Attention!

This is a representative syllabus.

The syllabus for the course you are enrolled in will likely be different.

Please refer to your instructor's syllabus for more information on specific requirements for a given semester.

Linguistics 3502
The Linguistics of Constructed Languages

Spring XXXX

Time: TR 9:35-10:55   **Place:** University Hall 82

Dr. Julia Papke
email. papke.5@osu.edu   ph. 614-247-5322
Oxley Hall, Room 112
Office Hours: TR 11-12, and by appointment

Course description:

Constructed languages like Klingon, Elvish, and Dothraki may seem like the province of
ComiCon goers, but they have a long and varied intellectual history. Like other forms of
artistic self-expression, constructed languages serve a variety of aesthetic, social and
political aims. Constructed languages can fill out the aesthetics of an invented world--- the
Elvish languages of J. R. R. Tolkien's Lord of the Rings are designed to sound beautiful and
ethereal, while the Black Speech spoken by his villains is designed to be rough and harsh.
Some languages are meant to make philosophical statements, or even political arguments:
Suzette Haden Elgin's Láadan evokes her feminist politics with its carefully written
dictionary definitions for words like radíidin "non-holiday, a time allegedly a holiday but
actually so much a burden because of work and preparations that it's a dreaded occasion;
especially when there are too many guests and none of them help." A few languages, like
Sonja Lang's Toki Pona, are stand-alone artistic creations, designed to push the boundaries
of what a language can be. With just over a hundred words, Toki Pona invites its students to
consider how minimal a language can be, and what kinds of meanings are worth expressing
in the first place.

This course focuses on how and why languages are invented, and gives you the tools to
create your own language and to critique the work of others. Constructing a language
requires a deep understanding of both the mechanics of language and how languages relate
to the cultures that they come from. This course examines constructed languages with
several objectives in mind: a) to learn the linguistic terms and concepts used in design and
documentation of constructed languages b) to understand how constructed languages use
linguistic features to achieve a particular aesthetic or cultural impact, c) to study the history
and motivation behind the creation of important and culturally influential constructed
languages, and d) to critique and reflect on the design elements of your own and others'
constructed languages.

Textbooks:
The Language Construction Kit, Mark Rosenfelder
Advanced Language Construction, Mark Rosenfelder
The Conlanger's Lexipedia, Mark Rosenfelder
*A Dictionary of Made-up Languages, Stephen D. Rogers

A Dictionary of Made-up Languages is available online through the university library and does *not* need to be purchased for the course.

Course Requirements (and percentage towards final grade):

1. Weekly Homework..55%
2. Course Project..30%
   1. Conlang Relay: 10%
   2. Final submission: 20%
3. Workshops...15%

Foundations: Literary, Visual, and Performing Arts:		
Goals	**Expected Learning Outcomes**	**Related Course Content ELOs**
	Successful students are able to …	In this course, students will …
Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally	**1.1** Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.	**1.1** Analyze and interpret existing constructed languages which have important social, cultural or literary value.
	1.2 Describe and explain how cultures identify, evaluate, shape, and value works of literature, art and design.	**1.2** Describe and explain constructed languages, how culture relates intrinsically to language and to language design, and learn how to describe your own developing language.

informed understanding.	**1.3** Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.	**1.3** Evaluate how artistic ideas, including language, influence and shape human beliefs and the interactions between language and human perception.
	1.4 Evaluate social and ethical implications in literature, visual and performing arts, and design.	**1.4** Evaluate social and ethical implications in language creation, including the creation of auxlangs, languages designed to influence human thought, and the place of conlangs in real-world communities.
Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.	**2.1** Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.	**2.1** Engage in active participation with conlanging: the creation and documentation of a new language, starting from sounds and working up to the ability to compose and translate texts.
	2.2 Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.	**2.2** Critically reflect on and share conlanging experiences with other students by engaging in peer feedback sessions and translating peer languages.

Grading Policies:

THE COURSE PROJECT:

Nearly everything you do in this course is part of the project: a linguistic description of a constructed language of your creation. By the end of the term you will have:

1. A lexicon of words in your language
2. A grammar of your language including phonetic, phonological, syntactic and morphological information
3. Several example texts written in your language

We will spend the term working on assignments that will build into this linguistic description.

HOMEWORK:

There will be 11 homework assignments, which are all parts of the project. It will begin with an idea for the language, and then you will start building the sound system, the lexicon, the grammar, and finally begin constructing sentences and then whole narratives in your language. **It is very important not to fall behind on the homework, as nearly all of it builds on what's been done before.**

Homework assignments will be handed out at the end of each week and due at the beginning of the following week except when there is a translation relay ongoing.

You may work on homework assignments with your classmates, but the work you turn in must be your own.

WORKSHOPS:

Each week, there will be peer workshops (pair or groupwork done in class). These will give you the opportunity to work on specific aspects of your language, to get peer feedback, and to ask questions about the project as we go. Later in the course, you will do short assignments with existing conlangs that we are studying. At the end of every workshop, you will turn in the work you did. Because these are meant to be practical exercises, they will be graded only on completion and no feedback will be given.

THE TRANSLATION RELAY:

A long-standing tradition in the conlanging community is the Conlang Relay, also called Conlingual Telephone. You will start with a text in a conlang, which you will translate into English and then into your conlang to pass onto the next participant, and so on.

