



## Documenting Reawakening Languages: A Case Study of Tunica

Item Type	Electronic Dissertation; text
Authors	Harvey, Megan Anna
Citation	Harvey, Megan Anna. (2023). Documenting Reawakening Languages: A Case Study of Tunica (Doctoral dissertation, University of Arizona, Tucson, USA).
Publisher	The University of Arizona.
Rights	Copyright © is held by the author. Digital access to this material is made possible by the University Libraries, University of Arizona. Further transmission, reproduction, presentation (such as public display or performance) of protected items is prohibited except with permission of the author.
Download date	24/03/2024 02:34:13
Item License	<a href="http://rightsstatements.org/vocab/InC/1.0/">http://rightsstatements.org/vocab/InC/1.0/</a>
Link to Item	<a href="http://hdl.handle.net/10150/669841">http://hdl.handle.net/10150/669841</a>

DOCUMENTING REAWAKENING LANGUAGES: A CASE  
STUDY OF TUNICA

by

Megan Anna Harvey

---

Copyright © Megan Anna Harvey 2023

A Dissertation Submitted to the Faculty of the

DEPARTMENT OF LINGUISTICS

In Partial Fulfillment of the Requirements  
For the Degree of

DOCTOR OF PHILOSOPHY

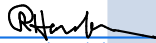
In the Graduate College

THE UNIVERSITY OF ARIZONA

2023

THE UNIVERSITY OF ARIZONA  
GRADUATE COLLEGE

As members of the Dissertation Committee, we certify that we have read the dissertation prepared by Megan Anna Harvey, titled Documenting Reawakening Languages: A Case Study of Tunica and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Philosophy.

  
Robert Henderson (Jul 18, 2023 07:30 PDT)  
Robert Henderson

Date: 07/18/2023

  
Ofelia Zepeda


Date: 07/18/2023


  
Wilson de Lima Silva

Date: 07/18/2023

Final approval and acceptance of this dissertation is contingent upon the candidate's submission of the final copies of the dissertation to the Graduate College.

I hereby certify that I have read this dissertation prepared under my direction and recommend that it be accepted as fulfilling the dissertation requirement.

  
Robert Henderson (Jul 18, 2023 07:30 PDT)  
Robert Henderson  
Dissertation Committee Chair  
Department of Linguistics

Date: 07/18/2023 

ARIZONA

## ACKNOWLEDGEMENTS

Like all projects, this dissertation came about through collaboration and support from so many different people in my life. I'd like to thank my grandparents, Garry and Mary Harvey, for encouraging in me a love of learning and my parents and sister for all of their help and support.

I was first introduced to language revitalization when I came to Tulane University and began to work along with the Tunica Revitalization program. Tikahch to Dr. Judie Maxwell and everyone at the Tunica-Biloxi Language and Culture Revitalization Program for welcoming me into the project and sharing their expertise with me. I've been with this project since I was twenty years old, and all of your guidance has impacted me not just as a linguist but as a person and I am so grateful to you all. In particular, I also want to thank Donna Pierite for sharing her passion for teaching and her drive. I've learned so much from all of you!

I've been lucky to receive incredibly valuable advice and comments from a number of people. Thank you Amy Fountain, Ryan Bennett, Andrew Abdalian, P.T. Anderson, Raina Heaton, Koodeik' Marks, Remo Nietzsche, Meghavarshini Krishnaswamy, and John W. W. Powell for all of your valuable comments throughout this process.

I'm grateful to my committee for all of their insight and expertise. Ofelia, thank you for your sharing your expertise on language revitalization and decolonized methodologies. Wilson, thank you for introducing me to revitalization-centered documentation methodologies and the many opportunities to share my work. Robert, thank you so much for your all of your mentorship and guidance over the years! I was very lucky to have you as an advisor.

I also want to thank the family I've been lucky to build over the years. To my New Orleans pals, thank you for the tabletop games and encouragement. Skye, thank you for being my best friend! Meg and Airrol, thank you for the Chili's nights and all of the love and support. Amber and Gavin, thank you so much for the board game nights, friendship, and (of course) LaTeX troubleshooting! I'm going to miss all of you, but I know ours is a life-long friendship, and I'm excited to see what life will bring us. Finally, to my spouse: Thank you for everything!

## LAND ACKNOWLEDGEMENT

We respectfully acknowledge the University of Arizona is on the land and territories of Indigenous peoples. Today, Arizona is home to 22 federally recognized tribes, with Tucson being home to the O'odham and the Yaqui. Committed to diversity and inclusion, the University strives to build sustainable relationships with sovereign Native Nations and Indigenous communities through education offerings, partnerships, and community service.

## DEDICATION

To my spouse. I'll love you forever and always and anything after that.

## TABLE OF CONTENTS

LIST OF FIGURES . . . . .	9
LIST OF TABLES . . . . .	10
ABSTRACT . . . . .	11
LIST OF ABBREVIATIONS . . . . .	12
CHAPTER 1 Introduction . . . . .	13
1.1 What is a Reawakening Language? . . . . .	14
1.1.1 What is Language Revitalization and Reclamation? . . . . .	14
1.2 The Question of Speakerhood . . . . .	17
1.3 Reawakening Languages as a Field of Inquiry . . . . .	18
1.4 Second Language Acquisition and Reawakening Languages . . . . .	25
1.5 Conclusion . . . . .	26
CHAPTER 2 Background . . . . .	29
2.1 Tunica in the 19th and 20th Centuries . . . . .	30
2.2 Tunica and Language Reclamation Work . . . . .	31
2.2.1 Tunica Language Reclamation 2010-2022 . . . . .	32
2.2.2 Teaching Methodologies . . . . .	38
2.2.3 Remote Learning . . . . .	40
2.3 Language Structure Overview . . . . .	42
2.3.1 Gender Marking on Nouns . . . . .	47
2.4 Author’s Positionality Statement . . . . .	52
2.5 Conclusion . . . . .	56
CHAPTER 3 Documenting Reawakening Languages . . . . .	57
3.1 Revitalization-Centered Language Documentation . . . . .	57
3.2 Challenges in Documenting Reawakening languages . . . . .	59
3.3 Archiving . . . . .	61
3.3.1 Context . . . . .	63
3.3.2 Accessibility . . . . .	68
3.3.3 Longevity . . . . .	69
3.4 Questions to Ask When Choosing an Archive . . . . .	70
3.5 Conclusion . . . . .	71

CHAPTER 4	The Tunica Language Corpus . . . . .	73
4.1	Why Document and Archive Tunica? . . . . .	73
4.1.1	Phonological and Phonetic Analyses . . . . .	74
4.1.2	Morphological and Syntactic Questions . . . . .	77
4.2	Documentation Methods . . . . .	78
4.2.1	Classroom Documentation . . . . .	79
4.2.2	Targeted Elicitation . . . . .	81
4.2.3	Conversation . . . . .	84
4.2.4	Summary . . . . .	86
4.3	Hardware . . . . .	86
4.4	Making the Recordings . . . . .	89
4.5	Data Processing . . . . .	92
4.5.1	Metadata . . . . .	92
4.5.2	Editing . . . . .	95
4.6	Archiving . . . . .	98
4.6.1	Maintenance and Storage . . . . .	98
4.6.2	Accessibility . . . . .	98
4.6.3	Current State of Archive (Summary) . . . . .	99
4.7	Future Options for Archiving . . . . .	99
4.8	Conclusion . . . . .	101
CHAPTER 5	Case Study: Some Features of Tunica . . . . .	102
5.1	Variationist Approaches to Second Language Research . . . . .	102
5.1.1	Morphological Variation . . . . .	104
5.2	Syntactic Variation . . . . .	112
5.2.1	Variation in Subject Pronoun Expression . . . . .	112
5.2.2	Question Formation in Tunica . . . . .	120
5.3	Conclusion . . . . .	125
CHAPTER 6	Conclusion . . . . .	127
6.1	Future Analysis of New Tunica Language Corpus . . . . .	127
6.2	Future Documentation of New Tunica . . . . .	129
6.3	Final Thoughts from Documenting New Tunica . . . . .	130
APPENDIX A	Informed Consent . . . . .	138
A.1	Informed Consent: Elicitation and Documentation . . . . .	139
A.2	Informed Consent: Podcast Conversation . . . . .	141
APPENDIX B	Metadata . . . . .	144
B.1	Metadata for All Files . . . . .	145



APPENDIX C Class Transcripts . . . . .	185
C.1 Class Transcripts: April 21, 2021 . . . . .	186
C.2 Class Transcripts: April 27, 2021 . . . . .	208
C.3 Class Transcripts: April 28, 2021 . . . . .	210
C.4 Class Transcripts: April 29, 2021 . . . . .	256
C.5 Class Transcripts: April 30, 2021 . . . . .	281
C.6 Class Transcripts: May 4, 2021 . . . . .	302
C.7 Class Transcripts: May 5, 2021 . . . . .	328
C.8 Class Transcripts: May 7, 2021 . . . . .	351
C.9 Class Transcripts: May 11, 2021 . . . . .	394
C.10 Class Transcripts: May 14, 2021 . . . . .	431
C.11 Class Transcripts: May 18, 2021 . . . . .	460
C.12 Class Transcripts: May 20, 2021 . . . . .	474
C.13 Class Transcripts: May 21, 2021 . . . . .	478
C.14 Class Transcripts: June 4, 2021 . . . . .	495
C.15 Class Transcripts: June 8, 2021 . . . . .	502
APPENDIX D Podcasts . . . . .	519
D.1 Podcast: Stickball . . . . .	520
D.2 Podcast: Language Revitalization . . . . .	538
APPENDIX E Elicitation . . . . .	554
E.1 Elicitation: S03 . . . . .	555
E.2 Elicitation: S08 . . . . .	557

## LIST OF FIGURES

3.1	A Screenshot of a Culturally-annotated ELAN Transcription . . . . .	65
3.2	Cultural Notes in Tunica Transcription . . . . .	65
3.3	Learner Notes in Tunica Transcription . . . . .	66
4.1	Conversation guide for Punatarahpani ('stickball') . . . . .	85
4.2	A Zencastr Recording . . . . .	90

## LIST OF TABLES

1.1	Parameters of Analysis . . . . .	24
2.1	Tunica Vowels . . . . .	43
2.2	Tunica Consonants . . . . .	43
2.3	Tunica Vowel Blends . . . . .	44
2.4	Paradigm for the Completive Suffix . . . . .	45
2.5	Examples of words and their gender in the Tunica Dictionary . . . . .	47
2.6	<i>Yoluyana Ka-</i> ‘Question Words’ . . . . .	52
3.1	Questions to Ask When Archiving . . . . .	71
4.1	Summary of Documentation Method . . . . .	87
5.1	Direct Address and Indirect Reference by Gender . . . . .	105
5.2	Inalienable Prefixes . . . . .	106
5.3	Alienable Prefixes . . . . .	106
5.4	GNA Clitic by Category (Inalienable) . . . . .	107
5.5	Factors coded for utterances . . . . .	114
5.6	Subject Types in Data . . . . .	116
5.7	Overt Subjects By Factor . . . . .	116
5.8	Null Subjects By Factor . . . . .	117
5.9	Speaker S03 and S04 without beginner classes . . . . .	119

## ABSTRACT

As more communities work to create new speakers of their languages we are seeing a new linguistic environment develop and, from that, particular styles of language use emerge. This dissertation adds to the growing literature on studying and supporting the process of language revitalization (e.g. Stebbins et al. 2017, Zuckerman 2021), by describing the process of documenting and analyzing Tunica (tun ISO 639-3), a reawakening language spoken in central Louisiana, USA. ‘Reawakening languages’ are languages whose usual transmission has been interrupted and the community is looking to learn them through existing documentation, meaning looking at their revitalization process has the potential to be both incredibly illuminating and incredibly disruptive to language learners and language workers. With these concerns in mind, this dissertation presents a method for documenting languages as they are being revitalized that minimizes disruption and maximizes support by centering the documentation around language revitalization activities and output.

The first chapter introduces key terms and situates current research in language revitalization. Chapter 2 provides background on Tunica, the revitalization efforts in the community, and the language structure. Chapter 3 provides general recommendations for documenting the process of languages being reclaimed and reawakened. Chapters 4 and 5 focus specifically on documenting Tunica, with Chapter 4 describing the process of documenting Tunica in the classroom, through the creation of podcasts, and with more traditional elicitation. Chapter 5 turns to the types of questions we can look at using documentation of reawakening languages by considering trends in three morphological and syntactic phenomena in the language: the use of gender-number-agreement clitics, the use of overt subjects, and the structure of questions. Chapter 6 ties this all together and looks towards future projects.

## LIST OF ABBREVIATIONS

All abbreviations used in the glosses in the dissertation and associated files are listed here. Where possible, I follow the Leipzig Glossing guidelines (Comrie et al. 2015).

1	<i>First Person</i>
2	<i>Second Person</i>
3	<i>Third Person</i>
ACC	<i>Accusative</i>
AGEN	<i>Agentive</i>
ALIEN	<i>Alienable</i>
CHAM	<i>Chameleon Verb</i>
CPL	<i>Completive</i>
DET	<i>Determiner</i>
DUR	<i>Durative</i>
D	<i>Dual</i>
F	<i>Feminine</i>
FUT	<i>Future</i>
HAB	<i>Habitual</i>
II	<i>Class II Verb</i>
IMP	<i>Imperative</i>
IMPRS	<i>Impersonal</i>
INAL	<i>Inalienable</i>
M	<i>Masculine</i>
ORD	<i>Ordinal Number</i>
PL	<i>Plural</i>
PROX	<i>Proximal</i>
POSS	<i>Possession</i>
SG	<i>Singular</i>

## CHAPTER 1

### Introduction

Language revitalization and reawakening languages have become increasingly salient parts of our linguistic landscape. While language revitalization and maintenance work has existed in some form for centuries, new large-scale projects are being undertaken. With this has come a rise in the involvement of academic linguists, and a discussion of what role (if any) they should play and how. Finally, there is an interest in what these projects mean for the study of language and culture more broadly. These pressures are particularly salient with reawakening languages, where revitalization programs must often draw from documentation created by linguists to support their work.

Adding to the dialogue on these topics, this dissertation presents a small corpus of the Tunica language as it is reawakening. In keeping with best practices introduced here and elaborated on in Chapter 3, the corpus was created with revitalization-centered documentary methods and stored and presented so as to be informative for linguists and speaker-learners alike. This chapter serves as the theoretical background for the project. In Section 1.1 I define ‘reawakening language’ and other related terms, give examples from around the world, and discuss language documentation, revitalization, and description (both the distinctions amongst these sub-fields and in terms of how they can support each other). In Section 1.3, I turn to the state-of-the-art in the study of revitalization efforts and the languages that emerge from them, focusing specifically on Revivalistics (an approach influenced by the Hebrew revitalization movement) and Living Languages, which is rooted in Australian language reclamation and revitalization work. Section 1.5 frames these topics for the discussion going forward.

## 1.1 What is a Reawakening Language?

In short, a reawakening language is a language whose usual transmission has been interrupted and its heritage community is looking to learn the language from analysis of existing documentation. For example, in the case of Tunica (described in detail in Chapter 2), the last recorded speaker died in the 1930s but the community has created a language program based on analysis of a grammar, dictionary, and other documentation made in the 19th and 20th centuries.

Reawakening languages are referred to by a number of different names. I have chosen ‘reawakening’ to describe them here, because it is the term used most frequently by the Tunica Language Project and it makes a nice parallel with the change in how we frame language shift and loss. Rather than terms like ‘extinct’ which paint language loss as uni-directional, irreversible, and fairly consistent, *reawakening* creates a parallel with terms like ‘dormant’ and ‘sleeping’ which are favored over ‘extinct’ or ‘dead’ by many communities, including the Myaamia language revitalization movement (Leonard 2008). Other terms common in the literature include ‘reclaimed language’ (from ‘language reclamation’, which I describe more in-depth in Section 1.1.1) and ‘revived’ language, which patterns with terms like ‘language revival’. Living Languages, which I discuss more below, treats reawakening languages and all languages affected by language revitalization efforts as an emergent language – a set of linguistic and communicative practices that shift and change with the programs and contexts around them (Stebbins et al. 2017). Ultimately, to understand what a reawakening language is we need to understand the practices behind language revitalization and reclamation as well as documentation and description. The latter forms part of the bedrock on which many programs targeting reawakening languages are built, while the former is the process by which this bedrock is shaped.

### 1.1.1 What is Language Revitalization and Reclamation?

‘Language revitalization’ refers to the process of reversing language shift (i.e. creating new language speakers) through a variety of interventions (Hinton 2001: p. 5).

Language shift refers to a significant change in the number of speakers using a language. Languages lose speakers for a number of reasons, many of which are embedded in the colonial violence and practices against the community in question. The details of the pressure on the speech community may change but the existence of external pressure to shift away from using a particular language is common. The term ‘language revival’ is also commonly used in association with language revitalization work (Lewin 2022, Zuckerman 2020).

Another term that often overlaps with language revitalization is ‘language reclamation’. Like language revitalization, it refers to a collection of processes focused on reversing language shift. However, the term contains a few other points of nuance. First, it emphasizes the political and social aspects of language revitalization (Leonard 2012, Amery 2016, Child Language Research and Revitalization Working Group 2017). Leonard specifically states that a tenet of reclamation is the idea that all members of a community (in that case, the Myaamia community) can contribute to the culture (Leonard 2012: p. 359). A second difference is that, for some, the term refers only to sleeping and reawakening languages (Amery 2016: p. 19). Throughout this dissertation, my preferred term is ‘revitalization’ simply because it is the one most frequently used by my collaborators in the Tunica-Biloxi Language and Culture revitalization program, rather than a broader statement on the political nature of language reclamation and revitalization.

While language documentation and description are often associated with language revitalization, each has a different goal and approach. Language documentation refers to the recording and collection of linguistic and social practices in a particular community of practice (Himmelman 1998, Fitzgerald 2021, A. Woodbury 2003). It is multidisciplinary: musicology, sociology, linguistics, botany, and many other fields can all coalesce as part of language documentation (Himmelman 1998). Description can overlap with documentation, but where documentation records the data, description generalizes these observations. The choices made during documentation can therefore shape the directions that both descriptions and language revitalization programs take.



Documentation is, necessarily, a significant part of language reclamation. For communities who have lost speakers and rememberers, documentation is the main resource from which new material is developed. However, this material was often collected with a salvage mindset: while documentary linguists were interested in preserving the language for posterity, the data and materials were not designed as part of a mechanism of reversing language shift. The challenge isn't simply the denseness or obscurity of the material, but also gaps in what is recorded (Spence 2018). Langley et al. (2018) describes this in the context of reclamation of the Koasati language, where language workers found that the topics and genres that most interest learners (e.g. everyday conversation) was deeply underrepresented in the documentary materials (Langley et al. 2018).

While its use is most obvious in terms of dormant and reawakening languages, documentation can also be used in support of teaching endangered languages more generally. Jansen and Beavert (2010) describe a documentation project that was designed along side a language learning course. The data from the ongoing narrative collection project for the Yakima Sahaptin language was used to add cultural context, variety, and pragmatic instruction alongside the more grammatically-focused goals of the university level course (Jansen & Beavert 2010). This helped ease concerns from speakers that the class would present the language as divorced from its cultural context (Jansen & Beavert 2010: pp. 71, 73).

With the above issues in mind, some documentation frameworks have come to emphasize the inclusion of language revitalization as an essential part of the documentation process. For example, Fitzgerald and Hinson suggest an approach that treats the entire process of community collaboration in the context of linguistics as a feedback loop, with training, documentation, revitalization, and analysis each reinforcing the other (Fitzgerald & Hinson 2013). Yamada offers a similar approach for more advanced training, describing a community collaboration with Kar'inja speakers in Suriname that emphasized designing documentation projects alongside community members in order to address community goals regarding both teaching materials and training (Yamada 2011). Dupris and de Lima Silva (2020) add an-

other angle to this by outlining methods of documentation that center a specific revitalization activity. This dissertation utilizes these revitalization-centered frameworks for documentation and archiving with the aim of exploring question of how do we document reawakening languages so that it *can* be useful to learners and the broader community without disrupting the practical, direct work of language revitalization and reclamation?

