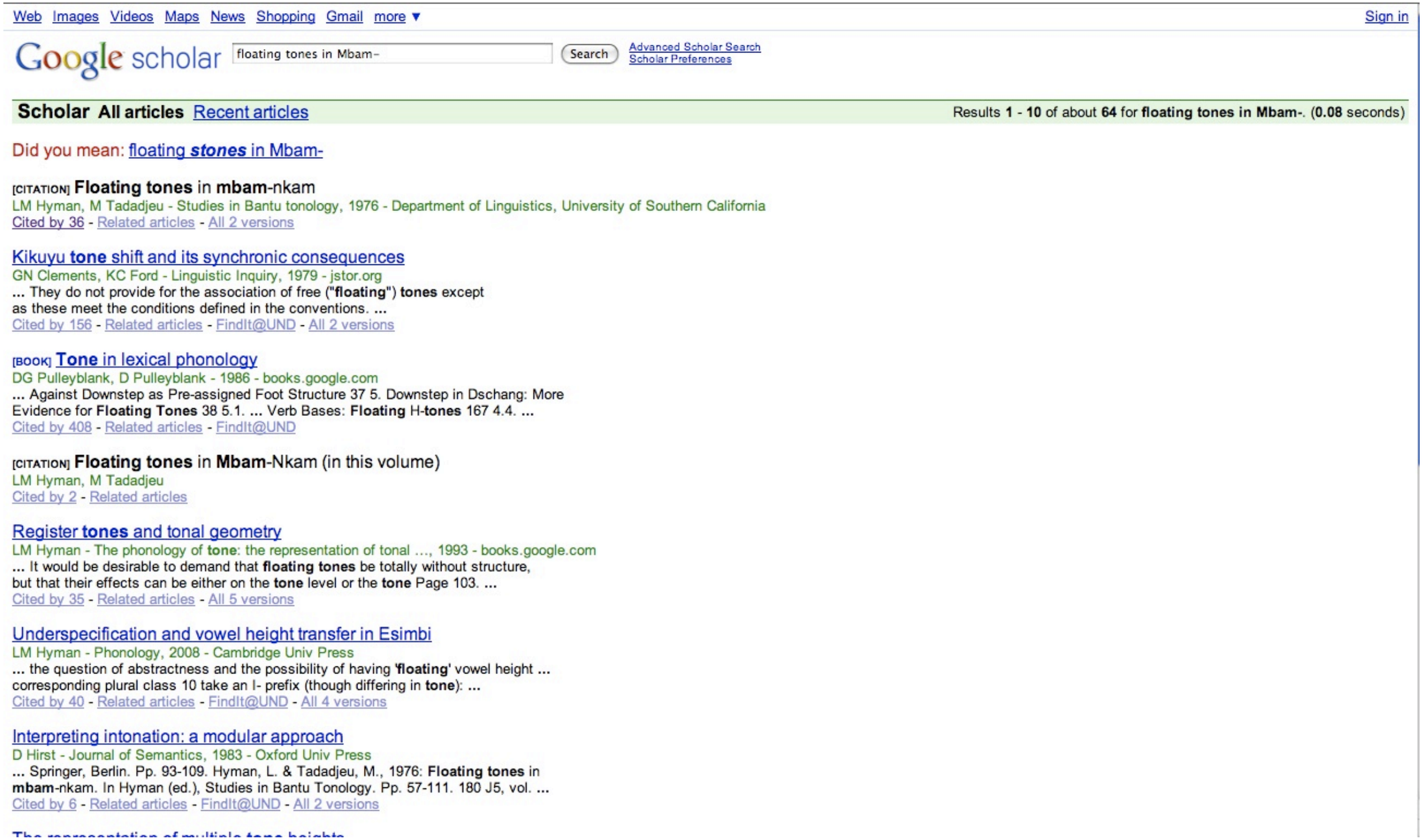

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[CITATION] **Floating tones** in **mbam**-nkam
LM Hyman, M Tadadjeu - Studies in Bantu tonology, 1976 - Department of Linguistics, University of Southern California
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Kikuyu **tone** shift and its synchronic consequences
GN Clements, KC Ford - Linguistic Inquiry, 1979 - jstor.org
... They do not provide for the association of free ("**floating**") **tones** except as these meet the conditions defined in the conventions. ...
Cited by 156 - Related articles - FindIt@UND - All 2 versions

