

Study Questions, Due: Nov 6, 2008

Chapter 7 Kenstowicz 1994 p. 310-324

- p. 310 The “feature tree” that Kenstowicz initiates the chapter with has its roots in the idea that feature values are not completely independent of each other. In the Hayes’ feature chart this reveals itself by requiring all non-coronal sounds, to have a 0 value for [distributed], for example. This idea can be captured by organizing features hierarchally so that features dominate other features. In this case, [distributed] would be a daughter of the feature [CORONAL] in the feature tree.

There are different versions of feature geometry. See Avery and Idsardi (2001) for one grounded in the muscles used in the vocal tract.

- p. 311 The diagram in (3) can be confusing if you are not familiar with feature geometry. The main point though is over on the right hand side where there is on [Labial] feature connected to two different segments. Thus assimilation is seen as a spreading process. (A clearer diagram is in (4), the ‘multiply linked’ one).

Questions

1. What are the arguments Kenstowicz makes for why rising tones in Margi are best represented as the combination of a Low and High Tone?
2. On page 318, consider the diagram in (18). This is an autosegmental rule. In many ways it is similar to the kinds of rules we have posited, though it looks very different. Recall that for rules like $A \rightarrow B/C ______ D$, we called CAD the *structural description* of the rule, A was the *target* and B was the *structural change*. What is the structural description of the rule in (18) and what is its target and structural change?
3. What is the Obligatory Contour Principle and why does it limit the tonal patterns for disyllabic nouns in Margi to those given in (30) on page 323?