## 1.2 The Question of Speakerhood

Who is a speaker when we discuss languages that are the target of revitalization? For documentation of stable and growing languages, the expectation is often that for someone to be a speaker of a particular language, that language must be their L1 or otherwise acquired in childhood. This obviously is not helpful in the context of reawakening languages, but even outside of language revitalization and reclamation this definition has been challenged. Doerr (2009), for example, observes that, though the notion of “native speaker” is core to many discussions around language, it often assumes a homogenous, clearly-defined and unchanging language and community of practice (Doerr 2009). This, of course, does not account for the messiness of language in use.

This concept gets stretched even thinner when we turn to language revitalization. As with many things in language revitalization and reclamation, the definition of speakerhood varies between contexts. In some contexts, the system of authority and speakerhood closely resembles the one that we see in descriptions of larger languages. Others find, as with Scottish Gaelic, that second language learners are sometimes seen as ‘better’ speakers than their native speaker counterparts (Patton 2020). University training has played a significant role in the state-supported aspects of Scottish Gaelic revitalization, and this (along with existing ideologies around language) has fostered a sense that academic knowledge of the language is somehow superior to other ways of speaking and knowing. This presents a very different definition of speakerhood and assignment of authority than we see in non-

revitalization contexts (though it does mirror prescriptive ideology around accents and dialects).

Jaffe (2015) suggests the term “new speakers” as a way to categorize the growing number of language learners who do not directly fit into the traditional definition of a speaker. Whether or not someone is best described as a new speaker is depended on 6 considerations: the age at which they acquired the language, how the language was acquired, when and where they use the language, their linguistic and metalinguistic competence, self-identification, and identification as a new speaker by the larger community (Jaffe 2015: p. 25). Building off of her experience in adult language learning classrooms for the Corsican language, she identifies “new speaker” as a category that is employed both explicitly (as in the case of self-identified new speakers) and implicitly (e.g., classroom-based language learning necessarily targets new speakers)(Jaffe 2015).

Where “new speaker” focuses on the role of the learner as a target for language programs and as the result of revitalization efforts, Stebbins et al propose “speaker-learner” as the term for those who are learning their language in the context of revitalization work. Like the rest of their framework (described in Section 1.3), the category speaker-learner emphasizes revitalization as an ongoing process where linguistic, political, and cultural targets may shift. This is the term I will use most frequently throughout the dissertation, as it best reflects the iterative process of reconstructing and reclaiming a language. In fact, as I discuss in detail in section 1.3, the “linguistic competence” factor identified by Jaffe may not be possible to evaluate in the context of a reawakening language where the linguistic target is shifting as goals and understanding shift.

### 1.3 Reawakening Languages as a Field of Inquiry

In the previous sections I have briefly referred to two major frameworks that have been put forward for the study of reawakened languages. Revivalistics is a framework developed primarily from observations from the revitalization of the Hebrew

language (referred to as ‘Israeli’ by revivalistics practitioners) as well as Ghil’ad Zuckerman’s work with the Kaurna language and community of South Australia (Zuckerman & Walsh 2011, Zuckerman 2020, 2021). The second, which I call the ‘Living Languages’ approach<sup>1</sup> is put forth by an trans-disciplinary team of writers (Tonya N. Stebbins, Kris Eira, and Vicki L. Couzens) and is rooted in their experiences within language revitalization in North America and Australia and supported by case studies from other Australian Indigenous language programs (Eira 2011, Couzens & Eira 2014, Stebbins et al. 2017). While both of these approaches treat the study of language as it is used in a revitalization context as necessarily transdisciplinary, they differ in how they approach the role of outsider linguists, the role of language, and how generalizable one reawakened language’s trajectory is for other reawakening languages.

Revivalistics frames the linguist as the knowledge holder and the ultimate source of linguistic knowledge, though Zuckerman acknowledges that the language custodians and larger community have final say (Zuckerman 2021: p. 207). He likens this to a step-father wanting to give parenting advice to a mother; even if the step-father is “right” from his perspective, the mother makes the decision (Zuckerman 2021: p. 201). Living languages, on the other hand, rejects this rather paternalistic framing. Rather than being the ones who possess the ultimate knowledge of the language, linguists are collaborators providing a toolbox to the community (Stebbins et al. 2017: p. 48). They present various approaches, analyses, and tools in the clearest context they can but what is adopted is ultimately the decision of the community (or even individual learner-speakers). This approach is most similar to my own experience with revitalization work in the U.S. and Guatemala, and it is the interpretation I employ in this dissertation.

The two frames of inquiry are also (perhaps subtly) different in what they consider the object of study <sup>2</sup>. In revivalistics, Zuckerman describes the focus of the

---

<sup>1</sup>I’ve selected this name based on the title of their book “Living Languages: Living Languages and New Approaches to Language Revitalisation Research”.

<sup>2</sup>Perhaps even in how they approach the concept of “study” or “research” in the first place.

research as the language custodians themselves (Zuckerman 2021: p. 207), while Living Languages views the language as it is used now (holistically examined, including culture, context, and the reclamation process itself) as the core focus (Zuckerman 2021: p. 207) (Stebbins et al. 2017: p. 97). Neither leans on the language as it is presented in older documentation as the subject of analysis and both recognize that the resulting language will be different than the original documentation or even the language as it would be if inter-personal transmission had not been interrupted. However, Living Languages more directly concerns itself with language revitalization as a multi-faceted process where linguists play an interpretive role, rather than an objective one (Stebbins et al. 2017). It is not only the community reclaiming their language or the speaker-learners who are being considered, but rather the entire process including the role of linguists (in community or otherwise).

Revivalistics does identify the influence of linguists in terms of typology and linguistic cross-pollination as the result of unconscious interference from the language background of the linguist. Drawing from language contact and creole studies, revivalistics frames languages of revitalization as hybrid languages. For example, he describes Modern Hebrew as a distinct Indo-European language he calls ‘Israeli’. Many of its features, he points out, are derived from the Germanic language Yiddish, the Semitic language Hebrew, and influenced by the Slavic languages spoken by many of the people working directly with the reconstruction and revitalization of Hebrew. Specifically, he views Israeli as more or less relexified Yiddish: the inflectional morphology and vocabulary of the language is largely Hebrew, while the structure, phonology, and discursive practices are closer to that of Yiddish (Zuckerman 2020).

This nicely addresses the question of typology for Modern Hebrew/Israeli. But, how well does this translate to other contexts? Take Aboriginal Australian lan-  


---

 While both incorporate Indigenous approaches to knowledge, its framing, and its dissemination, Zuckerman presents this as more of a means to an end in the practical application of language revitalization, rather than as a perspective that informs his own analysis. For living languages, Indigenous research methodologies are fundamental to the field.

guage revitalization efforts, for example. In this contexts shared language (in this case English) isn't a common ground rooted in cultural heritage (as Yiddish was for Hebrew/Israeli revivalists) but instead a colonial threat for many. Drawing from English (or even Aboriginal languages within the same family of reawakening languages) is often explicitly avoided (Couzens & Eira 2014). For example, Couzens and Eira note that Couzens focused on the saliently non-English word-initial /ŋ/ in her speech 'Acknowledgement of Country' speech, where she had been asked to speak to a largely non-Indigenous audience (Couzens & Eira 2014: p. 16).

This isn't to say there are not times that English plays a fairly overt role in language revitalization. For many groups, an early stage in revitalization is translation from the shared L1. This isn't out of ignorance but rather a response to the needs of the community, proportional to available resources. It is not uncommon for an early stage (or even a particularly public, easily-observed stage) of a structured language revitalization effort can involve responding to translation requests (Stebbins et al. 2017). For example, a councilman might wish to be able to perform some of his duties in the revitalized language. If council meetings already have a routine structure, then translating certain rote phrases may be the most straightforward way to serve the learner's goals, even though it might not immediately benefit a (common) larger goal of community-wide language use. In this way political and institutional factors can shape the development of an emergent language or language program for reasons beyond the linguistic philosophy or analysis preferred by the language workers.

Even when the same factors are present, they do not play out equally in each context or even in the same ways. When speaking about the Myaamia language revitalization process in the U.S., Leonard observes that, for some individuals, the broader American culture is not something they fully reject but is also an aspect of their own identity (Leonard 2012). An analysis or program that exclusively assumed an outright rejection of English and American cultural practices would fail to account for (or even alienate) some learner-speakers. Similarly, while culturally-centered language learning is prioritized by many programs (including language reclamation

programs) the idea that language *is* culture can initially be an alienating one for speaker-learners of reawakening languages (Leonard 2012). This brings us back to revived languages as *emergent* languages-in-use that are the result of context-specific pressures, goals, and other on-going processes.

As the practical support, linguistic reconstruction, and public awareness of the types of services the revitalization effort can perform change, this stage may be decentered, abandoned, or it may even take on a new form entirely. Ultimately it seems that, while there is an effect from shared languages, the form that this effect takes is determined by a number of interlocking factors that aren't just influenced by language reclamation but also the larger process of cultural, political, and social reclamation. In any context, language and speaking one's language cannot be divorced from these concerns.

With this in mind, Stebbins, Couzens, and Eira identify twelve themes by which to examine language-in-use as it results from language revitalization programs:

- People and Relationships
- History of Program
- Culture and Identity
- Authority and Protocols
- Roles of Linguistics
- Old and New Language Practices
- Teaching and Learning
- Technology
- Language Outputs
- Spelling and Sounds
- Grammar

- Training

(Stebbins et al. 2017: pp. 97–98)

From these themes they developed a set of parameters for the study of emergent language, drawing from Saville-Troike’s ethnography of communication (Saville-Troike 2003, Stebbins et al. 2017). There are eleven parameters, each of which falls into the sphere of ‘context’ or ‘content’, where ‘context’ is the factors surrounding the recorded communication event and ‘content’ is the data itself. They are laid out below, with examples coming from a classroom-based recording of Tunica<sup>3</sup>.

---

<sup>3</sup>Of course, these examples are relatively surface level. There are many situations where it is advisable to go much more in-depth.



Parameter	Description	Example	Sphere
Setting	When and where is this communicative event happening?	April 21, 2021, in an online with participants in Marksville, LA and Tucson, AZ	Context
Participants	Who is participating in the communicative event?	Five speaker-learners, one of whom is teaching the class.	Context
Ends	What is intended in this communication? What are the goals?	To teach impersonal verbs and assess students' knowledge of these forms	Context
Act Sequence	What speech acts are present and in what order do they occur?	The lead teacher begins class by modeling a sentence using the impersonals and the rest of the utterances flow from there	Content
Key	What is the tone and style of the communicative event?	People exchanged jokes and laughter in the recording, giving it a more informal and welcoming tone than some classroom settings.	Content
Instrumentality	what medium was used for this communicative event?	The interactions took place over Zoom through speech	Content
Norms of interaction	What are the relevant cultural norms at play in this interaction?	People are expected to follow the structure facilitated by the teacher.	Context
Genre	What kind of communication is it?	Online classroom with adult co-workers	Context
Sources	Where is the grammatical and lexical information being drawn from?	Pedagogical material made from 19th and 20th century texts, adapted by Tunica Language Project	Context
Stage of Language Revitalization	What is the structure, goal, and documentation status at the time of data collection?	Tribally-backed language revitalization program with seven full-time teachers and apprentice teachers. Broad goal of bringing the language back into full use.	Context
Authority systems	Who identifies target language structures and how is this determined?	The TLP makes many of the decisions.	Context

Table 1.1: Parameters of Analysis

Many of these factors are more complex than metadata can efficiently cover. For example, while the Tunica Language Project made the majority of the decisions at the time of the recording, this is a fairly broad description. The group itself is made up of both academic linguists, community language workers, and researchers from

other fields. Further, attendance at the TLP meetings where decisions are made can be sporadic, meaning the authority systems acknowledged by each individual has the potential to play a substantial role in the decisions that are made.

Both of these approaches emphasize the existence of either an emergent language or, more broadly, and emergent ecology of communication. However, this approach is not without its critics. Woodbury notes that documenting the ecology communication (which motivates the approach in *Living Languages*) can be effective so long as it aligns with community and individual philosophies and the language workers and documentarians are realistic about what they can actually reliably document (A. C. Woodbury 2005).

#### 1.4 Second Language Acquisition and Reawakening Languages

With the discussion of approaches to reawakening languages established, I now turn to the intersection of Second Language Acquisition research and language revitalization processes. Insights from second language acquisition research can be fundamental to understanding the development of revitalized and reawakened languages, though the context in which the field has historically been applied is very different. A key factor of language shift is the interruption of inter-generational transmission (Hinton 2001). This means that many speakers are acquiring the language in very different contexts than speakers and learners of other languages. For Tunica speaker-learners, this has primarily meant immersion (or semi-immersive) lessons focusing on both child and adult learners<sup>4</sup> While the classroom is not an atypical environment for L2 learning, the structure of classroom and the available resources can be quite different (Shaul 2014). For example, all instructors are themselves speaker-learners in most reawakening language classrooms<sup>5</sup> and, as emphasized by the *Living Languages* approach, this can mean that the linguistic target shifts in

---

<sup>4</sup>Because the recordings in the corpus described in this dissertation come from teacher training courses that focus exclusively on adult learners, I only consider adult second language acquisition in this context.

<sup>5</sup>Israeli is an exception here.

a way that we do not see with more widely spoken languages that are not being reconstructed.

Despite the unique factors in the context of revitalization and reclamation, many concepts from second language acquisition are helpful for contextualizing and elucidating the documentation of reawakening languages. For example, because there are no monolingual speakers of Tunica, the concept of ‘multicompetence’ is valuable for contextualizing the recordings in the corpus. ‘Multicompetence’ refers to a framing of bilingualism and second language acquisition (or learning) as multiple grammars that make up the linguistic experience of the individual, rather than languages clearly delineated into multiple, non-overlapping experiences (Cook 1999). Beyond this, it acknowledges that L2 learners do not all achieve the exact same type and level of competence (Cook 1999: p. 108).

The recordings in this dissertation frequently involve mid-sentence code switching in a way that makes it difficult to establish a particular utterance as “English” or “Tunica”. One common example is the use of Tunica names with English sentences and English sentences in with Tunica names. The existence of both names might initially imply direct switching from one language to the other, but instead seems to be part of a nuanced multicompetence system.

With these factors in mind, analysis of the recordings draws from a variationist approach to second language acquisition research, specifically focusing on studies that focus on L2 instructors and individual interlocutor’s speech variation, an approach which I describe in depth in Section 5.1.

## 1.5 Conclusion

Language revitalization and reclamation are context-dependent and interdisciplinary and any attempt to understand the languages and varieties that emerge from these efforts must acknowledge and embrace this. Drawing from the questions and best practices identified by the Living Languages approach to revitalization research, this dissertation aims to illustrate methods of language documentation that support

revitalization processes and speaker-learners needs while also exploring grammatical questions that can be investigated through corpora of reawakening language data.

This introductory chapter provides the theoretical background for the study of reawakening languages and defines and distinguishes key terms. Below is a breakdown of the remaining chapters.

## **Chapter 2: Background**

This chapter lays out the documentation from which Tunica is being reclaimed, the history and structure of the revitalization program, and the positionality from which I am recording and writing. Each of these factors is part of the sphere of themes Living Languages calls ‘context’, and is a necessary backdrop for understanding both the data presented in the later chapters and the perspective from which these analyses are written.

## **Chapter 3: Documenting Reawakening Languages**

This chapter presents a broad overview of the types of concerns in collecting, presenting, and archiving reawakening language data.

## **Chapter 4: The Tunica Language Archive**

Chapter 4 describes the creation of the Tunica Language Archive, a corpus of spoken Tunica data.

## **Chapter 5: Case Study: Some Features of Tunica**

Chapter 5 takes the corpus described in Chapter 4 and illustrates its utility for linguistic analysis. Specifically, I look at trends in three types of morphological and syntactic variation through the lens of variationist sociolinguistics.

**Chapter 6: Conclusion**

Chapter 6 sums up the findings from throughout the dissertations, grounds them within the broader themes, and points to future directions.

## CHAPTER 2

### Background

While this dissertation is primarily concerned with Tunica as a language-in-use in the 2020s, it is still necessary to provide the context for the documentation and language reclamation efforts from which the current speakers' knowledge was built. Section 2.1, 'Tunica in the 19th and 20th Centuries' is a brief overview of the documentation and description upon which much of the efforts of the Tunica-Biloxi Language and Culture Revitalization Program (LCRP) and *Kuhpani Yoyani Luhchi Yoroni* ('Tunica Language Working Group', henceforth 'KYLY')<sup>1</sup> are based. Section 2.2, 'Tunica and Language Reclamation Work', provides a summary of some of the language reclamation work done in the community. This includes large, funding-backed organizations like the LCRP as well as some of the individual efforts that have kept the language in the community over the decades since the death of the last recorded native speaker, Sesostrie Youchigant. Section 2.3 compares the documentation with relevant learning targets in Tunica. Finally, Section 2.4, 'Author's Positionality Statement', positions my relationship to the community of practice. This is an essential part of any documentation or revitalization work, but is particularly relevant because I am one of the participants on the recordings. Additionally, I hope the context provided in this chapter will support others in different linguistic and cultural contexts to better adapt the methods laid out in this dissertation to their own needs.

---

<sup>1</sup>This group is sometimes also referred to as the 'Tunica Language Project' or 'TLP' in other works

## 2.1 Tunica in the 19th and 20th Centuries

Existing documentation of Tunica as it was spoken is drawn from the speech of three Tunica men: William Ely Johnson, Volsin Chiki, and his nephew, Sesostrie Youchigant<sup>2</sup>. William Ely Johnson<sup>3</sup> spoke French, English, Biloxi, and Choctaw (Johnson et al. "n.d."). In 1886, he worked with the researcher Albert Gatschet to document his knowledge of Tunica (Haas 1953). This resulted in a number of documentary materials including two annotated narratives in Tunica, a large collection of vocabulary cards, and an unpublished book of field notes (Gatschet "n.d.", Swanton "n.d." [b], 1921, "n.d." [c],[a]).

The second collection of Tunica documentation comes from the speech of Volsin Chiki. Volsin Chiki was chief of the Tunica tribe from around 1861 until his resignation in 1911 (Saucier 1943). A speaker of (at least) Tunica and French, he worked with John Swanton from 1907 to 1910. While this collaboration was mostly focused on confirming William Ely Johnson's work with Albert Gatschet, it additionally resulted in new interlinear texts and a grammatical sketch (Swanton "n.d." [c],[b],[a], 1921).

Finally, the third collection of Tunica documentation came from Sesostrie Youchigant, a speaker of French, English, and Tunica. He followed his uncle as chief of the Tunica tribe from 1911 to 1921 (Tunica-Biloxi Tribe of Louisiana 2018). He initially worked with John R. Swanton in 1930, but the bulk of documentation is from his collaboration with the linguist Mary R. Haas from 1933-39 (Haas 1953, Johnson et al. "n.d."). His work with John R. Swanton resulted in a volume of field notes, including a biography of Sesostrie Youchigant (Swanton "n.d." [c],[b]). His collaboration with Mary R. Haas led to the creation of a dictionary, a collection of 76 total texts, an unpublished grammar, 1500 pages of unpublished field notes, and fourteen

---

<sup>2</sup>Also known as Sam Young

<sup>3</sup>Referring to someone by their first name is considered more respectful in traditional Tunica culture, while last names are seen as respectful in Western academic culture. To avoid seeming to imply that the linguists "outrank" the Tunica speakers, I am using their full names.

wax cylinder recordings of songs, stories, and speech in Tunica <sup>4</sup>. It is this work that serves as the largest foundation for today’s language reclamation efforts.

Sesostrie Youchigant indicated that he believed William Ely Johnson’s primary language was Biloxi (his mother’s language) and that some of the Tunica represented in William Ely Johnson’s documented speech didn’t reflect his own understanding of the language (Haas 1953: p. 179). Of course, it is hard to say where this variation originated or whether William Ely Johnson’s speech reflected that of other Tunica speakers at the turn of the 20th century. Ultimately, though Sesostrie Youchigant and Mary Haas’s work makes up the bulk of the documentation on which the reclamation work is based, speech from all three speakers has informed the language as it is represented in the textbook and in other current revitalization efforts <sup>5</sup>.