[BOOK] **Tone** in lexical phonology
DG Pulleyblank, D Pulleyblank - 1986 - books.google.com
... Against Downstep as Pre-assigned Foot Structure 37 5. Downstep in Dschang: More Evidence for **Floating Tones** 38 5.1. ... Verb Bases: **Floating** H-**tones** 167 4.4. ...
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[CITATION] **Floating tones** in **Mbam**-Nkam (in this volume)
LM Hyman, M Tadadjeu
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Register **tones** and tonal geometry
LM Hyman - The phonology of **tone**: the representation of tonal ..., 1993 - books.google.com
... It would be desirable to demand that **floating tones** be totally without structure, but that their effects can be either on the **tone** level or the **tone** Page 103. ...
Cited by 35 - Related articles - All 5 versions

Underspecification and vowel height transfer in Esimbi
LM Hyman - Phonology, 2008 - Cambridge Univ Press
... the question of abstractness and the possibility of having '**floating**' vowel height ... corresponding plural class 10 take an I- prefix (though differing in **tone**): ...
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Interpreting intonation: a modular approach
D Hirst - Journal of Semantics, 1983 - Oxford Univ Press
... Springer, Berlin. Pp. 93-109. Hyman, L. & Tadadjeu, M., 1976: **Floating tones** in **mbam**-nkam. In Hyman (ed.), Studies in Bantu Tonology. Pp. 57-111. 180 J5, vol. ...
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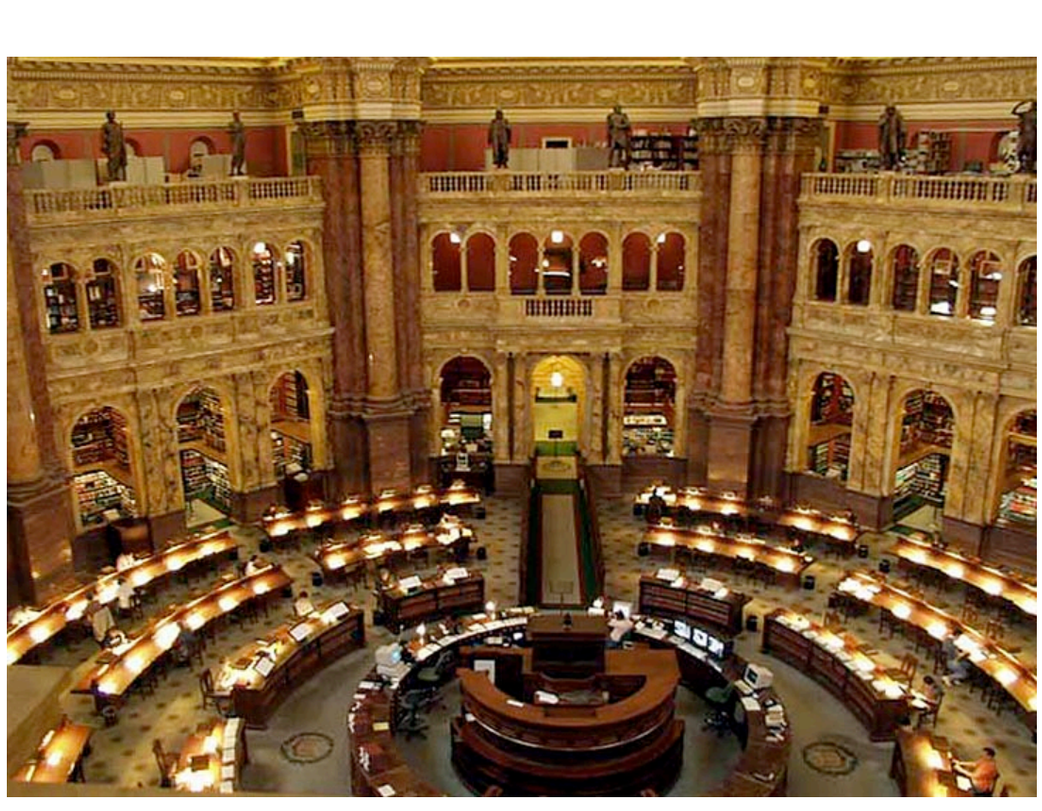