For the relay, you will be divided up into groups of four. Each participant will have three days to produce the materials for the next leg of the relay (most of these materials will have been developed in the translation exercises) on the following schedule:

Wk 13, R (4/2): Original text goes to student A

Wk 13, Sun (4/5): Translation A goes to me, I forward to student B
Wk 14, W (4/8): Translation B goes to me, I forward to student C
Wk 14, Sat (4/11): Translation C goes to me, I forward to student D
Wk 15, T (4/14): Translation D due to me
Wk 15, R (4/16): Relay debrief

READINGS:
Readings will either be from one of the three required texts or from excerpts available for download on Carmen. Readings should be done before the class they're listed next to in the course schedule.

LATE WORK:
I will accept late homeworks no later than one week late for a 10% point deduction. On the third late assignment, this will increase to a 20% point deduction. If there is a reason that your lateness should be excused, please talk to me about it personally. Late work for the translation relay will be subject to a stiffer penalty.

EXTRA CREDIT:
I may offer extra credit during the course at my discretion. If so, such assignments will be made available to the entire class. I will not assign extra credit to a single student under any circumstances.

Classroom Etiquette:

I expect that you are all aware of basic classroom etiquette. Specific requirements for this class:

- I do not allow laptops or tablets to be used during lecture. If you have reasons that you need to be able to use these devices, please talk to me about it.
- Remember that we may be discussing sensitive topics from time to time- you will be expected to be respectful of other classmates.
- Please refrain from packing until you are dismissed; the noise is disruptive.

Academic misconduct:

Students are encouraged to discuss the course material, homework, and papers with one another. The primary purpose of the homework is for discussion and to assure knowledge of course material. However, all work that you turn in must be yours alone. Practically, this means that you're welcome to discuss the assignment with a partner, but when you sit down to write the assignment up, you must do it on your own.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever

committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at http://studentlife.osu.edu/csc/.

Disability Services:

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me 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.

Course schedule:
Carmen readings marked with (*), LCK= *The Language Construction Kit,* ALC= *Advanced Language Construction,* CL=*The Conlanger's Lexipedia,* and DMUL=*A Dictionary of Made-up Languages.*

Week	Date	Topics	Readings	Assignments
Part one: Designing a conlang–cultural and aesthetic choices				
Week 1	(T)	Introduction to Conlangs	*syllabus*	
	(R)	Introduction to Linguistics/workshop	*Language Files, Ch. 1	
Week 2	(T)	Sounds: what makes a conlang sound beautiful or harsh?	LCK Ch. "Sounds", *Language Files Ch. 2.4	*HW1 due*
	(R)	How sounds work together to create an aesthetic/workshop	LCK Ch. "Sounds"	
Week 3	(T)	Interpreting a culture through its words	LCK Ch. "Word Building"	*HW2 due*
	(R)	Analyzing a culture through its metaphors/workshop	LCK Ch. "Semantics"	
Week 4	(T)	Design choices: word order	LCK Ch. "Grammar"	*HW3 due*
	(R)	The art of word order/workshop	LCK Ch. "Grammar"	
Week 5	(T)	Verbs: cultural perception of events	LCK Ch. "Grammar"	*HW4 due*
	(R)	Design choices: word structure/workshop	ALC Ch. "Studies in Morphosyntax"	
Week 6	(T)	Creating word systems	ALC Ch. "Studies in Morphosyntax"	*HW5 due*
	(R)	Politeness: how languages reflect cultural values/workshop	LCK Ch. "Pragmatics"	
Week 7	(T)	Pronouns and the construction of identity	LCK Ch. "Pragmatics"	*HW6 due*

	(R)	The impact of cross-cultural contact/workshop	ALC Ch. "Pidgins and Creoles"	
Week 8	(T)	The impact of history on language	ALC Ch. "Life Cycles"	*HW7 due*
	(R)	Design choices: spoken or visual modalities/workshop	ALCK Ch. "Sign language"	
Week 9	(T)	Writing systems: culture, language and technology	LCK Ch. "Writing Systems"	*HW8 due*
	(R)	Design choices: writing systems and visual aesthetics/workshop	ALC Ch. "Logographic Writing"	
Week 10	**SPRING BREAK**			
Part two: Significant conlangs and their cultural and ethical impacts				
Week 11	(T)	Topic Review or Guest Lecture	---	*HW9 due*
	(R)	Esperanto and Volapük: auxlangs and the search for a better world workshop	DMUL entries "Esperanto", "Volapuk"	
Week 12	(T)	Láadan: a feminist auxlang	DMUL entry "Láadan"	*HW10 due*
	(R)	Loglan and Lojban: utopian languages and the quest for perfection/workshop	DMUL entry "Loglan"	
Week 13	(T)	Quenya and Sindarin: languages and literatures	DMUL entries "Quenya, Sindarin"	*HW11 due*
	(R)	Heptapod B: can language change your beliefs?/workshop	*"The Story of Your Life" (short story)	
Week 14	(T)	Klingon: television, movies and conlangs	DMUL entry "Klingon"	***RELAY***

	(R)	Dothraki: conlangs in the modern media landscape/workshop	DMUL entry "Dothraki"	*RELAY*
Week 15	(T)	Ithkuil, Teonaht andToki Pona: conlangs as art for its own sake/workshop	DMUL entries "Ithkuil", "Teonaht"	*RELAY*
	(R)	Relay debrief		*RELAY*
Final project writeup due April 28th, 5:00pm (via online submission)				