## 2.2 Tunica and Language Reclamation Work

Tunica <sup>6</sup> is a reawakening language of the Gulf South of the United States (Eberhard et al. 2020). The majority of speakers are located on or near the Tunica-Biloxi reservation in the Avoyelles and Rapides parishes in Louisiana, there are also speakers and learners throughout North America, particularly in the Chicago and Houston areas.

Officially recognized by the United States government in 1981, the Tunica-Biloxi tribe is an amalgamated tribe consisting of members of the Tunica, Biloxi, Choctaw, Biloxi, Ofo, and the Avoyel peoples (Tunica-Biloxi Tribe of Louisiana 2018). As a result of this history, the Tunica-Biloxi tribe has seven historical languages: Tunica, Biloxi, Ofo, the language(s) spoken by the Avoyel people (of which there is no known

---

<sup>4</sup>Digitized versions of these recordings are available online at the Survey of California and Other Indian Languages (Youchigant & Haas 2017, Abdalian 2023, Haas 1953, "n.d.")

<sup>5</sup>For an in-depth discussion of the variation in Tunica documentation see Abdalian 2023.

<sup>6</sup>Some works on Tunica revitalization (e.g. P. M. Anderson 2020 and Abdalian 2023) use terms like ‘New Tunica’, ‘Contemporary Tunica’, and ‘Modern Tunica’. This is an ongoing discussion amongst speakers, but in everyday conversation the language is generally just referred to as ‘Tunica’. In keeping with this I am using simply ‘Tunica’ for the language regardless of the time period it is spoken in.



record), Choctaw, and French. Like many gulf south tribes, ancestors of the Tunica-Biloxi also spoke Mobilian Trade Language. Of these languages, only Choctaw and French currently have any L1 speakers.

Ethnologue indicates that there were 32 second language speakers of Tunica as of 2017, and the tribe reports that this number has grown to 60 intermediate speakers (Eberhard et al. 2020, Tunica-Biloxi Tribe of Louisiana 2018). Of course, the determination of speaker numbers is always a complicated question with any language (see Boltokova 2017 for a discussion), but for reawakening languages like Tunica this question is especially complex<sup>7</sup>.

Interest in the creation of tribal organizations specifically aimed at supporting the use of the Tunica language has existed since at least 1964 when Chief Joseph Alcide Pierite, Sr. wrote to Mary R. Haas requesting access to Sesostrie Youchigant’s materials (Pierite 1964). This corresponded with broader civil rights and pan-Indian efforts led by Chief Joseph Alcide Pierite, Sr in the same era. There were other community efforts to revitalize the language as well. This ranged from individual work, such as self-study from the texts and dictionaries, to broader efforts like the summer camp run by Donna Pierite in the 1990’s. In fact, several of the apprentices report this camp as one of their main exposures to the language as children.

### 2.2.1 Tunica Language Reclamation 2010-2022

Currently, most of the tribally-backed revitalization work is focused on Tunica (the most heavily-documented of the tribe’s ancestral languages). However, many language workers hope to expand their efforts to the other languages once the infrastructure and methods for reclaiming languages have been established and refined through their efforts with Tunica. In particular, people have expressed wanting the LCRP to work more closely with reclaiming the Biloxi language, which also has documentation from which to draw.

The LCRP serves as the main hub for officially-backed language revitalization efforts. Founded in 2010 as a branch of the tribe’s Education Department, the LCRP

---

<sup>7</sup>For a detailed discussion of speakerhood in the Tunica context, see Section 1.2.

is dedicated to the maintenance and reclamation of the languages and cultures of the Tunica-Biloxi Tribe (Tunica-Biloxi Tribe of Louisiana 2018). It was, in part, a result of the partnership between the Tunica-Biloxi Tribe and the Linguistics program at Tulane University in New Orleans, Louisiana. The partnership, referred to as *Kuhpani Yoyani Luhchi Yoroni* (henceforth ‘KYLY’), began when Councilwoman Brenda Lintinger approached Judith Maxwell, a professor in Tulane’s Anthropology Department, about using Sesostrie Youchigant and Mary R. Haas’s materials to reclaim the Tunica language (Tunica-Biloxi Tribe of Louisiana 2018, P. M. Anderson 2020). This partnership ultimately expanded into the LCRP and KYLY as they are today.

The LCRP is centered on the Tunica-Biloxi reservation, with offices and many in-person events in the Cultural and Education Resource Center (CERC). In addition to hosting language revitalization work, the CERC also supports other educational efforts such as the museum, which houses a number of Tunica-Biloxi historical artifacts and the library, which has a wide selection of related work ranging from books on local history to Tunica-language children’s books which LCRP members adapted from *Tunica Texts* (Haas 1950).

The LCRP has been supported by two grants from the Administration for Native Americans since 2018. The first grant supported a Mentor-Apprentice language program for three years. The apprentices were selected from applicants from the Tunica-Biloxi tribe, many of whom had prior experience learning the language during summer camps and weekly classes as after-school programs at local schools. Because the program needed greater teacher support, the apprentices were trained largely in a classroom setting, unlike traditional Master-Apprentice programs where apprentices are funded to live with mentors (or more generally spend extended time with them) (Hinton et al. 2018). Throughout the process, apprentices met daily with language mentors for “Apprentice Language Classes”<sup>8</sup>. The five language apprentices spent the first year primarily as students, working with the mentors in language classrooms to build their knowledge of Tunica language and cultural prac-

---

<sup>8</sup>The classroom documentation described in Chapter 4 is from the 2020 iteration of these classes.

tices (such as songs) and being trained in the pedagogical approaches used by the program. After this first year, apprentices took over as teacher support in the weekly classes and, by the end of the program, some apprentices had advanced to being lead teachers.

All apprentices were involved at various levels leading crafting classes, supporting the summer camp, and leading language and cultural events. Since Fall of 2021, this funded portion of the program has shifted to supporting this new cohort of language mentors in establishing and expanding language revitalization efforts. Three former language apprentices have joined their former mentors as language teachers. Although not every language apprentice went on to be employed as a language teacher on this grant, it nevertheless proved valuable for increasing the language and cultural revitalization infrastructure.

In addition to funding language teachers and students, the grant also provided money for a dedicated linguist to work at the LCRP. So far, the grant has supported three linguists, each of whom was from outside of the community<sup>9</sup>. As laid out in the grant, the position requires a Master's degree (or higher qualification) in Linguistic Anthropology or a related discipline. This, of course, has limited the potential pool from which linguists can be drawn. The role of the linguist varies from person-to-person and by the needs of the program<sup>10</sup>. Common threads between each linguist's tenure in the role has included working with language mentors to conduct apprentice language classes, helping to organize the summer camp and other events, and providing capacity-building training for LCRP employees. The high turnover rate (particularly compared to the apprentices and other mentors in the program) has made it difficult for a clear role to be established.

The program focuses on a number of goals with regard to language reclamation and revitalization, largely couched within the framework of classroom immersion

---

<sup>9</sup>A fourth linguist, employed there 2017-2018, pre-dated this grant. Like the other three, he was recruited from outside the community but within KYLY.

<sup>10</sup>I discuss my role as the linguist for the LCRP (2020-21) in Section 2.3 'Author's Positionality Statement' and the relationship between my linguist role and the documentation methods I employed in Chapter 4.

targeted at children. In keeping with this, KYLY’s initial step was to move from the documentation described in Section 2.1 to materials organized by topics learners and teachers would need to use frequently. This involved working closely with the texts to find as much attested Tunica as possible, and extrapolate under-described structures and words from there<sup>11</sup>. Much of this work focused on creating teacher support documents like lesson plans (in the short term) and the *Rowina Taworu Luhchi Yoroni* (‘Tunica Language Textbook’) and New Tunica Dictionary (in the long term) (P. M. Anderson 2020, 2017, P. Anderson 2022). However, KYLY and the LCRP have also published children’s books and Youtube videos (Tunica-Biloxi Language and Culture Revitalization Program 2015).

In general, the KYLY and the LCRP utilize a top-down approach to language reclamation and revitalization (Whitaker 2017, P. M. Anderson 2020). Although the documentation forms the core from which the linguistic knowledge is drawn, language workers and linguists ultimately interpret this information and determine new structures and words. KYLY meetings are open to all community members, however it is rare for someone who is not a council member, academic linguist, or LCRP employee to participate. Ensuring that a wide variety of community members are able to contribute to language revitalization at all levels is a common problem for endangered languages that is exacerbated in reawakening language contexts. Because the language is being reconstructed from older linguistic documents, engaging with the texts and grammars themselves often requires access to particular digital repositories or physical documents. Even when that access is available, interpreting the documentation frequently requires some linguistic training (e.g. Mary R. Haas writes Tunica using the Americanist Phonetic Alphabet). Finally, even when deciphered, these documents are typically aimed at contemporary linguists rather than modern language learners: the structures and vocabulary that learners are most interested in is frequently absent, even published work is not structured with learners in mind, and field notes pose an even greater challenge<sup>12</sup>. Avoiding this issue is one

---

<sup>11</sup>Some of this process is described in P. M. Anderson 2020 and Abdalian 2023.

<sup>12</sup>See Langley et al. 2018 for a description of some challenges of adapting linguistic documentation

of the driving principles of the revitalization-centered approach I describe, which I discuss in detail in Chapters 3 and 4.

Language workers have tried to prioritize making participation in the language reclamation process more transparent and available to a variety of community members. Each activity offered by the language workers aims to move participants from one stage of engagement with language to the next. Activities that facilitate linguistic engagement but do not require significant knowledge of the language (such as craft nights or story time) are ideal entry opportunities for interested community members. Events like the language classes, on the other hand, which require a longer term commitment and the ability to build off of a knowledge base are aimed at moving people from students to teachers, language workers, and more generally speakers.

There are also many ways for community members to get involved with Tunica language revitalization through the LCRP that do not require knowledge of the language or require only specific knowledge. For example, one apprentice is organizing a neologism group to try and move the process of creating new words out from KYLY meetings, where new words are created based on teacher-need to something where the creation of words can be more broadly community-driven. Anyone can send in requests to the group, but volunteers creating neologisms need to have attended at least two language-focused events in the past year.

Language workers have also tried to make learning the language accessible for solo learners (and to make teaching the language more straight-forward for teachers) by writing *Rowina Taworu Luhchi Yoroni*, a language textbook aimed at beginner through intermediate Tunica learners of any age with an overview of the teaching style used in LCRP language immersion. This is a very broad audience with a wide variety of needs; I describe the textbook structure and how the authors try to meet these diverse needs in detail in Chapter 4, ‘The Tunica Language Archive’.

Even before its full publication, drafts of the textbook have been used as support for the weekly Tunica classes as well as the yearly summer camp. Before the

---

for pedagogy, including specifically documentation done by Mary R. Haas.

COVID-19 pandemic, classes were hosted in person after the school day ended. Generally, these classes were facilitated by two experienced language mentors. When the courses moved online in 2020, classes were divided up into four age groups: 4-7 years, 8-11 years, 12-16 years, and learners aged 17 and up. Each course was facilitated by one language mentor and two or more language apprentices.

The summer camp is a continuation of work started by Donna Pierite in the 1990s. Beginning in the summer of 2014, the LCRP has hosted camps each June. These camps are open to children aged 6-17 from Tunica-Biloxi households, with any level of Tunica-learning experience. The camp itself is conducted by a mix of LCRP employees (who are usually lead teachers), caregiver volunteers from the community, members of KYLY, and Tulane undergraduates who are volunteering as part of the course “Tunica: Revitalizing Louisiana’s Sleeping Language” in fulfillment of Tulane’s “service learning” requirement<sup>13</sup>. This means that the volunteers conducting the camp are coming from a wide variety of linguistic and cultural backgrounds.

Each week-long camp is structured around a different cultural theme and students are asked to engage with immersion-style language lessons, crafts, and activities focused around the theme. Although the language lessons were divided up by *kuhpani* (‘clan’ or ‘group’) for each age group, the crafts and activities involved interaction across age groups. For example, the 2017 camp was themed around *taparu* (the sky). Students learned language lessons that included things like the names of birds in Tunica, created themed crafts, and learned more broadly about the role of the sun, sky, and birds in Tunica spirituality.

The structure of the summer camp is intended to encourage campers to get directly involved – not just as recipients of linguistic and cultural knowledge, but also as creators and bearers of the language and culture themselves. Since 2017, the summer camp has included neologism-making sessions<sup>14</sup> in which students are

---

<sup>13</sup>see (Maxwell 2022) for an example course description

<sup>14</sup>For a discussion of the creation of the Tunica dictionary (including how neologisms are handled) see P. M. Anderson 2020 and P. M. Anderson 2017. For a detailed description of a specific camp neologism session, see Whitaker 2017.

presented with a number of words within the camps theme for which there is not an attested Tunica word. Campers then work in groups to discuss different possible candidates for the words in question, using the Tunica online dictionary and the teachers and assistants as resources. Once each group of campers has created a proposal for a few new words, the candidates are then presented to all the groups to vote on. The "winners" are then added to the dictionary. For example, the word *tihpulashi tashihpi* meaning 'astronaut' (lit. 'star traveler') was selected during the 2017 camp, which was themed around *taparu* ('the sky').

Of course, this is quite a structured and regimented take on a process that is usually done informally through continuous interactions in the language. Despite this, many campers have reported this as one of their most memorable camp experiences Whitaker 2017: p. 139. In addition to providing community-sourced neologisms to fill lexical gaps, the neologism creation sessions serve a larger goal: present language as a creative process in which speakers are participants, and ideally challenge the perception of KYLY and the LCRP as arbiters of knowledge.

### 2.2.2 Teaching Methodologies

The teaching methodology employed by teachers at the LCRP (and which the textbook was designed to support) is also structured to treat each language learner as a language teacher. They use a modified version of the Total Physical Response method that is already used by Judith Maxwell and others at Oxlajuj Aj. Oxlajuj Aj is a Kaqchikel-immersion school that provides training for academics and professionals in the Kaqchikel language (Kuhpani Yoyani Luhchi Yoroni 2023: pp. ix–x)(Maxwell et al. 2020). It takes advantage of the fact that language comprehension generally improves ahead of production by incorporating a number of methods of responding to new vocabulary and structure before asking the learner to produce said new language.

The specific TPR adaptation used by Tunica teachers involves seven steps: *Presentation, Physical Response, hon/aha ('yes/no') Questions, Response with Known Vocabulary, Response with Target Vocabulary, Practice in Small Groups* and *Game*

or *Activity*. During *Presentation* teachers present the target vocabulary, ideally in naturalistic contexts. For example, teachers looking to share color terms might perform a skit in which people discuss the colors of the materials in the *sinerutamihku* ('shawls') they are making. In the next stage, *Physical Response*, students will be asked to interact physically with target words or structures (but still are not asked to produce any Tunica). Building off the 'colors' example, a beginning student might be told "*Erutamihku mili tihktapiki*" ('Take/grab my red shawl'). For more advanced students, this might involve more complicated verbs. For example, "*Naomi, Mariahchi erutamihku mili tihkyuw'aki*" ('Naomi, give Maria my red shawl').

Learners begin to produce simple responses in step 3 *Hon/Aha Questions*. In this stage, learners are asked questions that can be responded to with a simple 'yes' (*hon*) or 'no' (*aha*). For example, the teacher might ask "*Naomi, erutamihku milin?*" ('Naomi, is my shawl red?') and the student would only need to respond "*hon*" (if its true) or "*aha*" (if false). In the next step, 'Response with Known Vocabulary', teachers build off of previous lessons to encourage students to engage with the new vocabulary or structures without yet producing them. For example, if the learners had already discussed numbers the teacher might ask "*Samuel, erutamihkusinima mili kashku?*" ('Samuel, how many of my shawls are red?'). This is one of the more difficult stages to employ consistently: when a class is all new learners, it will need to be skipped because there is no prior knowledge from which to build. However, the more common issue is that learners in a given class are at such different levels that it is hard to find a field of 'known vocabulary' that is genuinely familiar to every student in a given class.

In step 5, '*Response with Target Vocabulary*', students finally begin to produce the target vocabulary and structures. For example, the teacher may ask "*Heku, kanahku uhkkosu?*" ('What color is this?', while holding up a shawl. The student would then respond with either a single word (e.g. *meli* 'black') or, for more advanced students, a full phrase "*Hiku meli uhkkosu.*" ('That is black').

Steps 6 and 7, *Practice in Small Groups* and *Game or Activity*, learners are asked to engage with the learning objectives in more dynamic settings. First, they



are given the opportunity to discuss in smaller groups, which increases opportunities for interaction. Then the *Game or Activity* step allows for memorable further engagement with the target items. For example, learners might be asked to make bracelets using different colored *sayɔhta* ('beads').

This methodology serves a number of purposes for the LCRP. First, it is well-suited to a reawakening language context, where few teachers will have the vocabulary and grammatical knowledge for extended, unstructured Tunica immersion. This lesson structure makes it easier for teachers to identify the different words, phrases, and grammatical knowledge necessary to conduct the lesson. Most importantly, if these items are not attested in the texts or otherwise already described, they can identify these gaps and, ideally, fill them. This is important not just practically but also philosophically, as it encourages the reclamation process to be teacher-and-learner-driven. As mentioned in Section 2.2.1, centering speaker knowledge and creativity is a core goal of these revitalization efforts.

Finally, learners are learning the language while simultaneously learning a method to teach their friends and family the language. While it is less directly designed for this purpose than something like *Where are Your Keys* which makes turning learners into language teachers a stated core goal, it still provides learners with a quick and effective framework for teaching words or short phrases (Where Are Your Keys? 2022).

### 2.2.3 Remote Learning

Even before the pandemic made in-person learning unsafe, there were some online offerings for Tunica. In particular, until 2015 the LCRP offered an online Webex<sup>15</sup> course for distance learners. Courses were offered both synchronously and as recordings (Tunica-Biloxi Tribe of Louisiana 2018). More recently summer camps, classes, and crafting sessions have moved online or into hybrid in-person formats, which has necessarily affected their structure. For example, even modified TPR relies on giving students varied ways to interact with the language. Many readily available modes of

---

<sup>15</sup>Webex is a video conferencing software, similar to Zoom.

online interaction reduce this to a click or written input, and creating even these reduced opportunities for interaction required significantly more pre-class preparation than was required by previous class formats.

Hybrid classes, in which some participants are online and others are in person, pose further challenges to this pedagogical method. Teachers need to plan for both in-person interaction and computer-mediated types of interaction, and it ideally needs to serve both groups of learners well. Additionally, much of the strength of this type of teaching relies on having multiple teachers and having a specific, manageable class size. Having multiple teachers allows the class to stay in Tunica as much as possible, because the teachers can demonstrate actions themselves and provide clear context. It also allows teachers to engage directly with individual students and adapt to their needs. Similarly, the class needs enough students that discussions can happen in small groups, but not so many that students are unable to participate with the frequency needed to support immersion-based learning. Both issues are compounded in hybrid classes, where it is difficult for a single teacher to handle both modalities, and while one section might meet the optimal learner-teacher ratio, the other may not. Given these issues, the modified TPR approach has been adapted further.

To make online crafts and activities viable online, the LCRP shipped crafting kits and language learning packages to interested tribal households. The latter, which was a supplement for the online summer camp, was particularly popular, with even households who were unable to attend the camp requesting it. It contained craft supplies, a recipe and ingredient list for fry bread, and bilingual crafting instructions in English and Tunica. While this is logistically more difficult than providing supplies for an in-person course, it has been successful in ensuring the classes are still available to interested households.

Ultimately, the move to hybrid and online courses have also had positive effects. As mentioned in section 2.2, Tunica-Biloxi tribe members are located across the U.S., with particularly large contingents in Houston and Chicago. While some learners were able to set aside a week for the summer camp, other offerings through-

out the year were inaccessible to learners outside Louisiana. Since moving online, the language courses have seen students from across the country and even the crafting sessions have shown increased participation from non-local learners. Further, although online courses pose challenges for working caregivers who are not available to monitor their younger children's class participation, there was an unexpected boon: caregivers who had flexibility could join the class and learn along side their children. As language use in the home and interaction are key to acquiring a language, this could prove an important strength (Hinton 2014). The ideal would be offering both in-person and online activities, though of course the personnel, time, and resources necessary make this difficult at best.