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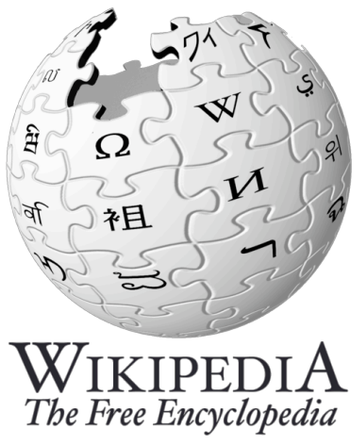

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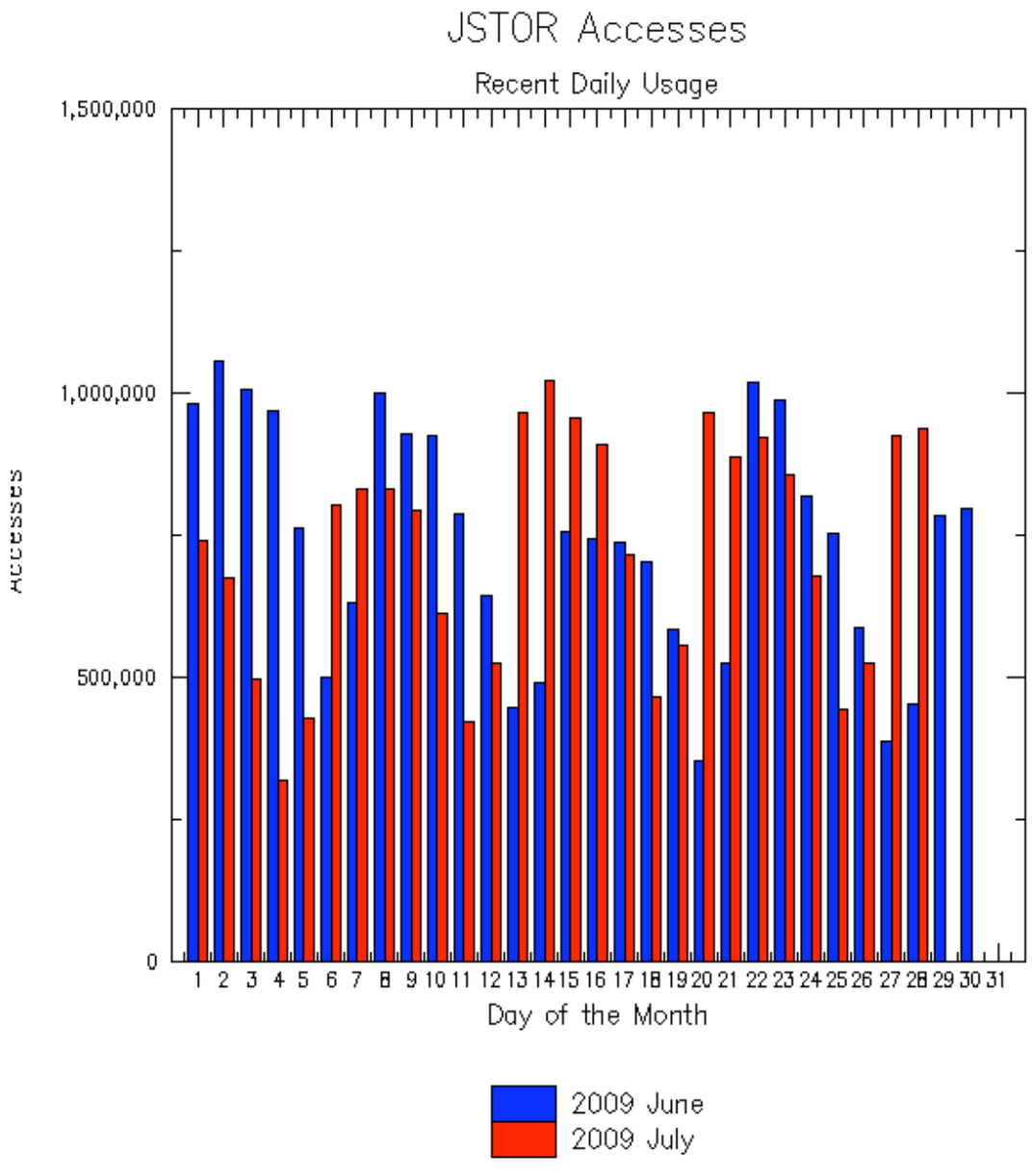