### 2.3 Language Structure Overview

With the processes surrounding the reclamation of Tunica established, I will now discuss a few aspects of the structure of Tunica as it relates to Tunica learning targets in 2020-21. As discussed in Chapter 1, describing the structure of a reawakening language is a complex endeavor. Something that may be present in Tunica as described by Haas or Gatschet and Swanton may not be present in Tunica as it is currently spoken, and vice versa. This is, of course, potentially true of all languages in use. In fact, there are differences even between Tunica as recorded by Gatschet and Swanton in the late nineteenth century and Tunica as documented and described by Sesostrie Youchigant and Haas in the early twentieth century (Heaton 2016: pp. 299–301). With this in mind, I provide an overview of the language as it is currently taught and briefly tie this back to the documentation on which these materials were built.

#### **Phonetics and Phonology**

Tunica (both in the nineteenth and twentieth century documentation and in the twenty-first century teaching materials) has seven vowels:

There are eighteen consonants in Tunica (Haas "n.d.": p. 14), (Kuhpani Yoyani

Table 2.1: Tunica Vowels

Phoneme	Example	Translation
i	<b>ili</b>	<i>two</i>
e	<b>elu</b>	<i>fruit</i>
ɛ	<b>ɛsha</b>	<i>willow Salix</i>
a	<b>aha</b>	<i>no, not</i>
u	<b>uru</b>	<i>to yell</i>
o	<b>olu</b>	<i>crime</i>
ɔ	<b>ɔshta</b>	(color range that includes blue, purple, and green)

Luhchi Yoroni 2023: pp. 1–6).

Table 2.2: Tunica Consonants

	Bilabial	Labiodental	Dental	Alveolar	Retroflex	Palatal	Velar	Glottal
Plosive	p b			t d		k g		ʔ
Nasal	m			n				
Trill				r				
Fricative		f			ʂ			h
Approximant	w					j		
Lateral Approximant				l				

The voiced stops /b/ and /d/ only appear in borrowed words: for example, *halibamu* (‘Alabama’) *disusahku* (‘dime’) (Kuhpani Yoyani Luhchi Yoroni 2023, P. Anderson 2022: p. 2).

Words in Tunica also exhibit internal sandhi: when two vowels are adjacent in a word (or with only a glottal stop or [h]<sup>16</sup> between them), they interact in different ways. It is not vowel deletion because, although only one vowel remains of the two,

<sup>16</sup>This may indicate that, rather than a glottal stop, these are glottalized vowels, however I am continuing with Mary R. Haas’s assessment.

the quality of the resulting vowel can be quite different than the two that were in contact (Haas "n.d.": p. 21)(Kuhpani Yoyani Luhchi Yoroni 2023: p. 422). The order of the vowels in the combination is relevant. The most common initial vowels in a combination are /a/, /ε/, /i/, and /u/. Some combinations, such as *e + i* are theoretically possible, but due to Tunica phonotactics never occur<sup>17</sup>. For these cases I have left the relevant cell blank.

Table 2.3: Tunica Vowel Blends

a+a = a	ε+a = ε	i+a = ε	u+ɔ = ɔ	o+a = ɔ	ɔ+a = ɔ	e+a = ε
a+e = e	ε+e = ε	i+e = e	u+e = o			e+e = e
a+ε = ε	ε+ε = ε	i+ε = ε	u+ε = ε	o+ε = ɔ		
a+i = i	ε+i = ε	i+i = i	u+i = i			
a+o = o	ε+o = ε	i+o = o		o+o = o		
a+ɔ = ɔ	ε+ɔ = ε	i+ɔ = ɔ			ɔ+ɔ = ɔ	
a+u = u	ε+u = ε	i+u = u	u+u = u			

The examples below show vowel elision across /h/ and /ʔ/ respectively:

- (1) *εhεli*  
 i-ahali  
 1.SG.INAL-FAMILY  
 “My family”

S01, 21-04-28-Class

- (2) *lap'ɔhɔ*  
 lapu-'aha.  
 good-NEG  
 “Not good.”

---

<sup>17</sup>Or, at least, are unattested.

S01, 21-05-05-Class

There are a few exceptions, such as when when an affix attaches to a single syllable stem (3):

- (3) *Nihkirhipush kanahku ya'i?*  
 Nihkirhipu-sh kanahku ya-'i?  
 powwow-DIR what do-3.M.SG.CPL

“What did you do at the powwow?”

S03, 21\_5\_14class

Because *ya* (“to do”) has only one syllable, neither the vowel in the stem (/a/) nor the vowel in the completive affix (/i/) is deleted.

## Morphology

Haas describes Tunica as having both fusional and synthetic characteristics (Haas ”n.d.”: p. 35). Reduplication, affixation, suppletion, and juxtaposition are all present with affixation being the most productive of these processes (Haas ”n.d.”: p. 35). In addition to aspect, verbal inflection tends to include gender and number in all but the first person. The table below shows the inflection for the completive:

Table 2.4: Paradigm for the Completive Suffix

	Singular	Dual	Plural
First person	-ni	-ina	-iti
Second person (f)	-a	-(h)ina	-(h)iti
Second person (m)	-i	-wina	-witi
Third person (f)	-ti	-sina	-siti
Third person (m)	-wi	-una	-ta

For ongoing actions, Mary R. Haas identifies two inflectional paradigms: the durative and the habitual. Tunica almost exclusively uses the habitual at the moment (in fact, there are no examples of the durative in the data recorded for this

project)<sup>18</sup>. Reconstructing the durative and presenting it effectively in teaching materials has taken some time. The particular challenge is not so much the structure of the durative paradigm as it is the distinction between when one would use the durative and when one would use the habitual. Haas indicates that the habitual is used when an action has either been repeated in the past or is currently on-going and that the durative uses the auxiliary verbs *una* ('he sits') or *'ura* ('he lies') to indicate an ongoing action occurring in the present or past (39 Haas "n.d.": p. 49).

This question is further muddled by the existence of two classes of duratives: mutable duratives and immutable duratives. Mary R. Haas lays out the distinction between the two classes of duratives in terms of English saying that either the English past or present progressive can be used as a serviceable translation of both classes (so 'I am walking' and 'I was walking' are acceptable for either class). The mutable durative is more likely to be translated with those tense-aspects while the immutable durative can also appear in translations as the English simple present or simple past (Haas "n.d.": p. 50). While this is helpful in pairing her translations with their Tunica counterparts, it has proven difficult to extrapolate a teachable rule for either the context in which the habitual or durative is used or the when to choose an immutable durative versus a mutable one.

Example 4 shows a habitual marker being used to create the sense of an ongoing action (though not necessarily one that has been regularly repeated in the past). In this example, S01 is describing and modeling folding towels as part of preparing for an online charades-inspired lesson.

---

<sup>18</sup>Because the durative only occurs four times in these recordings (and only in the context of "[person] lives or dwells", I do not discuss it at length. However, it may feature more prominently in future recordings because it is a key topic in the second volume of the textbook and, as of March 2023, decisions about how and when to use the durative have begun to solidify.

- (4) *Tiratasihu*                      *ehpukani*.  
 Tira-ta-sihu                      ehpu-kani  
 cloth-INSTR-TO.DRY fold-1.SG.HAB

I am folding the towel/towel(s).

S01, 21-05-11-Class

### 2.3.1 Gender Marking on Nouns

Another challenge for reawakening the Tunica language was the question of grammatical gender. The oldest documentation (which comes from Gatschet and Swanton in the 1800s) indicates that in all cases where gender is irrelevant (e.g. a non-collective inanimate noun like *chekkini*) the gender defaults to masculine. Documentation by Sesostrie Youchigant and Haas, on the other hand, identifies each word as having an associated grammatical gender, with ‘m.?’ and ‘f.?’ indicating a word that Haas suspected the gender of but was not certain and ‘g.?’ being a word where the gender was completely unknown to her. The table below shows examples of words with each designation in the Tunica Dictionary<sup>19</sup> (Haas 1953).

Table 2.5: Examples of words and their gender in the Tunica Dictionary

Word	Gender	Translation
tira	f	‘cloth’ or ‘dress’
nahka	m	‘butterfly’
tenakola	f.?	‘flower’
sihikapucha	g.?	‘onion’
sachuna	m.?	‘cockleburr’

Haas 1953

While there is some debate over whether to consider these GNA markers affixes or clitics, I have used “clitic” because it appears to operate at the phrase-level rather

<sup>19</sup>This spelling differs from the spelling in Haas’s work. In addition to indicating stress on words, Haas uses “č” and “s” where current Tunica uses “ch” and “sh”, respectively.



than word. For example, in 5 and 6 below it is at the edge of the noun phrase.

- (5) *uhkəkatohk'il'uniman*  
 uhk-ɔka-tohk(u)-ili='uniman  
 3M.SG.POSS-CHILD-SMALL-TWO-3.M.DUAL  
 His two boys.

(Haas "n.d.": p. 129)

- (6) *Tayak'ahchaɔsa sahusinim'ama*  
 The-do-future ending-other=3.F.PL=WITH  
 The future and other endings

(Kuhpani Yoyani Luhchi Yoroni 2023: p. 97)

However, piecing apart the status of words versus phrases (and, to an extent, the status of GNA markers as clitics or suffixes) in Tunica as it is now spoken will require more extended Tunica speech in contexts that trigger the use of a GNA and a quantifier (see section 2.3.1).

In current teaching materials, inanimates take the masculine marker in the singular and dual and the feminine marker in the plural. The singular feminine marker *hchi* is obligatory on collective nouns. In keeping with this, the New Tunica Dictionary doesn't list gender alongside entries for nouns (P. Anderson 2022).

- (7) **Singular inanimate noun** *Taharaniku*.  
 (Ta)-ta-hara-ni=ku  
 ART-AGNT-PLAY.INSTRUMENT-CAUS=3.M.SG  
 The fiddle.

(8) **Dual inanimate noun** *He'unima*.

he'=unima

PROX=3.M.PL

These two.

S01, 21-05-18-Class

(9) **Plural inanimate noun** *Aruposinima*.

arupo=sinima

dream=3.F.PL

Dreams.

S03, 21-05-07-Class

(10) **Collective noun** *Tayashihchi*.

Tayashi=hchi

water=3.F.SG

Water.

S03, 21-05-07-Class

Animals and babies are classed as “inanimate”. Older children, adults, and certain personified natural entities such as the sun in the Sun Woman Story<sup>20</sup> (*tahch'ihchi*) are all considered animate (Haas “n.d.”)(Haas 1950: p. 22). In the case of animate referents, the GNA matches the actual gender of the referent<sup>21</sup>. For a mixed-gender pair or group of people, the masculine is used.

<sup>20</sup>Called ‘The Solar Myth’ in the Tunica Texts.

<sup>21</sup>As mentioned in Chapter 4, this is not true for non-binary referents and there is currently no consistent solution for this. In my experience we have tried to adapt to this by alternating which marker is used from utterance to utterance, but this experience is limited. Of course, even if a

Animacy is not the only factor determining whether or not a noun receives a GNA marker. Haas further describes a distinction between indeterminative nouns (i.e. uninflected noun stems like *sa* ‘dog’) and determinative ones (Haas ”n.d.”: p. 62). Determinative nouns have one of two determinative prefixes: the articular *ta-* (e.g. *tasasinima* ‘the dogs’) and the possessive personal pronouns (e.g. *igahchihchi* ‘my mother’) (Haas ”n.d.”: pp. 63–64). The agentive *ta-*, which changes a verb into a noun (e.g. *tahara* ‘singer’) does not trigger the need for a GNA marker. This is further complicated by the fact that articular *ta-* does not appear on stems beginning with /t/, so ‘singer’ and ‘the singer’ may only differ with the addition of a GNA marker (e.g. *taharaku* ‘the male singer’) (Haas ”n.d.”: p. 27).

Tunica as it is now spoken makes one deviation from this: all names being used in the third person take a GNA marker (regardless of whether or not they include *ta-*) (Kuhpani Yoyani Luhchi Yoroni 2023: p. 16). Example 11 below illustrates this a response to the question “What are your names?”.

- (11) *Alice etisa.* *Uwet,*  
 Alice e-etisa Uw(i)-(h)at  
 Alice 1.SG.INAL.POSS-TO.BE.CALLED 3.M.SG-ON.THEIR.PART
- Augustinku otisa.*  
 Augustin=ku (u)-(e)tisa  
 Augustin=3.M.SG SG.M.INAL.POSS-TO.BE.CALLED

I am called Alice, and he is called Augustin.

(Kuhpani Yoyani Luhchi Yoroni 2023: p. 16)

When referring to herself, Alice uses no GNA marker on her name but when referring to Augustin she uses the masculine singular *-ku*.

---

consistent decision were made at the top-level, people are likely to have their own preferences and innovations.

## Syntax

The current structure of Tunica reflects many of its pre-reawakening description. For example, in general, the verb phrase is final in Tunica:

- (12) *Ima hahkamuchi palukani.*  
 Ima hahkamuchi palu-kani.  
 I bread buy-1.SG.HAB  
 I buy bread.

S03, 21-05-20-Class

As I discuss further in 5.2.1, overt subjects are not obligatory:

- (13) *Kafi mashukani.*  
 Kafi mashu-kani  
 Coffee make-1.SG.HAB  
 I make coffee/I am making coffee.

S01, 21-05-11-Class

Polar questions are indicated by a rising intonation the phrase-final question marker *-n*:

- (14) *Ima kunkuri palukanin?*  
 Ima kunkuri palu-kani-n  
 I drum buy-1.SG.HAB-QP  
 Am I buying a drum?

S03, 21-05-21-Class

Other questions use one of the question words, all of which contain the indefinite-interrogative prefix *ka-* (Haas "n.d.": p. 84). The table below lists them, their meaning, and whether they were part of older Tunica documentation or a recent innovation.

<b>Word</b>	<b>Translation</b>	<b>Part of Speech</b>	<b>Providence</b>
<i>Kanahku</i>	‘what’ or ‘something’	noun	Tunica documentation
<i>Kaku</i>	‘who’ or ‘someone’	noun	Tunica documentation
<i>Kana</i>	‘how’	adverb	Tunica Language Project
<i>Kaya</i>	‘why’	adverb	Tunica documentation
<i>Ka’ash</i>	‘when’ or ‘sometime, anytime’	adverb	Tunica documentation
<i>Kata</i>	‘where’ or ‘somewhere, anywhere’	adverb	Tunica documentation
<i>Kashku</i>	‘how many?’ or ‘how much’	quantifier	Tunica documentation

Table 2.6: *Yoluyana Ka-* ‘Question Words’

The phrasal position of these question words is discussed in depth in section 5.2.2.

## 2.4 Author’s Positionality Statement

In keeping with recommendations for employing decolonized research methodologies, this section describes my positionality and relationships as both a scholar and a participant in the documentation project (Smith 2021). I am a White academic who has worked with members of the Tunica-Biloxi tribe as an undergraduate and Master’s student at Tulane University from 2015-2017 and continued this work as a graduate student at the University of Arizona from 2018-2022. While for much of this time I was a volunteer, I worked remotely as a part-time employee for the LCRP during 2020. While working there, I served as a language mentor in the online language classes, helped to organize the online summer camp, and conducted training in phonetics, phonology, and pedagogical methods for endangered and/or reawakening languages.

Since 2017 the bulk of my work with KYLY and the LCRP has been online or

via phone call – very rarely in-person. While all LCRP business during 2020-21 was conducted online, this nonetheless means I was located far from any community hubs. Instead, I have been centered in Tucson, Arizona, physically very far removed from both where the documentation took place and current language reclamation work is being done.

I am not a member of any Indigenous group. I am a White academic from the U.S. with very little personal experience with heritage and endangered languages is from my great-grandfather’s knowledge of Irish, a few words of which was passed to me from my grandmother. This is far removed from both the emotional and cultural contexts of Indigenous languages in North America. In my work and relationships, there are simply things I will never experience and relationships with the language and community I will never have. Because I wanted to document all language teachers and apprentices, I included myself on the recordings. However, I also hoped to center the work of the other language apprentices and mentors, all of whom are members of the Tunica language and cultural community.

This was particularly pressing when making the ‘Conversation’ recordings. As I discuss further in Chapter 4, ‘The Tunica Language Archive’, these recordings were essentially a language learning podcast that would be edited and publicly available. I needed to balance facilitating the conversation (so as not to put new, unexpected tasks on the people working with me) with remaining in the background. As a compromise, I worked with the other participants to select prompts, and took the role of “interviewer”, essentially. I would ask questions and keep the conversation moving, but never answer the questions or provide the actual background and context<sup>22</sup>.

When KYLY first began, there was an explicit discussion of revitalization goals and language ideology. The stated focus of the group at this point was to make the existing Tunica documentation accessible to the community at large and to move the Tunica language into prominent settings such as in ceremonies and on signage around town (P. M. Anderson 2020: p. 17). These steps were part of a

---

<sup>22</sup>See Appendix A for transcripts of the podcasts. See Chapter 4 for an explicit description of the design and implementation of podcast-based documentation.

broader goal of community-driven research that KYLY and the LCRP aim for P. M. Anderson 2020: p. 17. I mention these goals because they characterize not only the motivations behind the LCRP that drove the structure of the documentation project, but also because this characterizes the training I have received and the culture that has surrounded my work with the Tunica-Biloxi community. I joined KYLY in 2015, three years after the creation of the LCRP and three years into my undergraduate linguistic training. The philosophies, projects, and relationships I have gained through my participation in KYLY and, later, the LCRP have proven foundational for my approach to these topics as both an academic and more broadly as a person.

The documentation project described in Chapters 4 and 5 was conducted with approval from the University of Arizona Institutional Review Board, which has been built up partially in response to a long history of exploitative research interactions between universities in the Southwest and tribal entities. This includes the infamous *Havasupai Tribe of the Havasupai Reservation v. Arizona Board of Regents and Therese Ann Markow* case, wherein researchers from Arizona State University misused blood samples taken from 200 Havasupai people in the 1990s (*Havasupai Tribe of the Havasupai Reservation v. Arizona Board of Regents and Therese Ann Markow* 2008). While this is one of the most famous cases, this lack of control over personal data gathered from Indigenous people by academics is by no means uncommon. Similar struggles appear in linguistic work which, while not strictly medical from the point of view of academia, nevertheless targets personal and cultural information that is often a core aspect of community and personal health, spirituality, and safety. Thus, documentary linguists have a deep responsibility to proactively respect and protect the privacy and boundaries of the community. This includes thinking ahead toward what the collected data might reveal in the future. For example, a participant and linguist collaborating on a detailed description of a remote sacred place in the 1990s might expect that the location could remain secret. However, with advancements in geographic information systems like Google Maps, this location could become easily identifiable for anyone with internet access and

patience. Of course, it's not possible to predict all technological advancements, but staying abreast of data concerns, growing technological advancements, and the data accessibility required by grants and archives are essential.

I discuss my attempts to honor this relationship in detail in section 4.6, 'Archiving', but I provide a brief summary here. While the Tunica-Biloxi Tribe does not have its own independent Institutional Review Board, I received consent to conduct this work from the Tunica-Biloxi Chairman, Marshall Pierite, and the director of the LCRP, John Barbry (in addition, of course, to the consent of direct participants)<sup>23</sup>. Throughout this process, I have checked in with both the participants themselves and other community members who are engaged with language work about how to adjust the documentary projects to best target learner needs and, crucially, how to ensure that the documentation is not ultimately more harmful to the community than helpful. While many people are comfortable with the information gathered here being widely available, this may not always be the case. The ability to restrict or even entirely prohibit access to this information is not only baked into the Informed Consent Forms and IRB approval, but also has been a central feature of all discussions of how to archive and display the documentation.

One of the reasons this process of constantly checking in with people is so essential is that this project is being conducted as fulfillment of the dissertation requirement of my PhD in Linguistics. This means perceived disciplinary boundaries between, for example, 'Linguistics' and 'Education', play a greater role than they would in a truly community-driven project. Luckily, my specialization in the Language Revitalization and the department's general, multi-disciplinary bent gives me more leeway in this respect than I would have at other universities. However, this nevertheless played a role in the design and implementation of the documentation here.