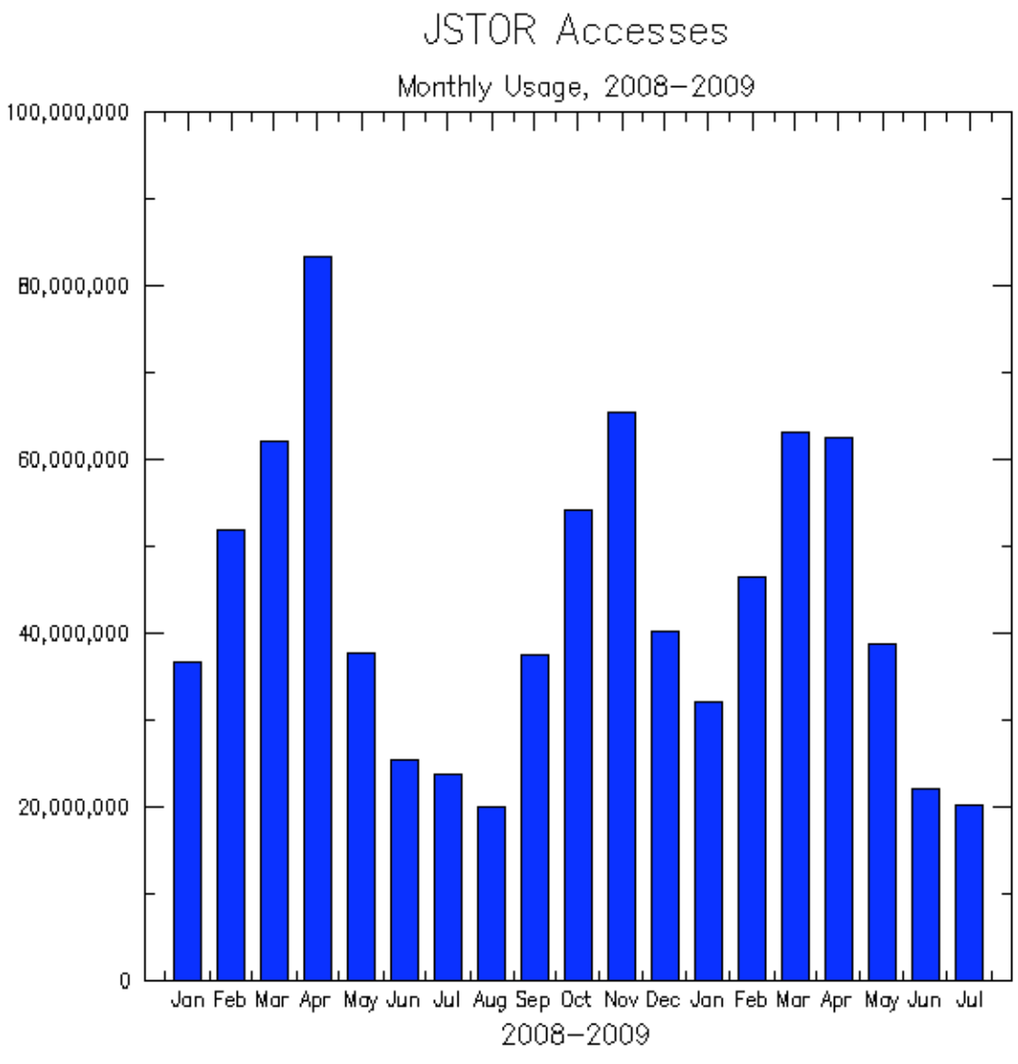

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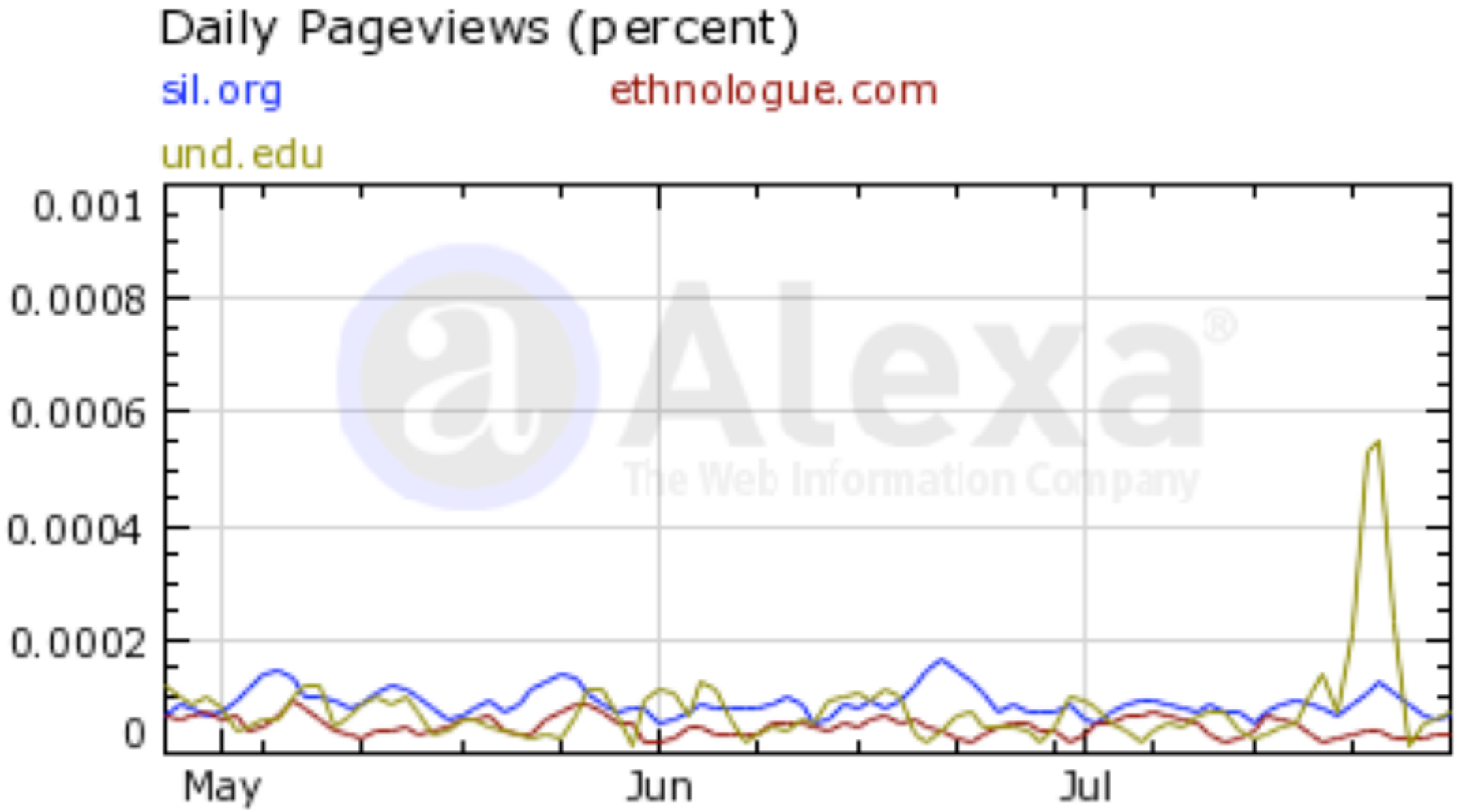

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Article
Language: English
Publication: West African journal of archaeology. Vol. 22, 1992, pages 277-294.

3. **The incidence of trypanosomiasis in the cattle population situated along the peripheries of the Kainji National Park in Nigeria.**
by OA Akinboade; FO Ogunji; OO Dipeolu
Article
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Publication: Zentralblatt für Veterinärmedizin. Reihe B. Journal of veterinary medicine. Series B, 1983 Mar; 30(2): 145-8
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4. **African resettlement housing : a revisit to the Volta and Kainji Schemes**
by Ralph Mills-Tettey;
Article
Language: English
Publication: Habitat international. - 13(4) 1989 : 71-81

5. **A biochemical description of nutritional state of a rural population in Nigeria.**
by EO Adekolu-John
Article
Language: English
Publication: West African journal of medicine, 1990 Jul-Sep; 9(3): 220-5
Database: From MEDLINE®/PubMed®, a database of the U.S. National Library of Medicine.

6. **Yankassa sheep and West African dwarf goat production in the Kainji Lake Basin of Nigeria**
by T I I Ibiwoye; M O O Oyatogun; J Jolayemi
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Recent Linguistics M.A. Thesis Titles

Spring 2008

Suprasegmental Structure in Meridional French and its Provençal Substrate

Alexander Marx Chabot

Southern French, also called Meridional French or *Français du midi*, has been recently recognized as a language variety separate from Standard French which deserves to be studied on its own. Nevertheless, it can be helpful to discuss Meridional French by contrasting it with Standard French, most notably by drawing attention to phonological differences between the two language varieties. Meridional French differs from Standard French in its pattern of mid vowel alternation, the common penultimate stress in lexical items, a preponderance of schwa resulting in mostly open syllables, the presence of post vocalic nasal consonants, and the existence of true diphthongs. All of these elements can be explained, with a high degree of predictive power, by examining the situation of language contact in the South of France, which has existed for at least 300 years. According to this proposal, the suprasegmental structures present in Provençal, the foot and the syllable, were transfered intact into French at the time of this language's introduction into Provence. Such an analysis, which compares three languages, and examines a situation of language contact, takes advantage of both synchronic and diachronic methods in order to explain a purely synchronic phenomenon. The analysis is both theoretically informed and cognizant of language's social situation. The thesis explains the source of the major differences between the two varieties of French in a simple and straightforward manner, while also shedding light on strictly synchronic problems that have previously occupied linguists interested in Meridional French.

Plural Formation in Dholuo

Frances Sayako Earle

Dholuo, spoken by the Luo people of Southwestern Kenya and Northern Tanzania, is known to have a complicated pattern of plural formation that is in many ways unpredictable, and published sources differ on the description of this phenomenon. This paper reconsiders the problem through the analysis of new data, taking into account likely patterns of historical inheritance. Data were obtained from a native speaker of Kisumu, South Nyanza dialect, whose pronunciation of 340 lexical items items (170 nouns and corresponding plural forms taken from Odaga's 2005 Dholuo-English dictionary) was digitally recorded in June 2007. Synchronically, plural formation can be considered an affixation of one of two plural morphemes (-ɛ or -ni), with the precise pattern subject to regional variation), according to syllable structure. But historical considerations suggest that these morphemes may derive from an earlier number marking system that was based on three conceptual number categories (singulative, singular, plural) rather than two (singular, plural). The findings suggest that Dholuo number marking is more conservative than any of its siblings.

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Title: Gender, Nation and Embodiment in Byron's Poetry

Authors: Ray Murray, Padmini

Supervisors: Bell, Bill
Milnes, Tim

Keywords: English literature
Byron
gender
nationality

Issue Date: 2008

Abstract: This thesis will examine how the concepts of gender and nation were inextricably linked for Byron, and how this is demonstrated in his poetry through strategies of gendered embodiment. Byron's complex relationship with and attitudes towards women displays an ambivalence that characterises his representations of England, due to his perception of the British body politic as a "gynocrasy." This ambivalence was further exacerbated by Byron's conception of his own masculinity as one in flux. His literary professionalisation and his status as an outmoded aristocrat contributed to these anxieties regarding his masculine subjectivity. Byron's poetic fame was particularly influenced by the growing importance of women as readers, writers and arbiters of literary taste in early nineteenth century England. The first chapter will explore Byron's anxiety about this increased influence of women as competitors and consumers in the literary marketplace, and how this threat manifests in his monstrous configurations of the female body and the body politic in his poetry. Chapter 2 investigates the tensions between Byron's cosmopolitanism and patriotism in the context of his masculine subjectivity and demonstrates how these tensions shaped Byron's first commercially successful work Childe Harold's Pilgrimage. This chapter also examines how Byron uses this masculine subjectivity in his Turkish Tales in order to assert the authority of his opinions on female sexuality and freedom over those expressed in female-authored works with similarly "exotic" themes. Chapter 3 addresses the post-exilic Byron and how his estrangement from England destabilises his conceptions of subjectivity and influences the poetics of the third canto of CHP. This chapter then goes on to track Byron's recovery from this disintegration and traces how Byron's poetic voice takes a new direction in his depictions of gender and nation. He begins to depend more heavily on allegory as a strategy of displacement for his feelings of nostalgia and homesickness and in order to place himself in a national literary tradition, as illustrated in his treatments of women and nation in Don Juan. The fourth and final chapter explores Byron's feelings towards the domestic and commercial worlds both of which he held as bastions of female authority. Byron examines the ramifications of female influence through the heroines who use sexuality as an assertion of this power against a hapless Juan. This chapter will examine his poem The Island and the poems written just before his death in Greece to demonstrate conclusively how Byron's struggles to recover his masculine subjectivity are persistently staged as contestations of space.

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It would have put them in direct competition with the three white populations of the area. Instead, the Cree preferred a dependent symbiosis with those more dominant populations as their best option for survival. And we have all read recently in the news magazines of the violent backlash from American commercial fishermen in Texas as Vietnamese refugee immigrants have tried to take up their traditional occupation, shrimp fishing, in the same area.