This challenge is far from unique to dissertations. Granting agencies and their requirements also often shape the directions of revitalization projects. For example, the Endangered Language Fund, often require that data collected during the grant

---

<sup>23</sup>See Appendix A for a copy of the informed consent documents



be available to all interested parties (though tiered access is allowed ) (Endangered Language Fund 2023). This, unfortunately, often means that projects that center community or language-learning have fewer funding opportunities. For the data and documentation discussed in this dissertation, I received a ‘Research and Projects’ grant from the University of Arizona School of Social and Behavioral Sciences in the amount of \$1192.10. Unlike larger, linguistics-specific grants the only requirement for public information sharing is an end-of-grant report (University of Arizona School of Behavioral and Social Sciences 2023). For an in-depth discussion of how grants and funding have influenced the structure of this project going forward, see Chapter 4, ‘The Tunica Language Archive’.

## 2.5 Conclusion

This chapter provided a broad description of the documentary and revitalization work in Tunica leading up to this point. Additionally, I try to position myself, my perspective, and my work within a broader context of my life and relationships, both explicitly academic and otherwise. The background in this chapter is important not only to contextualize the Tunica Documentation Project, but also to make the information in here valuable in other reawakening language contexts. I believe that the methods and approaches outlined in this dissertation could be valuable to a number of communities, but there is a wide variation between the needs, resources, and approaches of different groups. In providing a description of the needs, beliefs, and circumstances that have motivated the specific form this project has taken, I hope to make it easier for people who are interested in documenting their reawakening language be able to more clearly identify which factors are appropriate for their context.

## CHAPTER 3

### Documenting Reawakening Languages

In this chapter I describe a method for documenting reawakening languages effectively while centering community goals. I start with questions of what types of data to collect (and how) before moving into the processing, storage, maintenance, and contextualization of that data. To this end, the first half of the chapter deals with what data are being collected and how, while the second half (‘Archiving’) deals with the latter questions.

#### 3.1 Revitalization-Centered Language Documentation

When reawakening languages are being reclaimed, language documentation resources like transcribed texts, translations, and grammars often form the foundation from which the language is reclaimed<sup>1</sup>. Documenting these languages as they are in the process of reawakening can provide valuable information for analysis and teaching alike. However, as introduced in Chapter 1, not all documentation is valuable for all purposes and, as a further challenge, recording with speakers and language workers can mean taking valuable (and limited!) time away that could be used on activities that directly create new speakers.

Revitalization-centered language documentation mitigates these issues by putting language revitalization activities at the heart of all language documentation events (Dupris & de Lima Silva 2020). Rather than treating language revitalization as a side effect, it is a core goal at both the documentary and output stages. At the documentary stage, the documentation should occur during either an existing revitalization activity (like a weekly class or craft night) or during a new revitalization

---

<sup>1</sup>As mentioned in Chapter 2, these don’t necessarily represent the entirety of remaining linguistic knowledge.

activity created for the project.

Beginning from an existing activity has a number of advantages. First, it requires little set up and scheduling and allows the documentary linguist to adjust around the existing community schedule, rather than requiring participants to adjust their schedule. This is helpful both practically and philosophically: if a project is meant to center around community priorities, it will also ideally reflect community scheduling. Second, the existence of the activity likely indicates that it is something language learners and teachers have found engaging and helpful. For example, apprentice language classes constitute a large portion of the recordings in this dissertation. These were consistently scheduled classes where speakers were already communicating over video, so they presented an excellent opportunity for minimally-disruptive documentation.

Of course, existing activities are not always an appropriate option. There may be no revitalization activities currently happening, or the presence of the documenters at these events might be disruptive. Language learning, particularly learning minority, heritage, or endangered languages, can be a fraught and stressful process. Introducing an element that, intentionally or not, can be seen as a type of outside assessment or judgement can derail activities and distress participants. Further, many activities in reawakening language contexts are aimed at children which poses its own challenges for ethical documentary practices.

Finally, while revitalization is the ultimate goal of these documentary exercises, analysis is important too. It may be that the existing revitalization activities do not lend themselves to producing the genres of speech or the types of constructions being targeted. In these cases, it may be appropriate to create and support an entirely new activity. For example, in order to look at evidentials in Desano (Eastern Tukanoan) de Lima Silva & AnderBois (2016) hosted a night for speakers to play the board game “Mastermind”. This activity was conducive to the constructions the analysis was targeting and simultaneously created a new opportunity for social language use. With the Tunica recordings presented in Chapter 4, I used guided conversations (which were turned into podcasts) in order to encourage conversational speech data

that is otherwise uncommon in Tunica.

This structure not only helps create less invasive, more broadly applicable documentation but it also helps fight the ways some types of language documentation can recreate colonial values. For example Leonard (2017) points out that language documentation can recreate colonial mindsets by focusing on linguistic categories at the expense of cultural ones. Revitalization-centered documentation helps counteract that because in building off revitalization activities it is more likely to revolve around culturally relevant categories. As with everything in designing and conducting documentation projects, it won't happen automatically. Project design must be intentional and constantly refer back to community needs as its foundation.

### 3.2 Challenges in Documenting Reawakening languages

An important challenge of documenting endangered languages plays out in the above recommendations: how do we reconcile the somewhat prescriptive goals of teaching with the descriptive goals of documentation? And, perhaps even more importantly, how do we teach the language without creating and enforcing a structure in which teachers become unquestionable distributors of knowledge while other learners are simply recipients? This structure would be antithetical both to the descriptive view of language which accepts that it fluctuates and changes and to the pedagogical structures that help the language not only be passed on but to grow and thrive.

Over-emphasizing the authority of teachers and language workers in this context does not simply risk creating learners who are not confident in their relationship with the language (already a pressing concern) but further risks recreating and reinforcing prevailing colonial structures that create contexts wherein academic linguists have undue ownership and influence over the process. This can be very overtly, as in the ways that non-Hawaiians influenced the development and availability of Hawaiian language revitalization resources for the community or it can be through a more indirect shift in the prestige of certain types of speech (Warner 1999, O'Rourke 2011, Patton 2020).

This concern is not unique to reawakening languages, but it is certainly exacerbated in this context. Reconstructing a language often requires a wealth of specialized knowledge, if nothing else it can be necessary in order to decipher the (often older and technical) documentation materials or, in some cases, academic affiliation or funds is necessary to even access them. This necessarily limits who can ‘become’ a speaker, at least until the materials are adapted and shared more widely.

One way to avoid recreating colonial knowledge structures and framing that endangered languages can often use is centering speakers and elders as those who can share knowledge. This can be complicated even for communities with speakers, but for communities who are reawakening their language this is especially complex. Many of the remaining physical records of the language are filtered through outside academic perspectives. What is highlighted for study and how that information is contextualized and recorded are all ways that a western academic lens can unnecessarily shape the trajectory of a reawakening language.

However, these are not by any means insurmountable challenges. The reclamation of Myaamia, for example, has appealed to a variety of methods to create a culturally-grounded approach to reclaiming a sleeping language that does not alienate participants with different individual experiences (Leonard 2012). New approaches are being employed every day, each with its own connection to cultural ways of knowing and relating to language. One notable example is the nature walk approach used by the Ojibwemowin community. Language workers recorded nature walks where children would accompany speakers on a walk through local woods. The land itself then served as a facilitator and interlocutor: the speaker would tell stories and the children could ask questions about what they saw (Hermes et al. 2022).

From the broader analytical perspective, the Living Languages approach to the study of languages that are being reclaimed deals with these challenges by including the above context within documentation, description, and analysis. Who the authority systems are and how they function, the current linguistic, political, and social goals of the language, and the sources are all crucial points that must be docu-

mented and described for documentation of an emergent language to be informative. This can be done via metadata on the documentary item itself (as I described in Section 3.3.1), but even grammars or books (often seen as the *products* of documentation) can become part of the apparatus of documenting this type of information (A. Woodbury 2003). For example, Chapter 2, with its description of the history of the LCRP, the sources from which the language is being reclaimed, and the relationships between the authority systems and individuals working to revitalize the language serves to provide this context.

### 3.3 Archiving

Documenting reawakening languages in a way that is valuable for multiple audiences does not stop with creating the recordings. For documentation of reawakening languages to truly be effective, the documentation must be accessible to its target audiences, contextualized so people from a variety of backgrounds and with a variety of concerns can evaluate and use the material, and supported in such a way that people can trust the documentation will be well-maintained into the future.

When it comes to reawakening languages, these concerns are especially pressing. Education, for example, is a core concern adding a layer that, while ultimately useful in all contexts, is foundational here. As with the pedagogical concerns described in Section 3.2, an obtuse archive that forms a pillar of the reawakening language plan automatically limits who can participate and at what level. This makes it difficult to foster anything other than a top-down revitalization structure. Shepard (2016) notes that in working with Native American communities education has been amongst the top (if not *the* top) use cited for language archives. This priority, however, is not often reflected in the structure of the repository or archive. By considering context, accessibility, and longevity within the context of language learning and cultural support, the archive can move from being a snapshot of the language at a particular time into an even more versatile resource that is valuable to researchers and language workers alike.

To contextualize the concerns listed in the following sections, I describe two currently active language archives that influenced the structure of the corpus described in Chapter 4 as well as the future directions of that archive.

### **The Sam Noble Museum: Native American Languages Collection, University of Oklahoma**

The Sam Noble Museum is a natural history museum hosted at the University of Oklahoma in Norman, Oklahoma. While the museum's collections are not exclusively focused on language, the Native American Languages Collection includes extensive audio, visual, and textual documentation from over 175 indigenous languages of North America (Sam Noble Museum 2022). Examples of materials include audio recordings of songs, texts, grammars, as well as elicitation materials like word lists (Sam Noble Museum 2022).

In addition to serving as a resource for researchers, Sam Noble's current structure and work emphasizes community collaborations and supporting language learning and revitalization through its archives. Its location in Norman means it is located near many of the communities it aims to serve and it is partnered with nine different tribal and language education programs including the Lenape Talking Dictionary and the Eastern Shawnee Tribe of Oklahoma (Sam Noble Museum 2022). They also maintain a collection of pedagogical materials including classroom assignments, textbooks, and educational children's books and even have a recording booth where people can produce new materials (Sam Noble Museum 2022).

### **Pacific and Regional Archive for Digital Sources in Endangered Cultures, Australia**

PARADISEC is a joint effort by the University of Sydney, the University of Melbourne, and the Australian National University (PARADISEC 2023). The archive focuses on the digital archiving of audio and visual recordings of languages of the Pacific and is a member of the Open Language Archives Community, which

is a group that suggests international standards for open-access language archiving (PARADISEC 2023, OLAC 2017). The archive focuses on not only long term preservation of materials, but on making materials available to their communities (PARADISEC 2023). They have undertaken a number of initiatives to ensure their archival materials are relevant, accessible to the target audience, and preserved for the long term. They provide materials both as high-fidelity files (for close analysis) and smaller files, such as MP3s, which are easier to share and access while utilizing fewer resources (PARADISEC 2023). They also include capacity-building training as part of their goal of returning the materials to their communities of origin, such as training in selecting and using audio equipment and in transcription software (PARADISEC 2023).

### 3.3.1 Context

For a language archive to be useful, it must not merely be available but also relevant to its audience. This does not stop with simply collecting relevant materials, but extends to how the language materials are framed and presented within the archive or corpus itself. Holton refers to this process as ‘mediating’ the corpus (Holton 2014: p. 38). Mediation can come in multiple forms: metadata, introductory and framing texts or recordings, and even dedicated websites can be valuable tools for mediating an archive.

I follow Woodbury’s recommendation that the documentary linguist take on the role of mediator (A. Woodbury 2014: p. 24). This allows them to provide a tailored approach to what information and structure is most informative and valuable. Woodbury expands this into the ‘book method’: rather than archives and corpora being presented as bundles of data with only a brief introduction, they are more deeply connected and contextualized through extensive introductory and concluding sections.

Metadata<sup>2</sup>, defined by Nathan & Austin (2005) as ‘data about data’, is an essen-

---

<sup>2</sup>While the discussion of metadata is beginning in the ‘Context’ subsection, it is a core aspect of longevity and accessibility as well.



tial component of locating and contextualizing language documentation materials. At its most effective, metadata plays a key role in not only situating the data within the broader archive, but in guiding the audience through the archive. A core step in a data management plan is determining the structure of a metadata scheme. When working with an existing archive, this schema may be predetermined, but there are a few key driving factors behind good metadata practices.

Good metadata should guide the user through connected files, even with structural changes and even without the depositor to refer to (Berez-Kroeker et al. 2018). For example, a data structure that is reliant on nesting files could be easily disrupted by reorganization and one that has general file names like “FishStory” could be disrupted just by the addition of more stories about fish! Clear and consistent file naming conventions paired with other informative metadata fields can help combat this.

Effective meta-data should also be aimed toward its audiences. For example, tagging recordings with their genre and even some grammatical constructions that appear in the text could support language learners in using the archive effectively. If the archive is meant to be compatible with computational methods, a pre-set schema like the one used by the Open Languages Archive Community might actually be preferable, because it is more likely to be easily compatible with different scripts and programs.

Ideally, one or more community members would supply (or at least review) the context provided by the documentary linguist. However, as discussed above, part of the goal of revitalization-centered language documentation is not just to provide culturally relevant, contextualized language data but to do so while minimizing strains on participants’ time. The best choice will, of course, be different in each context.

A minimally disruptive option would be to incorporate a set of questions after each recording session to contextualize the session. While this could help fill out some of the metadata, this doesn’t have the precision or time to compose that approaching it at a later date would.

Another option is asking a community member (or group of community members) to annotate the recording, either by supplying the aforementioned introductory texts or recordings or by directly commenting on the recording's transcription. 3.1 below shows an annotation from an Uspanteko (Mayan) narrative that was recorded and transcribed by Tomás Alberto Méndez López, a native speaker of Uspanteko and a trained transcriber.

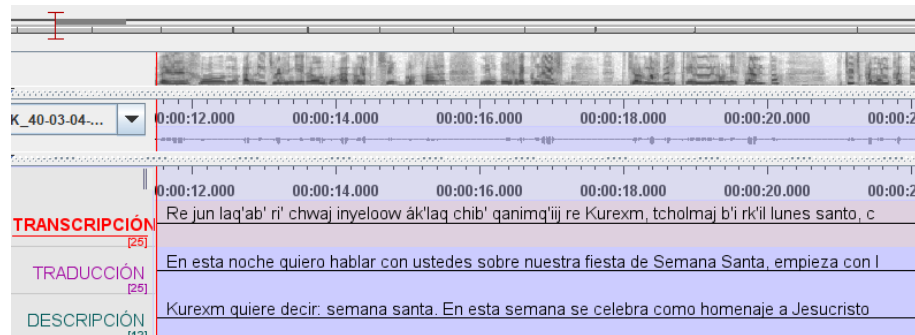


Figure 3.1: A Screenshot of a Culturally-annotated ELAN Transcription

(spkr04-03-04-21,(Bennett & Henderson 2022))

In addition to the transcription ('transcripción') and translation ('traducción') tiers, Méndez López includes a third tier ('descripción') wherein he supplies cultural context. In this specific annotation, he explains that the word 'Kurexm' (used by the speaker) refers to 'Holy Week', a Christian religious week. Figure 3.2 below shows a similar note from the Tunica recordings, that also serves to position the participants more clearly.

S01	Yeah dinner which, of course, in Avoyelles Parish
Notes	Avoyelles Parish is where the Tunica-Biloxi reservation is located and where everyone present on the recording is located. The only exception is Meg, who was in Pima County, Arizona

Figure 3.2: Cultural Notes in Tunica Transcription

(4-29-Class-Transcript)

Notes can also be provided to point learners to important linguistic concepts and structures:

S01	And the other one, the "teshu", that's the only one that's a Class II. We are going to be talking about Class II tomorrow, I'll be sending y'all something.
Notes	Class II verbs are verbs that take a different set of endings than the more common Class I verbs. You can find these in the "Tunica at a Glance" in the Tunica Textbook

Figure 3.3: Learner Notes in Tunica Transcription

(4-29-Class-Transcript)

Once the recordings have been annotated this way, the documentary linguist can synthesize the information into contextualizing texts *and* still make the direct commentary from community members available. This option provides the most robust information, but also has the highest demand on participants' time<sup>3</sup>. A further concern is that this could lead to what Austin (2014) calls 'Plantation Projects', wherein community collaborators are trained in transcribing and translating recordings to match the linguist's needs and the product is then returned to the linguist's home and developed further with more limited benefit to both the individual and the language community at large.

In addition to providing original work to contextualize this information, the documentary linguist should include references to other relevant materials. For example, meta-documentation for a corpus of data collected during a class for learning a reawakening language might point the audience toward the pedagogical material used in that class. Such references are particularly valuable for this genre of documentation, where pedagogical goals can lead to high volumes of unusual speech constructions. For example, knowing that a particular lesson is focused on plural marking would contextualize a recording with high levels of plural marking in a language where some such marking is optional. On an even more specific level, what appears to be a spontaneous production on a recording might be revealed to

<sup>3</sup>The best method for compensating and supporting collaborators in this case will, as always, depend upon the specific community and context. However, seeking funding to support annotators may be appropriate in many cases. Similarly, indicating the annotator as a co-author is also important. Either is likely to be best practices, unless specific community details indicate otherwise.

be being read directly from an assignment, for example. Without this context, the variation might be misattributed to synchronic change or intraspeaker variation.

This information could be further useful for language learners, as it allows them to follow along with the class and identify which productions match the target, and which are errors. One potential pitfall of using reawakening language documentation as an educational tool is that it is likely to have (potentially-unaddressed) utterances that are produced in error. This is, of course, common even in contexts where all speakers are confident and experienced with the language, but it could be particularly likely in a classroom context where many learners are necessarily moving outside their comfort zone to engage with a new aspect of the language. Extrapolating a number paradigm, for example, from limited, unsupported, and somewhat inconsistent information could be incredibly difficult.

The same documentation might be accompanied by a reference to occurrences of the target structure in documentation of the language prior to its reclamation. While it may not be practical to link to each instance, connecting it to a few example items could not just create valuable context for the recordings but set a sense of the language being connected through time despite the variation in its forms and methods of transmission.

Finally, writing narratives of the documentation and archival process can provide valuable context (A. Woodbury 2014: p. 27). While it is not necessarily useful to offer these wholesale and unedited, they can help inform the text, recording, or meta-documentation that accompanies the data. This actually reflects something that is broadly valuable in reawakening language more generally: documenting not simply how the language is being produced, but how top-level decisions might influence not just the language on the recordings but the broader framing.

Shepard (2016) takes this a step further by not simply aligning the archive with language learning goals, but situating it more broadly within the sociopolitical and cultural values of Native American tribal communities<sup>4</sup> by creating what he calls

---

<sup>4</sup>Of course, these values are not universal. But by highlighting common concerns (particularly political and legal ones regarding the tribe's relationship with the federal government) this approach

a ‘Value-Added Language Archive’. These archives are centralized within the tribe and support community member participation as depositors, audience members, and driving actors in the archive’s structure and future.

While working with an established archive has advantages, particularly with regard to maintaining and disseminating information, the fact that existing archives generally have their own recommended metadata system can limit the ways in which the metadata can be used to support broader contextualization of archival material.

### 3.3.2 Accessibility

Even the best, most thorough, and most effectively contextualized language materials in the world are not helpful if the target audience cannot reach them. With the internet and smartphones becoming more widely available, many people turn to digital archives as solutions to access issues. Of course, digital archives are not personally accessible to everyone all the time, but even in cases where, for example, not every individual has reliable access to the internet, portable hard drives or information stored on a central computer can suffice (Holton 2014: p. 44)<sup>5</sup>.