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Headland 1986 105 & 98

The Casiguran dipterocarp forests are dominated by several tree species of the family Dipterocarpaceae, of which there are at least 9 genera and 50 species

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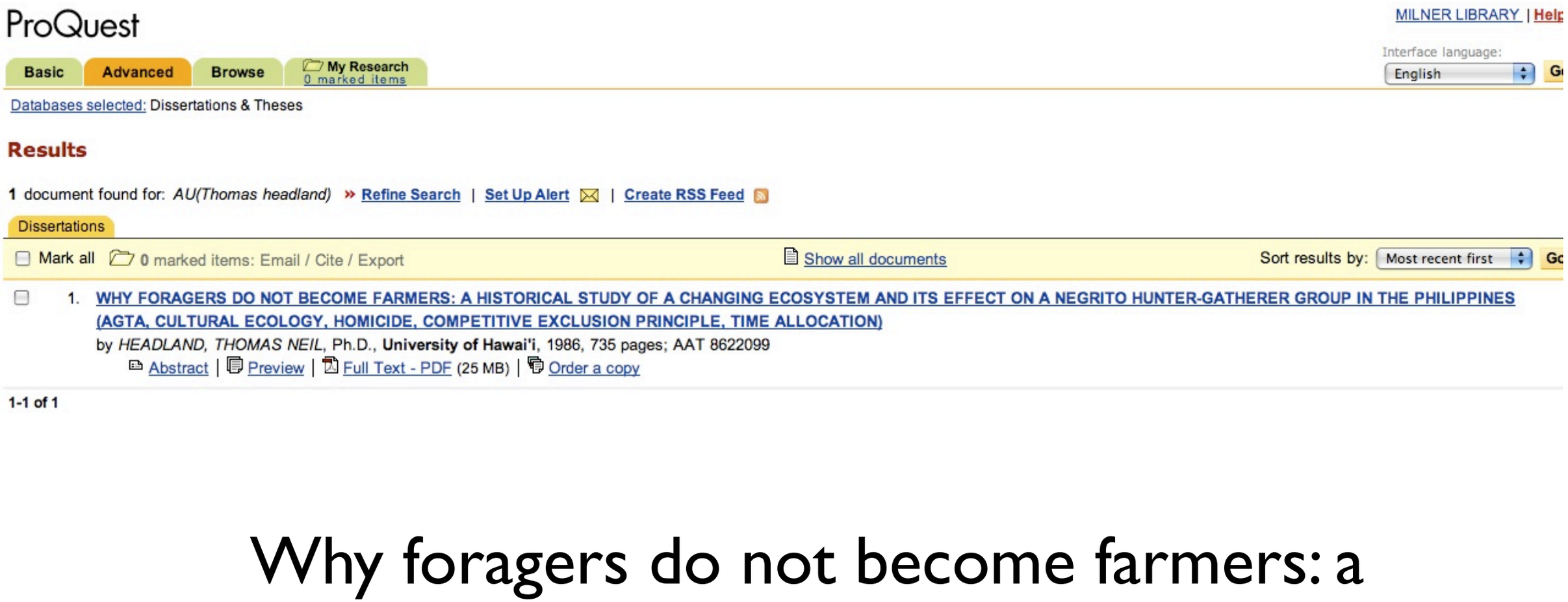

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- Hugh wanted to present the idea that archives can be a place of excitement and adventure if the proper material is stored in them.

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Lasting Linguistics

Making a Meaningful Mark

Where do you put the products of your effort?

How well do you pass the baton?

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- He also wanted to leave the distinct impression that SIL-UND (the organization, the students, the staff) could do more with the data they collect.
- Does your work have value?

- Mindset of what do I do with my Data?

- Does your school archive? Do you archive?

nuwai a kanatǫnǫ buw[illegible] Mere buwa wa,
sima Siriya: anda pn[illegible] de nuwa bi[illegible]ǫsǫŋgi wa;
kem yi bi yir bwiyaŋ [illegible], yi pma bu k[illegible]ere nuwa
anda yǫ meneŋa pma chiŋchiŋ. 25 M[illegible]s yi Ye-
tum pǫŋ yǫ yakiyǫ Galilaya yi Decapal[illegible]
rǫsǫlum, yi Yudaya yi yara Yǫrdǫn.

5 Pu kwǫ nuwa tumgi, a geru chiŋu: pu si si-
yau, kwatumbaya banduwe bǫŋgǫ yǫ: 2 perụ
a wum nyanyou a juku pma chei, a che kin,
3 Nuwa bi barka wa pma bakulwa yi bawei:
diŋin lau diyou kǫpmou.
4 Nuwa bi barka wa pma [illegible]: diŋin
chiŋ wei gaŋgupmou.
5 Nuwa bi barka wa pma [illegible] chiŋgi wa:
diŋin sima yǫ wei bǫpma.
6 Nuwa bi barka wa pma [illegible]
wa yi ji du gaŋgu kinǫ: diŋin pma [illegible]
7 Nuwa bi barka wa pma bu [illegible] wa:
diŋin pma nyiŋgu wei bungu.
8 Nuwa bi barka wa pma bu [illegible] walwal
wa: diŋin pma kwe wei Yamba.
9 Nuwa bi barka wa pma bu supa nuwa wa:
diŋin yir wei pma kin, kwara Yamba wa.
10 Nuwa bi barka wa pma bu nuwa ke wa
diŋin dn gaŋgu kinǫ: diŋin lau diyou kǫpmou.
11 Nuwa bi barka wa mba pu nuwa ra mburau,
pu ke mburau, pu kwula mburau yi leindi, yi ka-
natǫnǫ yiri tu ya kundi, diŋ[illegible]nmi. 12 Bu niŋa
degdek waŋ: diŋin wǫ[illegible]biri tum a pwi
diyou: diŋin naŋ a niŋ[illegible] yitǫ yi pma bu
biyaŋgi wa bu gaur mbi[illegible]
13 Mba bma sima wa[illegible] bma bwire, me-
nenu wei cha? mere ya [illegible]iri, kǫpi ba pav-

siyau nuwa ba peŋa yi mwari. 14 Mba raŋ sima.
Gwei du nyugi chiŋụ ya pu tukugu. 15 Mere
ner ya pir bwalau kenda-bwalau ba dina a ku
kǫsǫlǫ, anda ba ruwa diyou; pala ba swi nuwa
mwa bu miriŋgi giriŋ wa. 16 Chiki kina mbaka
bu du raŋmburu ba swi gaur nuwai; pala ba kwǫ
wurenmbiri tu nyai, anda ba nyi giru Mbambre
wu wǫ diyou.
17 Bu temeni ya min, M baŋguwe pala m
bwiyaŋa ter nuwa-bu-biyaŋgi wa: m baŋguwe
pala m bwiyaŋa ne, anda diŋin n twaŋa. 18 Diŋ-
in maŋgu n sa mbra min, kǫpi diyou yi sima
ba weŋa, anda kana jǫkur kinǫ kana che dinǫ a
chudu ter na wene, kǫpi yir mwa ba twaŋwa.
19 Kanawe ka chwi winǫ chudu ter du nyititi
dna, perụ juku nuwa yitǫ, yiru wei yǫ kin, yi ti
nyǫi a lau diyou: anda kanawe ka niŋi, jukur
dǫŋ, yiru wei yǫ kin, wu gira a lau diyou.
20 Diŋin n sa mbra min, ka gaŋgu-kinǫ-mburu
gwala bu ku nuwa bu bala lakargar wa ne yi ku
Parisayǫ ne, bu tembur a lau diyou kana banyina.
21 Bu nuwa a sa nuwa bu dụ wa kin, Mǫ jir
ya nere; perụ ner wu ji nere a yinnụ bal ba te:
22 anda n sa mbra min, kanawǫnǫ wu niŋa su-
kum yi chiyayǫ (nyǫ) a yinnụ bal ba te; mere
ner wu sa chiyayǫ kin, Mǫ yi ti kuri, a yinnụ
bagira ba te; mere ner wu che kin, Mǫ chiniyǫ,
a yinnụ diŋma bwalau Gehennau. 23 Diŋin tna
ka mǫ rugu ni kware, anda pwi mǫ daŋga min,
m bwiyaŋ gaŋgu chiyami, 24 mǫ du nimai a
pwi gaur kware, mǫ mwatimina, mǫ supa yi chi-
yamǫ gauriyou, perụ mǫ bame mǫ nyi nimai.
25 Mǫ supa yi bachenmǫ kilaŋ, ya kiyǫ pu bu bǫ
kem nyinou; kal bachenmǫ ba nyi min bala, bala

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