Part of creating reawakening language documentation that is effective for language learning is ensuring that accessing the archive is framed as something that any interested community members can do. ‘Marketing’ the archive, in a sense, can be essential to making the archive useful. It should be clear not just from the structure of the archive, but from how, when, and with whom the archive is discussed that this is a learning resource for anyone. As mentioned in 3.2, the nature of language reclamation can mean that top-down approaches become assumed. Archives and language documentation are framed as (and even often are!) resources valuable only to those with the time, knowledge, and inclination to take a deep dive into supports the creation of archives that, at the very least, do not undermine tribal sovereignty and land tenure.

---

<sup>5</sup>Unfortunately, this is not a feasible solution for places where travel is extremely difficult or internet and computers are not reliably available at all. Documentary linguists in these contexts will, as always, need to work with the community to find what type of approach is most helpful.

both learning the language and working with with language reclamation efforts.

One difficulty of working with an existing archive is that they often have expectations for the availability of the archived data that may contradict community needs. For example, many archives require that everything archived with them be eventually available to everyone. Those that do allow tiered access often do so by requiring the creation of an online account or otherwise allow institutional members privileged access. However, what is often more needed is something that allows community members access to more materials than unaffiliated researchers can access. For archives that are not hosted and controlled by the community in question, this can be a difficult ask. For some, the limit is a policy one: if the archive is going to host and maintain this data, they expect it to be maximally available. For others, this is an infrastructure issue: requiring an online account with the institution is relatively straight forward and builds off of existing functions with the archive's interface. Creating tiers within the access different account types can have and evaluating who can have each type of account introduces not only new issues of protocol, but new technological challenges<sup>6</sup>.

### 3.3.3 Longevity

The question of longevity is a concern at both the archival and documentary levels. Everything from the format of the data to how the data are collected to how the documentation is housed play a crucial role in the lifespan of the data. As such, creating a data management plan early on in the process is crucial to ensuring a long lasting archive.

Using an established archive is valuable in a few ways. First, it moves much of the legal concerns into the hands of specialized professionals and gives them the necessary permission to ensure the the files' long-term accessibility and maintenance. A seemingly-reliable file type could become extremely difficult to access if the software needed to read the file is no longer supported or, even more challenging, hardware

---

<sup>6</sup>Of course, ideally it would be community members setting the requirement for accessing those accounts, but the protocol and infrastructure issues remain.

needed to read the file is no longer available. And it isn't only the audio files, videos, and text files that are direct recordings of the language that need to be considered: any analytical or transcription files like Praat, Elan, and Flex will need to be supported too<sup>7</sup>.

While using an established archive source increases the likelihood that the language materials will be available long-term, it is not a fool-proof path to long-lasting data storage. It is important to know what will happen to the documentation materials if, for example, the archive closes.

### 3.4 Questions to Ask When Choosing an Archive

So, what do the archival concerns listed above mean for someone planning a documentation project for a reawakening language? Where should one start when planning a project? Table 3.4 lists major questions to ask and any archives under consideration, and the motivation behind these questions.

---

<sup>7</sup>For commonly-used linguistic software like these (which often output .xml files), this likely won't be an issue. However it is still valuable to confirm that these files can be both supported and associated with their appropriate documentation.

Table 3.1: Questions to Ask When Archiving

Question	Motivation
Who owns the archival material?	It is important to understand (and clearly communicate) what will happen to the material after it is processed and deposited.
What is the archive’s metadata scheme?	This is important for the Data Management Plan and reveals if the scheme provides the necessary flexibility to fit community needs and goals.
Who can access these materials? Is it possible to restrict some materials? How?	While some archives allow embargoes and other restrictions, archives that are designed to allow multiple tiers of access are especially helpful for allowing community members specialized access.
Are there any other legal documents I will need to submit?	For example, The Pacific and Regional Archive for Digital Sources in Endangered Cultures requires that depositors have a will establishing who can store work with the materials in question in event of the depositor’s death (PARADISEC 2023)
What types of materials can the archive support?	Much specialized linguistic software (like PRAAT and ELAN) use .xml format for their files, which is generally supported. However, this is not always the case.
What happens to the data if the archive can no longer store it?	One of the only risks an existing archive poses to the longevity of language documentation material is if the archive shuts down and there is no path for returning the data to the community.

### 3.5 Conclusion

All archiving, description, and documentation necessarily involves choices. Revitalization-centered language documentation and archival structure both prioritizes these choices around revitalization needs and activities and makes these choices transparent to the audience. This is especially crucial when it comes to reawakening languages, wherein top-down choices are more likely to directly affect



the language community and the broader trajectory of the language's development.

## CHAPTER 4

### The Tunica Language Corpus

This chapter takes the practices discussed in Chapter 3 and looks at how those ideals play out in an actual project, with its own goals and constraints. Specifically, I describe ‘The Tunica Language Corpus’, which is the collection of recordings and files resulting from the documentation collected for this dissertation. This chapter lays out the logistics and structure of the creation and organization of this data, while the following chapter ‘Case Study: Some Features of Tunica’ illustrates the kinds of analyses this corpus can support.

This chapter is divided into eight sections. The first is Section 4.1 ‘Why Document and Archive Tunica?’, in which I discuss how this project specifically fits in with community needs and goals. The next, Section 4.2, ‘Documentation Methods’ covers the design of the three modes of documentation (‘Classroom documentation’, ‘Targeted Elicitation’, and ‘Conversation’). Sections 4.3 ‘Hardware’ and 4.4 ‘Making the Recordings’ describe the tools used by myself and the other participants to create the recordings as well as the actual process of recording. Section 4.5, ‘Data Processing’, lays out the steps involved in annotating and organizing each file. Section 4.6, ‘Archiving’, concerns the current methods being used for data storage, maintenance, and access and Section 4.7, ‘Future Options for Archiving’, addresses a potential future project for archiving the current recordings and future Tunica material. Finally, the conclusion summarizes these remarks.

#### 4.1 Why Document and Archive Tunica?

For any revitalization project to be successful and effective, it must focus on community-directed needs. This is true both for creating informative documentation and for creating any initiative that actually supports language use. As with

many languages that are being reclaimed, the actual grammatical, phonetic, and lexical targets of Tunica have undergone a number of shifts. However, throughout all these shifts, language revitalization efforts must continue. Teachers keep teaching, speaker-learners continue to talk to each other, and more teaching material and art is created in Tunica. Because of this, we sometimes find ourselves unclear about how *precisely* the language is being used in these various contexts.

This documentation project aims to identify the types of forms most frequently used by language teachers and use this information to both inform the direction of the revitalization program and to contribute new pedagogical material with minimal disruption to the regular activities of the LCRP. While the specific analysis in Chapter 5 focuses on morphological and syntactic variation in Tunica, the corpus itself is designed to support phonetic and phonological analysis as well. With this in mind, the rest of this section identifies a few questions about how Tunica is used in the classroom and how documentation of the language as it is currently spoken can support revitalization efforts.

#### 4.1.1 Phonological and Phonetic Analyses

As we were editing the textbook, we continually ran into two key questions. The first question was how to explain the phonology and pronunciation of Tunica for learners in a written medium like the textbook. One of our major goals with the textbook was to enable learners to teach themselves the languages as much as is possible. While the textbook does contain descriptions of the pronunciation of different sounds and sound interactions in Tunica, this was not always intuitive for the learner.

For example, the way the the pronunciation of Tunica vowels varies from their closest English counterparts is explained through analogy to Spanish:

Each letter represents a single sound, one way of pronouncing the vowel. The vowels of Tunica are more like the vowels of Spanish: *a* as in *taco*, *e* as in *queso*, *i* as in *sí*, *o* as in *San Francisco*, and *u* is like the *u* of *Santa Cruz*.

(KYLY, m.s.: p. 2)

Even when the description is clear, it can be hard for the learner to confirm they have hit the target pronunciation when relying solely on text. For learners who speak Spanish, this target may be relatively easy to hit. However, not all Tunica learners have significant exposure to Spanish. As the difference between a /e/, as produced in Spanish and Tunica, and the diphthong /ei/ of American English can be difficult for a monolingual American English speaker to actively distinguish, a learner could feel confident they were producing the target sound even if they are not actually doing so.

In the short term, addressing this question meant making a series of recordings to accompany the ‘Pronunciation’ section of the textbook. These recordings would be stored online by the textbook’s publisher, the University of Indiana, Bloomington. Seven volunteers (all co-authors on the textbook, language teachers, and eventual participants in the study described here) were recorded. The ninety, illustrative words in this section of the textbook were split into sets of between forty-five and sixty, each organized by the phonological process or sound it was illustrating. Three of the volunteers focused on the words illustrating stress and vowel sounds, while the other four focused on consonants, pre-aspiration, and sounds found only in borrowed words.

Each participant recorded three repetitions of their set of Tunica words using a word list format. Recordings were made at a local radio station at 96kHz/24bpsm, to comply with archival standards. This process resulted in one .wav per participant, per session. These .wav files were then assessed by a linguist member of KYLY for how clearly it illustrates the target as described in the textbook. Once candidate tokens were identified, two language mentors and the aforementioned linguist selected the final tokens.

These recordings were accompanied by explicit phonological training, particularly when a certain pronunciation was used by one or fewer participants. This is in contrast to how teaching phonological rules and pronunciation is generally approached in the program, which favors implicit acquisition through exposure rather

than direct, meta-linguistic instruction <sup>1</sup>.

Each .wav file was edited into specific tokens, sorted by word. These were then evaluated as to whether or not the tokens reflected the pronunciation they were meant to illustrate. If none illustrated the target, we had to determine whether to re-record the tokens in question or to change the description in the textbook. In the case of re-recording, this involved further one-on-one phonology and pronunciation practice. In particular, stress-placement, vowels, and pre-aspiration were often challenging.

Explicit instruction was useful, but its effect was limited. Using Praat was particularly helpful for distinctions like pre-aspirated /k/. Speakers reported being unable to distinguish amongst pre-aspirated tokens, tokens without aspiration, and tokens with a glottal stop before the /k/.<sup>2</sup> By playing the recording and showing the speaker the visual difference between the pre-aspirated tokens, tokens with a glottal stop, and unaspirated tokens, the participant had a more concrete target on which to focus, and the confidence that the difference between the two pronunciations was not imaginary.

Though in many cases we chose to rerecord the file with the textbook's target pronunciation, this did raise a second question: 'Is the pronunciation we describe in the textbook actually reflective of the way people speak? Or have teachers moved away from some of these pronunciations, but the textbook has not been updated to reflect this?'

In fact, when comparing the recordings to the pronunciation described in the textbook, we noted that a number of the recorded speakers were producing the sounds very differently from how they are described in the book, even in this very controlled context. In order to approach this, I sorted the off-target tokens into a two categories: 1) claimed in the text book but never produced (like retroflex /ʂ/),

---

<sup>1</sup>See Chapter 2 for more on how this is handled within the modified TPR method used by the LCRP)

<sup>2</sup>This is unsurprising given that every participant reported American English as the language they use most. See Chapter 4 for a more in-depth discussion of this and other patterns in Tunica as its currently spoken.

2) phenomena that were infrequently produced as described in the textbook(ex: stress placement).

We then had a number of meetings with tribal members who were also textbook co-authors in which they assessed each category and decided whether this was a change in Tunica they wanted to accept and continue with (in which case the textbook description was modified to reflect that) or instead they wanted to adjust how the teachers were pronouncing these words to match the textbook description (which was often more in line with the Tunica in the older sources). This process was far from straight-forward, but ultimately we decided to edit the textbook to reflect variation in speech in Tunica. In this way, documentation was able to support both language teaching and the creation of pedagogical materials that better supported Tunica speaker-learners and more accurately represented the language as it is used.

#### 4.1.2 Morphological and Syntactic Questions

While many of our questions are focused on phonetics and phonology because these topics are least represented in our written pedagogical materials, we have also encountered questions about how morphological and syntactic structures are actually employed by teachers. In Chapter 5 I focus on three different points of variation: the use of gender-number clitics (=ku on third person reference to animate masculine referents, =hchi for feminine), the frequency of pro-drop (and where overt pronouns are most likely to be used), and the structure of Tunica questions. Like the phonetic and phonological questions outlined above, pro-drop is not the focus of any lessons (although, if a student asks teachers will explicitly note that the subject pronoun is not necessary like it is in many American English constructions). However, question formation and gender-number agreement clitics are subject to more explicit discussion. I will focus specifically on question formation here, but discuss each of these topics in depth in Chapter 5.

Questions are an essential part of the classroom-based modified TPR approach employed by the LCRP and KYLY. Even when students are not asked to produce

these forms, polar and content questions form a large part of the input they receive from teachers. However, members of the language project had begun to notice variation in where in the sentence these question words were realized. In particular, the question word *kashku* appears post-subject noun phrase in the original documentation and descriptions used by the LCRP and KYLY, but we had noticed that in some contexts during classes teachers would use *kashku* phrase-initially (mirroring the placement of other question words). Before developing material for the second textbook, we hoped to identify the trends in when and where each form was used and, from that, make decisions about how to structure language instruction to support the direction we chose.

## 4.2 Documentation Methods

While these recordings helped us we make decisions with regard to the textbook chapter, the above questions remained more broadly. In order to support pedagogy that is reflective of Tunica as it is spoken and is maximally helpful to learners looking to communicate with other speakers in various domains, I undertook the documentation project described in this chapter. We needed something that would provide high-quality data in a wider variety of linguistic contexts without disrupting the flow of the rest of the very busy language revitalization project. Data were collected using three categories of methods: ‘Classroom documentation’, ‘Targeted Elicitation’ and ‘Conversation’. All data collection for this project was done remotely, both because the COVID-19 pandemic limited travel and the ability to safely meet in person and because the LCRP’s activities had all moved online. Each of these genres of documentation yields different outputs with different potential uses for language teaching, description, and analysis. I describe each of these genres in the following subsections, and then offer a summary in section 4.2.4<sup>3</sup>.

---

<sup>3</sup>For an in-depth discussion of the technology used in making these recordings see 4.3, ‘Hardware’. For details on the actual process of recording and the steps in data processing, see 4.4, ‘Making the Recordings’ and 4.5, ‘Data Processing’, respectively.

#### 4.2.1 Classroom Documentation

‘Classroom Documentation’ refers to the revitalization-centered documentation method that makes up the bulk of the recordings in this dissertation. For this type of documentation, I recorded the existing language classes that were given 3-4 times a week to the language apprentices. I recorded sixteen classes, each recording lasting an average of thirty minutes. Some people were recorded more frequently than others. This was due to a variety of issues but the most common was that a participant had not brought their headset to their office that day <sup>4</sup>.

The language apprentice classes were structured differently from the standard classes described in Chapter 2, ‘Background’. These courses generally consisted of some explicit language instruction, followed by two practice activities. All recorded classes were simultaneously conducted on Zoom except for those made May 21, 2022-June 8, 2022. These classes were hosted on Run the World, an online event-hosting platform that we used for the language summer camp (RUN THE WORLD 2022).

In one frequent activity, a language mentor would produce a sentence in Tunica and then ask an apprentice a series of simple comprehension questions about the sentence. To illustrate this, the examples below show an exchange from the recording of a class in April. Examples 15 and 16 were said by the teacher and example 17 is the student’s response.

- (15) *Uhk- yashi -ti -hch Bruce Banner =ku*  
 3.M.SG- become.angry -F.3.CMPL -SUBORBruce Banner =M.ANI monster  
*tarukani uhk- pira -ti.*  
 3.M.SG- become -3.F.SG

When he is angry, Bruce Banner becomes a monster.

---

<sup>4</sup>As discussed more in depth in Section 4.3, having each participant use more or less the same type of headset is key to creating reliable, comparable data in remote documentation.



- (16) *Kaku tarukani uhk- pira -ti?*  
 Who monster 3.M.SG- become -3.F.SG  
 Who becomes a monster?

S02, 2021\_04\_21\_class.wav

- (17) *Bruce Banner =ku tarukani uhk- pira -ti.*  
 Bruce Banner =M.ANI monster 3.M.SG- become -3.F.SG  
 Bruce Banner becomes a monster.

S04, 2021\_04\_21\_class.wav

This course structure yielded many examples of direct address, imperatives, and questions. Example 18 is an example of an imperative with direct address, while 19 is an example of a question in Tunica.<sup>5</sup>

- (18) Direct Address

*Hahchi, NAME, NAME=ku uhk -wira-heta-ki*  
 Now, [NAME1], [NAME2] =M.ANI 3.M.SG.ACC-ask  
*tokuhch*  
 -CLS.II.-F-SG.COMPL-IMP

NAME1, please ask NAME2.

- (19) Question

*Ka'ash Bruce Banner= ku tarukani uhk- pira -ti. Ka'ash?*  
 When Bruce Banner = M.ANI monster 3.M.SG- become -3.F.SG?  
 When did Bruce Banner become a monster? When?

---

<sup>5</sup>Note that I have replaced all names with simply "NAME". While this is not ideal, particularly with this genre of utterances, I discuss my reasoning and method in Section 4.5, 'Data Processing'.

S01, 2021\_04\_21\_class.wav

These types of utterances are relatively rare in the Tunica texts and Mary Haas's field notes, where much of the data from which the language is constructed comes. Because these are largely presented as narratives, there are few instances of questions and imperatives. As discussed in the previous chapter, this is a potential advantage of documenting classroom interactions. Many constructions that are essential for teaching or everyday conversation are not actually all that common in other speech genres. Classroom documentation puts these necessary constructions front-and-center, with examples in many different contexts and between different types of speakers. For example, a teacher talking to a student might speak differently than a student to a teacher or even a discussion between students.

Classes often ended with review in the form of an interactive online game. Most commonly, students played games from Gimkit, an educational website which offers a series of competitive and co-operative trivia games where teachers can make their own questions and answers (Feinsilber 2022). I did not usually record these games, as there was little discussion at all during them and all answers are input via a button press or text, never through speech.

Most of the Tunica utterances produced during Classroom Documentation were similar in type and purpose to those in examples 15 - 19. However, these were also accompanied by extensive discussion in English. In general, I left these discussions untouched, but in cases where the discussion revealed private information, I removed it<sup>6</sup>.

#### 4.2.2 Targeted Elicitation

'Targeted Elicitation' refers to more rigidly structured, pre-written methods of elicitation. This is in contrast to 'Classroom Documentation' and 'Conversation', both of which include more opportunities for impromptu, unscripted discussion. For this project, this has only included word-lists and translation tasks. The word lists, as

---

<sup>6</sup>See 4.5 for explicit discussion of how private information was identified, edited, and how these edits were tracked.

expected, are lists of words and phrases designed to target particular aspects of Tunica phonetics and phonology. For this project, I had three targets: phrase-final voiceless [ɸ], the (prototypically) retroflex [ʂ], and pre-aspiration.

Examples 20 - 25 show a few of the words selected for phrase-final voiceless [ɸ]. The elicitation materials only showed the target word or phrase in Tunica, but I have included a translation for the reader's convenience<sup>7</sup>.

- |      |           |  |
|------|-----------|--|
| (20) | Johnku    | <i>John</i>  |
| (21) | kuwatohku | <i>duck</i>  |
| (22) | saku      | <i>to eat</i>  |
| (23) | choku     | <i>to tighten the weave (of a basket with a piece of cane)</i> |
| (24) | kanahku   | <i>what</i>  |
| (25) | manku     | <i>four</i>  |

I also included phrases with /u/:

- |      |                |                           |
|------|----------------|---------------------------|
| (26) | Kanahku etisa? | <i>What is your name?</i> |
| (27) | Akurani        | <i>circle</i>             |

Example 26 shows a prompt targeting word-final /u/ in the middle of the phrase. According to the textbook and explicit teaching methods, a /u/ in this position will not be de-voiced. *Akurani* has a word-medial /u/, which is also predicted to be voiced.

I also included words and phrases targeting pre-aspirated [h<sup>h</sup>k]:

---

<sup>7</sup>For a complete word list used in elicitation for this project, see Appendix D.

(28) sahku *one*

(29) Shimi ihkwana. *I want to play.*

And, finally, I had words and phrases targeting the retroflex /ʂ/.

(30) Sinku *five*

(31) esini *my head*

Each word or phrase in the word list was repeated three times during each of the two read-throughs.

I also included translation tasks. In general, these tasks were meant to target particular syntactic and morphological structures in Tunica. In this round of recording I focused on question formation in Tunica, animacy marking, and the use of pronominal subjects. Question formation is a particularly interesting construction to consider because different speakers use different sentence order for the questions. In particular, the question word *Kashku* ('how many') varies in its placement. I discuss the findings of this exercise in more detail in Chapter 5.

Examples 32-41 below show the ten translations prompts, which were preceded by the guideline "Please read the following sentences aloud in Tunica". As with the word list elicitation, participants read through twice.

(32) What is your name?

(33) How are you?

(34) I can dance.

(35) I can try to dance.

- (36) How many cats are there?
- (37) There are five cats.
- (38) What color is the cat?
- (39) How many colors are there?
- (40) How many dogs are there?
- (41) How old are you?

All participants were given the same prompts, though not all in the same order. Instead, I randomized the order using an excel spreadsheet. I was particularly concerned that giving the translation prompts in the same order would bias the participants towards particular sentence structures. My ideal structure would have been a randomized PowerPoint where participants could control the pace at which they saw each prompt, however screen-sharing puts more stress on the internet connection and the hardware. As I discuss in Section 4.4, changes in how much power the computer is using can create audio artifacts. I decided a simpler approach that yielded clearer audio was the better call.

### 4.2.3 Conversation

Of the documentary styles in this project, the ‘Conversation’ genre is the one that deviates most from documentation efforts in other contexts. This documentation event stems from a new revitalization activity created for the purpose of documentation: guided conversations which were edited into language learning podcasts.

Everyone participating in the podcasts met as a group to discuss possible topics. Once a topic was selected, we identified relevant vocabulary and three to five questions that would be asked and answered in Tunica. While people did speak Tunica

at other points during the conversation, ensuring that each person was aware of the particularly complex questions meant that everyone could feel comfortable replying. While it was not a strict script, the guide helped us stay on track and hit our target length of twenty to thirty minutes of recording.

Intro:

Hen! Lapuya'akawitiki. Heku yanalepini luhchi yoroni!

*Punatarapani* – stickball (and sticks)

Puna – ball

Riku – the goal stick

Palatohku – point

Rahpa – to play stickball

Conversation

Today we will talk about *punatarahpani*. This will include the following questions:

1. *Tihika kashku rahpahkheta/wita?* How long have you played stickball?
2. *Kaya punatrapani hihk/wihkelu?* Why do you like stickball?
3. *Punatarapani mash'on/mash'in?* Did you make your own stickball sticks?
4. *Kanahku niyupo hamishtiki wihk/hihkelu?* What is your favorite stickball memory?

Figure 4.1: Conversation guide for Punatarahpani ('stickball')

After a brief introduction, one participant would list a few relevant vocabulary words or grammatical concepts. This was meant to help listeners have a few recognizable words and phrases to listen for. Then, one person would introduce the topic. Throughout the conversation, I would ask the pre-prepared questions where appropriate and participants would respond in Tunica. Often I would then supplement their responses with a comment in English that repeated back some of what they said:

E: *Punatarahpani ihk elu chikashi palutohku mashu ihkwana!*

'I like stickball because I want a lot of points!'

M: Yeah, I mean, playing to win. You want to score points!

While the alternation of English and Tunica does, unfortunately, couch the Tunica language within English it ideally will also provide helpful context for listeners who are likely to have less experience with learning Tunica than the teachers participating in the conversation.

In keeping with a philosophy that emphasizes language learners as creative social participants in language, we also took time to highlight places where we found there was not a Tunica word (or perhaps, not one that we knew) for what we were trying to express. These were then read back at the end of the podcast, where we encouraged listeners to send in their suggestions<sup>8</sup>. For example, in the Punatarahpani (‘stickball’) recording we identified ‘initiation’ and ‘flip’ as words we wanted people to send suggestions for.

#### 4.2.4 Summary

The table below shows each elicitation-style along with its products and potential uses for both pedagogy and linguistic description and analysis.

### 4.3 Hardware

I followed recommendations for remote work laid out in Sanker et al. (2023), which suggests that comparable data is best recorded by ensuring that, as much as possible, each person is using the same software and hardware to record. As such, each participant was shipped a CoolerMaster MH630 Headset and, because no participants’ audio input jacks was compatible with the headset, a DuKabel USB to 3.5mm Jack Audio Adapter. The use of this adapter does not appear to have affected the recording and, even if it did, every participant used one so the recordings should, at least, still be comparable to each other.

Headsets which are intended for online gaming can be useful in remote recording

---

<sup>8</sup>This aspect was handled by the language teacher who was organizing a group dedicated to creating, evaluating, and disseminating neologisms.

Table 4.1: Summary of Documentation Method

Documentation Genre	Revitalization Activity	Revitalization Output	Other Output
Classroom Documentation	Documenting standing Language Apprentices classes	Produces a transcribed ELAN file with WAVEs of each participant	Effective for analyzing phonology, phonetics, morphology, and syntax in short, spontaneous speech. Particularly effective for question formation.
Conversation	Guided conversations in a podcast format	Language learning podcast (.mp3) with time-aligned transcript displayed in LingView as well as a .wav file per participant.	Effective for analyzing phonology, phonetics, morphology, and syntax in short, semi-spontaneous speech.
Word List Elicitation	N/A	Audio of individual words in Tunica (.wav, ELAN transcription). Useful in a talking dictionary or structured into lessons for learners who want to practice certain sounds (ex: [ʰk])	Particularly effective for analyzing phonetics and phonology at the word-level and looking at individual speaker variation on certain sounds.
Translation Exercise	N/A	Audio of sentences and words in spoken Tunica (.wav, ELAN transcription). Useful for creating examples of sentence structures that learners may want to practice. Also useful as part of a talking dictionary.	Particularly effective for analyzing syntax and morphology.



contexts because they are relatively inexpensive and easy to operate compared to fieldwork focused microphones. In fact, with the move to online work many participants were already accustomed to meeting using headsets. Of course, potential downsides to using a gaming headset include recording quality: traits that make for useful communication during a game (or even other public facing recordings and communications) are not always conducive to acoustic analysis. I selected the MH630 to mitigate this issue, as its sampling rate of 44.1 kHz is within the recommended range for phonetic description (Sanker et al. 2022) (Thauvette et al. 2020).

Another advantage of having all participants use headphones is that it ensures that the audio from the computer itself is not being picked up. Because all of the interactions these recordings document were done online via either video chat or audio chat, using a microphone and the computer's internal speakers would risk picking up sounds like other people speaking in the meeting or software notifications. However, the microphones proximity to the audio output did cause issues on some people's individual files. For example, participants who spoke particularly loudly were more likely to be recorded on other people's tracks and people who had their headset volume set high were more likely to pick up other's speech. While the headset approach still has a strong advantage in that it limits the amount of equipment that needs to be purchased and set up (hopefully limiting the amount of training, funds, and troubleshooting), for projects where money and technical skill are not concerns, using a separate headphone and microphone might be preferable.

Although there were some issues with picking up the same participants on multiple tracks, the headset did seem to minimize the likelihood of recording people who have not consented to being recorded, but happen to be in a room in which a participant is recording their own speech. Although the microphone on the MH630 is omnidirectional, it is placed closer to the mouth and is more adjustable than, for example, the internal microphone in a laptop. This is essential in remote recording contexts because the researcher has less control over individual recording environments than they might in an experiment or in-person fieldwork.

Of course, even with these precautions there were still limitations using the headset, particularly when working remotely. As mentioned above, the audio jack on the headsets was not initially compatible with anyone's computer, while the audio playback worked extremely well, the microphone was not picking up any sound despite being detected and selected by the audio settings of both the computer and the relevant applications. Troubleshooting issues such as this took significantly longer than it might have in person. While I standardized as much of the hardware as possible, everyone was using their own personal laptop. This meant it was difficult to isolate the specific issue each person had. Further, any troubleshooting had to be done with the participant handling all aspects of actually accessing their computer and headset. This put more onus on the participant than would have existed with in situ field work, and also added an extra confounding factor.

Another issue is, of course, microphone placement. While each participant was briefed on ideal positioning for the microphone, there was not always an opportunity to test placement before each recording. This was particularly challenging when documenting classes, as the class needed to run on its own separate schedule (e.g. a 9 a.m. class needs to start at 9 a.m. even if recording conditions are not ideal). If microphone adjustment or audio testing was not complete by the time class starts, there were not many opportunities to correct this while recording.

Ultimately, despite the drawbacks, using headsets proved to be the best choice for a remote project on this scale. It allowed for largely clear audio with minimal training and effort from participants, and worked well on a smaller budget. However, projects with more funding, exclusively very technologically savvy participants, or a smaller participant pool might benefit from providing dedicated computers, headphones, and a separate high-quality microphone to each participant.

#### 4.4 Making the Recordings

Once each participant had received their headset and adapter, each met with me online for a 15-30 minute training and troubleshooting session. The actual technical

process for each participant in making a recording was relatively straight-forward: plug in the headset and confirm that applications are using the correct microphone and click on the Zencastr link for the day’s recording. Zencastr is an online recording software, largely marketed for podcast creation (Zencastr, Inc 2022). Because Zencastr is browser-based rather than something that needs to be downloaded and installed, nothing else is required on the participant’s end. However, Zencastr is not compatible with all browsers: participants will need to have access to Google Chrome, Safari, or Microsoft Edge in order to record using the website.

Each recording session resulted in one .wav file per participant<sup>9</sup>. Figure 4.2 shows an example of the Zencastr layout for a recording session.

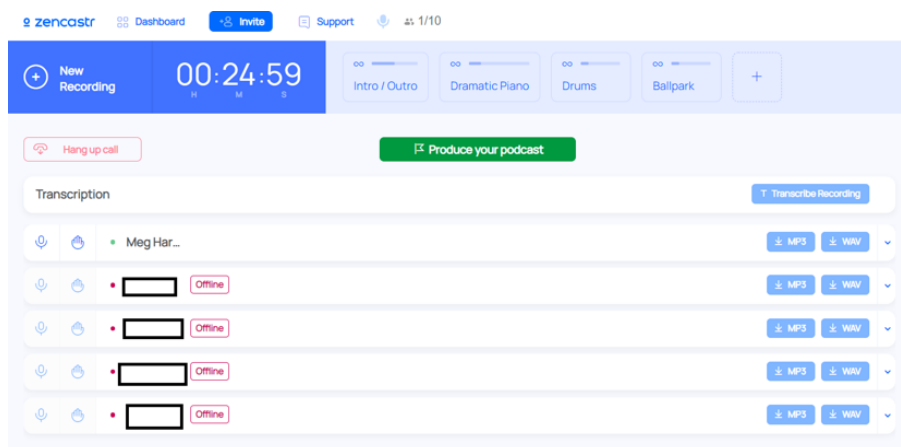


Figure 4.2: A Zencastr Recording

After recordings were made and downloaded, they needed to be deleted from Zencastr and stored on the three password-protected external hard drives. All editing was done from these hard drives, and no files were stored on my personal computer or on cloud servers for longer than was required to transfer the materials. This is ideal for participant privacy, as its difficult to maintain long-term guarantees of privacy on cloud storage or on a website.

<sup>9</sup>The free version of Zencastr only provides MP3 files. Researchers interested in using this method to get recordings for phonetic or phonological analysis will need to use the premium version, which allows users to download the .wav.

There were still challenges with using this method. Despite precautions, recordings of one participant often picked up the speech of another. Given that part of the appeal of recording separate .wav files per participant is the ability to analyze specific individual's speech, this poses an issue. I discuss how I addressed this in 4.5, 'Data Processing'.

Finally, there are some unexpected audio artifacts on recordings. Occasionally, the amplitude spiked on a recording, resulting in a clicking noise on the audio and a spike on the waveform. Unfortunately, this seems to be the result of an issue with the computers' processing power. Clicking and amplitude spikes can occur when the computer suddenly needs to use more power, which was particularly common for 'Classroom Documentation' because participants were using both Zencast and Zoom at the same time. Because Zencast allows video recording, one method of avoiding this could be to simply conduct the entire class on Zencast alone. Because I wanted to disrupt the standard class format as little as possible, I elected to use both Zencast and the original video service. However, for documentation projects that are being conducted at the very beginning of a course's creation, it may be possible to try and synchronize them better. Finally, for projects with more funding, providing each person with a dedicated computer may solve this and, additionally, avoid any issues created by participants having different hardware and software they are working from. Of course, this is very cost prohibitive, and so is not necessarily an option for all projects and groups.

Classroom documentation had the most issues with recording. This is, in part, because it also required Zoom or Run the World to be functioning at the same time. Not only did that increase the strain on the system and internet connection but it also posed another opportunity for echoed audio. Further, while using an existing revitalization activity is efficient in many ways, it also means the participants have other concerns to track while recording. This means it's easier to, for example, leave yourself muted on Zencast or miss that your microphone is out of position.

## 4.5 Data Processing

In this section I discuss any post-processing of the recordings as well as the metadata structure for the project.

### 4.5.1 Metadata

As discussed in 4.6, metadata is a key component of contextualizing data both within the archive and more broadly. I have included a list of metadata categories below, but a copy of the actual spreadsheet can be found in the appendix. I have used the metadata scheme at Sam Noble at the University of Oklahoma as the basis (Sam Noble Museum 2023).

#### **File Name**

This is the file name.

#### **Associated Items**

Here is where I list any files or items that should be paired with the recording. For this project this was ELAN transcripts and .wav files that were recorded during the same session.

#### **Access Level**

For this project, access level was a binary ‘public’ (in the case of the podcast which is posted and provided online) and ‘private’ (all other recordings). If it were to move to an archive where tiered access were possible, this would change.

#### **Creation Date**

When the recording was made.

## **General Content**

A broad description of what is discussed.

## **Pedagogical Relevance**

Because these files are also intended to be valuable to learners, I also tag them with structures they address. For example, the file 2021-04-21-class.wav focused on learning Tishlina verbs<sup>10</sup>.

## **Genre**

For most of the files in this collection, the genre will be language class, elicitation, or podcast<sup>11</sup>.

## **English Title**

The title of the file and content in English.

## **Tunica Title**

The title of the file and content in Tunica.

## **Language**

Each language (in this case, ISO 639-3 tun (Tunica) and 639-1 en (English)) is listed separately as its own entry in the metadata sheet.

## **Language ISO Code**

Each language code (in this case, Tunica and English) is listed separately as its own entry in the metadata sheet.

---

<sup>10</sup>Impersonal verbs that always take the 3rd person feminine singular markers.

<sup>11</sup>While I've generally called this 'Conversation', 'podcast' is clearest outside the context of this specific project.

### **Collaborator Name or Designation**

I was consistent about using the same designation for each participant across recordings. Because I am keeping the exact names of contributors private, interlocutors are listed as ‘Speaker 1’ and so on for everything but the conversation files where I use names.

### **Collaborator Role**

For most people this will be ‘interlocutor’ and ‘teacher’, but there are also ‘recorder’, ‘annotator’, and ‘transcriber’ roles.

### **Recorded On**

In addition to including everything mentioned in the above hardware and software sections, I also include whether the participants were using Zoom or Run the World simultaneously.

### **Recording Context**

Were there any extenuating circumstances that were relevant? Was the recording made remotely? For example, early recordings in this project were made while participants were working in cubicles in the gym, which has a very different level of privacy than the recordings made at home or the ones made in offices.

### **Project or Grant**

All recordings are part of the ‘Documenting Reawakening Languages: Tunica Case Study’ project and funded by a 2020 University of Arizona Graduate and Professional Student Council Research and Projects grant.

### **Global Region, Country, State or Territory, County or Parish, Township**

These sections identified where each speaker was during the recording. Because this was done remotely, I have multiple locations per column and list which speakers

where in which location.

Finally, I also included information on the speakers: amount of time learning Tunica, number of recordings they were present in, languages spoken, place of birth, date of birth, and gender.

#### 4.5.2 Editing

As mentioned in section 4.4, each recording session resulted in an individual .wav file for each participant. I then used the free audio editing software Audacity to edit the files (Audacity Team 2021). For every file, this included changes made to maintain participant privacy, such as removing personal conversation unrelated to Tunica teaching. When I identified a section that would need to be removed in accordance with IRB requirements, I would set the amplitude to zero on the relevant section, and make a note on the time-aligned transcript about what was removed (e.g. ‘Participant’s name’ or ‘Personal Discussion’). This meant that confidential or revealing information could be removed without altering the time information or completely obscuring the types of edits that were made<sup>12</sup>. Additionally, I tracked these edits in a spreadsheet, which can be found in Appendix F.

At each edit, I noted the name of the file being edited, the time stamp of the beginning and end of the edit, and the broad reason. Names proved the most difficult to edit without losing crucial linguistic information. Except in direct address, names in Tunica are inflected with gender markers (both traditionally and in the current textbook). In Chapter 5, I look at emerging patterns in Tunica as its now spoken, including in relation to when speakers use these gender markers. Removing the name removes crucial connected information: is this direct address or simply a reference to the person? What is the gender of the person being referred to?<sup>13</sup> In an effort

---

<sup>12</sup>This is not in compliance with guidelines followed by many American libraries and archives for master files. I discuss this decision within the context of archiving endangered and reawakening languages in section 4.6, ‘Archiving’.

<sup>13</sup>In the textbook, gender markers in Tunica are described as reflecting the gender of the person to



to best preserve this information, I removed the name but left the gender marker (if present). In the spreadsheet I then noted the gender of the person, whether the gender marker was used, and whether or not the name was being used in direct address (where, again, it would not be expected).

Audio files from the ‘Conversation’ elicitation style underwent a more complicated editing process. Unlike the ‘Translation’ and ‘Classroom Documentation’ methods (which expect learners to listen to them only in small chunks, as relevant) ‘Conversation’ was intended to be used by learners in its entirety. This meant that the audio editing process needed to account for different goals. Specifically, though the master file is only edited to remove IRB-violating information, the audience-facing file is edited for ease of listening. These edits fell under three categories:

1. Audio artifacts and sound issues
2. Speech
3. Non-speech editing

Edits in the first category (‘Audio artifacts and sound issues’) were more-or-less those described with previous files, such as eliminating ‘echo’ resulting from one participant being picked up on another participant’s microphone. This also included other sounds, however, such as a cough or sneeze. In the interest of keeping most files as untouched as possible, I would not normally remove these sounds. However, this version of the ‘Conversation’ file is ideally fairly smooth and listenable to provide an entertaining and clear experience for learners.

Edits in the second category, ‘Speech’, involved speech disfluencies such as ‘um’ whom they refer. Of course, this is not always accurate. For example, with the current masculine and feminine suffixes, there are no clear choices for non-binary speakers. This challenge is not merely hypothetical: some learners have asked about referring to non-binary individuals in Tunica. As a non-Indigenous linguist who is not a part of the community, my response so far has been to discuss language change and encourage them to look for decisions and phrasing that works for them. However, I have not observed or collected any instances of this. To my knowledge, there have not been publications on this topic in a reawakening language context specifically.

or repetition or major self-correction. This is important in a learner-focused podcast not just because it makes for smoother, more entertaining listening but, more importantly, because the podcast will ideally include as few utterances as possible that do not match what the speaker perceived as the target production. Contradictory information, such as someone beginning a sentence in Tunica and then starting over to correct themselves, will make the podcast significantly less effective as a learning tool. This is vastly different from the other modes of documentation, where preserving these disfluencies is important for representing the speech accurately. Researchers interested in looking at more naturalistic speech production may either turn to the other types of documentation recorded for this project, or to the unedited master file which will be available for archivists and interested researchers.

Edits in the third category, ‘Non-speech editing’, referred to aesthetic edits like music and a standard introduction and outro. Like the above ‘Speech’ edits, these are unique to the learner file for the ‘Conversation’ elicitation method. While these generally have less relevant linguistic content, they are useful for concerns such as learner engagement and supporting pedagogical techniques.

Finally, the learner-file is available as an MP3. While the .wav format is better for preserving acoustic information, MP3s are smaller and easier to store and download. Given that this learner-facing file is already heavily edited and another, largely unedited file is available, researchers are unlikely to use this learner facing file for analysis. Thus, the lower-quality file with smaller storage needs (MP3) is preferable.

Finally, all files were annotated using ELAN, an annotation tool for audio and visual recordings Max Planck Institute for Psycholinguistics, The Language Archive 2023, Brugman & Russel 2004. A printed copy of each of the transcribed files can be found in Appendix C<sup>14</sup>.

Despite the potential pitfalls described in the above sections, the documentation process resulted in nine hours and six minutes of audio recordings. These data are the data from which the descriptions and observations in Chapter 5 ‘Case Study:

---

<sup>14</sup>The elicitation specific files do not include transcripts of the word list, because the form these words took was dictated by me.

Some Features of Tunica' are drawn.

## 4.6 Archiving

As discussed in Chapter 3, the question of how and where to archive the products of documentation is a complicated one, influenced by resources, audience, and, as always, the prevailing desires of both the community and granting organizations. In this case, the primary constraints were infrastructure, funding, and privacy. In this section, I discuss the archive as it is now, including only things that I have already done. In the next section, 'Future Options for Archiving', I describe solutions I am exploring for the shortcomings of the current structure.

### 4.6.1 Maintenance and Storage

Here, 'Maintenance' refers to ensuring that the files stored with The Tunica Language Archive remain in good condition. As mentioned in 3, maintenance and storage plans are essential to creating a long-lasting archive. As is, the collection of recordings and related documents will be stored in three places. First, as appendices to a dissertation, they will be stored with the University of Arizona. Second, they will be stored on two external hard drives. One, which I will keep, is simply a backup. The other will be delivered to the Tunica-Biloxi LCRP. I plan to maintain these copies as well as future documentation, but, of course, relying on one person means there is very little long-term security.

### 4.6.2 Accessibility

Accessibility is the primary issue for the archive in its current state. One of the stated goals of the archive is to provide supporting materials for language learners located outside of Marksville and Houston where the bulk of the revitalization activities take place. In its current state, the only recordings truly accessibly online are the podcasts.

### 4.6.3 Current State of Archive (Summary)

The data for this project is currently housed on two external hard drives, one of which has been delivered to the Tunica-Biloxi LCRP.

## 4.7 Future Options for Archiving

Storing these files on a local computer is serving as a stopgap measure, but for this project to be sustainable and accessible we need a more robust solution. One core goal of this project was to ensure that learners who were not located in Marksville could still have access to high-quality recordings of Tunica speech. By storing the files in Marksville alone, we have not improved on this! KYLY first considered applying for funding and support for an archive that would be stored in Marksville and maintained by the tribe. However, the LCRP was concerned about being solely responsible for that project given the sheer number of responsibilities the LCRP holds compared to its funding and staffing.

A number of existing archives were also considered, such as the Sam Noble Museum at the University of Oklahoma in Norman. Using an established archive potentially cuts down on much of the work of establishing things like technical infrastructure, or even things like procedures for storing, sorting, and accessing information. Existing archives also generally have a funding stream that's independent of the documentation project. This would mean the longevity of the recordings was not dependent upon the ability of KYLY to get continuous limited-term grants.

However, ultimately some KYLY members expressed a preference for working with Tulane, despite this requiring that we invest in creating the archive ourselves. This is due to a number of reasons. For one, Tulane University is located only three hours from Marksville. No previously established language archive is located even within Louisiana, let alone within a few hours of the reservation in Marksville. The second reason is that the revitalization program has an existing, long-term collaboration with the Tulane Anthropology Department through KYLY. A number of employees and students are already familiar with Tunica and involved in KYLY.

This makes the Tulane library system and Anthropology departments strong candidates for the stewardship of the archive, over other institutions.

One of the greatest advantages of this collaboration would be that there would be a dedicated staff focused on maintenance and accessibility. While there is no existing language archive at Tulane, there is a large collection of oral histories and a history of working with scholars in endangered language communities. In particular, the library houses a large Latin American collection with a number of works in Mayan and Oto-Manguean languages and the Louisiana Research Collection which houses, among other things, works in and on Creole French and Cajun French (University 2022b)<sup>15</sup>. These trained staff members (which includes digital media specialists, metadata specialists, and designated curators) will be able to help keep the archive in keeping with both general archival standards and, ideally, the best practices for language archiving.

A second advantage is that the technical infrastructure is largely already in place at Tulane. We will only collect digital files like .PDF, .wav, and .XML files such as those produced by Praat and ELAN. Files like these are already maintained by Tulane in archives like the Hogan Archive of New Orleans Music and New Orleans Jazz (University 2022a). Physical materials, on the other hand, would need more specialized care and physical space, so the actual maintenance and storage of these files does not need to look much different than what one finds with other types of library collections.

Despite these advantages, one challenge for this collaboration is that general privacy and accessibility principles of academic libraries do not always mesh well with the needs and goals of tribal communities, and often the relationship can become exploitative on the side of the university. For example, at Tulane the general expectation is that any information or recordings stored at the library is and will be

---

<sup>15</sup>Of course, these communities of practice are very different from a United States federally-recognized tribe, both culturally and as a legal entity. Further, a history of collaboration with other endangered groups does not guarantee either that future collaborations will be fair and successful, nor does it guarantee that the present and historical collaborations are healthy ones.

publicly available for all audiences at all times. This is a problem not only because the ideal structure of archives like this allow the community to retain control of as much of the information as possible, but also because every non-‘Conversation’ recording made for this project was made with the promise that participants could request it be removed at anytime for any reason<sup>16</sup>.

In discussions with staff and administration at the Tulane library, people have expressed that its technologically-possible tiered access policy, which would potentially allow certain users (e.g., tribal members) access to recordings while limiting the access of others. However, it is not clear yet if the administration will approve this. Even if they do, because this would be the first time such a policy was implemented at Tulane, staff would need to develop a specific protocol.

While the Tulane library would provide dedicated staff and most of the technological requirements, there is still the issue of including staff with expertise in Tunica, language documentation, and language revitalization. We are seeking funding to support a Post-Doctoral Researcher, which would build in more security.

#### 4.8 Conclusion

This chapter described the creation of the Tunica Archive itself, with a special focus on the documentation process and how the recordings are handled. In addition to describing the archive as it currently exists, I look at future options to make the archive more accessible, sustainable, and better suited to the needs of the Tunica language community.

While it is not always possible to follow the best practices laid out in Chapter 3, they form a strong guideline for concerns, goals, and how to best address them. For this project, I emphasized a minimally-disruptive approach to collecting a small corpus of Tunica speech in several contexts where it is currently used.

---

<sup>16</sup>See Appendices A and B for the exact wording on the consent forms.

## CHAPTER 5

### Case Study: Some Features of Tunica

The previous chapters set up what a reawakening language is, made recommendations for documenting them, and described the specific methods used to document Tunica. In this chapter, I explore some types of linguistic analysis that these data can support. Specifically, I provide a frequency analysis for one morphological phenomenon (gender-number agreement marking on nouns) and two syntactic ones (pro-drop and question formation). I embed this description within a larger variationist approach to second language acquisition research.

Question formation and gender-number marking have extensive discussion devoted to them in the up-coming second volume of the Tunica language textbook, while the expression of overt versus covert subjects has been relevant throughout our classes. Unlike phonology and phonetics which, as mentioned in Chapter 2, aren't explicitly taught other than a brief introduction in the textbook, morphology and syntax are both explicitly described in both the teaching material and classes (Kuhpani Yoyani Luhchi Yoroni 2023: pp. 1–6). Because of this, I've prioritized these types of questions for this initial project.

#### 5.1 Variationist Approaches to Second Language Research

In this chapter I draw from the variationist approach to second language acquisition research to describe three types of variation in Tunica. A major appeal of this approach is that it emphasizes the contribution of contextual variables to both the way a particular learner may acquire a second language and to the broader trajectory of the language (Geeslin 2020: p. 131). This includes discourse context, interlocutor difference, linguistic context (such as aspect) , and sociolinguistic linguistic factors like the gender of the speaker. Bayley and Escalante (2022) define a sociolinguistic

(dependent) variable as “two or more ways of saying the same thing or expressing the same function.” (Bayley & Escalante 2022: p. 4). These ways are then, themselves, packaged within the larger context (the ‘envelope’). So, in the case of the gender-number-agreement marker described in section 5.1.1 below, a word being marked with a gender-number-agreement marker or appearing bare would be a potential sociolinguistic variable whereas the identified factors (gender, number, possession, and whether or not it was the subject of direct address) would constitute the context in which that variable occurs.

Identifying these factors and the extent to which they influence the realization of is a key part of the researcher’s goal in this approach. Underlying this are a few core assumptions. First, that we *can* observe how and when these variants surface (Young & Bayley 1996, Bayley & Escalante 2022). Second, we assume that variation is unlikely to trace back to a single cause; instead multiple factors interact to bring about particular variation (Young & Bayley 1996, Bayley & Escalante 2022). And, lastly, that individual interlocutors may vary in the actual rate at which they exhibit a given variation (Guy 1991: p. 5).

This approach is well-suited to describing trends in Tunica without overgeneralizing. Tunica is primarily transmitted in classroom-like contexts and draws from a small teacher base, so many of the contextual factors surrounding its acquisition are very different from what one might encounter in other language contexts. While the variationist approach can be interwoven with other approaches (such as psycholinguistic and connectionist hypotheses) to create a potential model of an individual’s interlanguage, I am focusing on the descriptive and systematic contributions of variationist approaches here. Finally, because the data is limited I am looking at general trends and how these impressions can guide our pedagogical approaches going forward and inform research at future stages in Tunica’s development as it is used by more and more speakers.



### 5.1.1 Morphological Variation

#### **Gender-number agreement marking in the Tunica data**

In this section, I look at where the gender-number agreement clitic appears on noun phrases throughout the recordings, paying particular attention to their frequency with regard to specific factors indicated as being relevant to GNA cliticization in Tunica and previously documented Tunica. I did not include the word list information from the elicitation exercise described in Chapter 4 as all the words were provided in part for the express purpose of eliciting the phrase-final [u̥]. Because the masculine singular marker *ku* is one possible trigger for devoicing [u], the word list data are not particularly reflective of gender-number agreement marking in Tunica more broadly.

I looked at a total of 1206 tokens from the remaining recordings. As mentioned in 2.3.1, animacy and the presence of a certain prefixes (the articular *ta-* and the possessive prefixes), and whether or not something is a proper noun indicate that a noun would be expected to be inflected with a GNA marker. With this in mind, each token was coded for whether it had a gender-number agreement marker, animacy, inalienable possession, alienable possession, the presence of the prefix ‘*ta-*’, gender, number, and whether or not it was said as part of direct address. As mentioned above, gender in the original documentation was often unclear; I have only coded and specifically analyzed tokens by their gender under the Tunica system. For more on GNA as it patterns in the documentation see Haas 1953, ”n.d.” and Abdalian 2023. While names were removed from the recordings, I did include them as simply “NAME” and coded them. This is where coding for direct address is important because these markings are only expected in the third person, so we would predict few or no gender-number affixes on names used as direct address.

Of the 1206 tokens, 210 appeared with some kind of GNA while the remaining 996 tokens all appeared without a gender number marking. Looking just at the inanimate tokens (where the marker is not obligatory), we find that 97 of the 715 inanimate tokens have a GNA marker (13.57%) and 618 (86.43%) do not. I examine

four factors in particular below: direct address, possession, collectives, and articular *ta-*.

### Gender-Number Agreement Marker and Direct Address

While most of the variation in GNA is a type of horizontal variation (i.e. a choice between two or more targets) extreme variation in the presence of GNA marking in direct address or indirect reference on animates would potentially indicate a broad shift to a new, previously off-target production. Every token I examined referred to an adult human (the highest animacy) and belonged to the determinative class of nouns. So, using current pedagogical guidelines as the target, we expect no marking at all on direct address while utterances in indirect references would be marked with the feminine singular *hchi* or the masculine *ku*, depending upon the gender of the person to whom the word refers. Of the 137 tokens involving indirect address, 85 (62.04%) were marked while 52 (37.96%) were not. In terms of direct address (where we expect no marking) 4 of the 304 tokens were marked (1.32%) while 300 (98.68%) were unmarked. In general, it seems that people were more likely to under apply GNA markings than to over apply them relative to the stated pedagogical target. The table below further breaks this down by gender of the marker.

Table 5.1: Direct Address and Indirect Reference by Gender

Factor	Gender	GNA #	GNA %	No GNA #	No GNA %
Indirect Reference	m	50	52.08 %	46	47.92%
	f	41	70.69%	17	29.31%
Direct Address	m	1	0.74%	134	99.26%
	f	3	1.78 %	166	98.22%

The breakdown by gender implies that the *ku* marker was more likely to be under applied in indirect reference, however this may be in part due to the fact that the ‘Sesostrie’ in the title of the game *Sesostrieku Niku* never received a GNA marker in these recordings (although it is generally presented with one outside of this). With these tokens removed, the distribution looks a bit closer to that of the feminine markers with 50 of the 81 tokens being marked (61.74%).

## Gender-Number Agreement Marker and Possession

Both alienable and inalienable possession can encourage the appearance of a GNA marker, however even in the documentation they are affixed at different rates (Haas "n.d.", Abdalian 2023). In this section I examine compare the rates at which inalienably possessed words (e.g. *esini* 'my head') and alienably possessed words (*ihksa* 'my dog') are marked with a GNA clitic. Inalienably possessed words take one of the inalienable prefixes (Table 5.2) and alienably possessed ones take the appropriate alienable prefix (Table 5.3).

Table 5.2: Inalienable Prefixes

	Singular	Dual	Plural
First person	i-	in-	in-
Second person (f)	hi-	hin-	hin-
Second person (m)	wi-	win-	win-
Third person (f)	ti-	sin-	sin-
Third person (m)	u-	un-	si-

Table 5.3: Alienable Prefixes

	Singular	Dual	Plural
First person	ihk-	ink-	ink-
Second person (f)	hihk-	hink-	hink-
Second person (m)	wihk-	wink-	wink-
Third person (f)	tihk-	sink-	sink-
Third person (m)	uhk-	unk-	sijk-

Examples of inalienable possession in the recordings include body parts, family members, and some clothing items (only those which are derived from body parts e.g. *ihkentamuri* 'my ring' from *\*hkeni* 'finger' or 'hand' and *tamuri* 'squeezer'). There were fifty-seven alienably possessed words, only three of which were marked with a GNA clitic. In other words, only 5.26% of the alienably possessed words were inflected for GNA, while 94.74% were not. Every GNA clitic attached to an inalienably possessed word was plural.

Similarly, very few of the inalienably possessed words were inflected for gender-number agreement. Of the 122 inalienably possessed words, twenty-nine had a GNA marker (23.77%) while the remaining ninety-three had no such marker (76.23%). Table 5.4 breaks each these numbers down by category for the alienably possessed tokens.

Table 5.4: GNA Clitic by Category (Inalienable)

Category	Total Tokens	GNA #	GNA %	No GNA #	No GNA %
<b>Clothing</b>	78	11	14.1 %	67	85.89 %
<b>Family</b>	9	3	25%	6	75 %
<b>Body Part</b>	35	13	37.14%	22	62.86%

While clothing had the highest raw numbers of GNA markers, family had the greatest percentage. All gender-number agreement markers were plural except for two (*igachi=hchi* ‘my mother-GNA’ and *hichaku* ‘your.f grandfather’).

### Collectives and Gender-number Agreement Marking

*Lu(hchi)* was the most common collective in these recordings, especially when asking apprentices to give translation in Tunica (*Luhchi Yoroni kichu*) or in English (*Luhchi Ingrasa kichu*). *Lu* (lit. ‘language’ or ‘tongue’) is receives a collective marker when used to mean ‘language’ and never appears without this marker in these recordings. However, in some cases, it does receive a second gender-number-agreement clitic:

(42) *Taluhchisemamashuhchi*

Ta-lu-hchi-sɛma-mashu=hchi

DET-LANGUAGE-F.SG.=M.PL-MAKE=F.SG.

“The Language Maker”

S01, 21-05-14-Class

In the three cases *luhchi* is additionally marked with the masculine plural marking (of fifty-one total appearances), it seems that the =*hchi* has been analyzed as part of the root. This is made even more interesting by the fact that it is embedded

within a larger name (*Taluhchimashuhchi* which has both the determiner *ta-* and *=hchi* to make “The Language Maker”). Because GNA clitics tend to attach to the noun phrase as a whole rather than the root, we may expect the GNA after *mashu* rather than *lu*. As discussed above, adding the articular *ta-* generally necessitates a gender-number-agreement marker, though the agentive *ta-* as in *tahara* (‘singer’) does not.

Apparent double-marking can also occur when *hchi* or *ku* is already part of the word. For example, some names incorporate the word for woman (*nuhchi*), which itself ends with a *hchi*. However the *hchi* here is not necessarily the feminine marker (in fact, Haas does not indicate it as such).

Of course, with so few gender-number-agreement markers in the text, it can be difficult to identify the gender of all neologisms in the recordings. However, because the singular feminine *hchi* is obligatory on collectives, we can at least look at the semantic categories of neologisms and consider whether or not collectives seem to be an open class of words. A particular challenge to this is *wishi(hchi)* ‘water’, which appears occasionally without *hchi* even within the Tunica Texts. Of the fourteen instances of *wishi(hchi)* in the recordings, nine appear with the singular GNA marker used for collectives, while the other five do not. Most of the tokens with *wishi(hchi)* come from 21-05-11-Class, a recording from a Mentor-Apprentice Class focused on collective nouns. With these tokens removed, we have three instances without a GNA clitic and one instance with a GNA clitic, so it seems that the context of the lesson may have encouraged people to use the marker.

*Wishi* was the only collective that was the head noun in any compound. It appeared in two words: *wishiruwina* (‘hot water’, i.e. ‘whiskey’) and *wishiputi* (‘soda’ from *wishi* ‘water’ and *puhti* ‘to bubble or foam’). Neither appears with a GNA clitic, however, because *wishi* is also fairly variable in whether or not it is inflected for gender and number it is hard to say if this is because collectives are a closed class, collective head nouns do not pass on their collective status to the rest of the compound, or simply because *wishi* occasionally appears without its collective marking.

### Gender-Number Agreement Marker and Ta-

As discussed above, the determiner prefix *ta-* requires a GNA marker.

- (43) *Ta'omahkaku*  
 ta'-omahka=ku  
 DET-ALLIGATOR=1.SG.M  
 'The alligator'

(Haas "n.d.": p. 63)

The agentive prefix, on the other hand, does not require a GNA marker and can even block the realization of the articular *ta-*, leaving only context and the application of a GNA clitic as possible evidence of its presence:

- (44) *Tahara*  
 ta'-hara  
 AGENT-SING  
 'singer'

(Haas "n.d.": p. 27)

- (45) *Ta'haraku*  
 (ta)-ta'-hara=ku  
 DET-AGENT=SING-1.SG.M  
 'The singer'

(Haas 1953: p. 212)

This makes it difficult (if not impossible) to reliably identify words whether a stem that begins with agentive *ta-* (or even simply /t/). In fact, there was only one verifiable instances of articular *ta-* in the recordings, and it was not overly inflected for gender-number agreement: *tarku* 'the tree', 'the stick', or 'the wood'.

- (46) *Tarku*  
 ta-r(ih)ku  
 DET-WOOD  
 ‘The wood(s)’

S01, 21-5-05-Class

This particular word is described in the Tunica Grammar as well: some stems which begin with a continuant will undergo syncopation Haas "n.d.": p. 24. *Tarku* appears frequently in the texts and very rarely appears as its non-syncopated counterpart *ta'rihku* (Haas "n.d.": p. 24). It is not obvious, however, that this is the result of a productive application of articular *ta-*. Haas mentions that even at the time of her and Sesostire Youchigant's work *ta'rihku* without syncope was considered archaic, and this is the only incident in the recordings that includes syncope with *ta-* (Haas "n.d.": p. 27).

Finally, there is only one inanimate words that began with (at the very least) an agentive *ta-* and was accompanied at least once by a GNA clitic: *tasehapoku*.

- (47) *Tasehapoku*  
 (ta)-ta'-sehapo-ku  
 DET-AGENT-TO.SPY.ON-1.M.SG  
 ‘The mirror’

S01, 21-5-05-Class

*Tasehapoku* is a possible incident of an articular *ta-* because the speaker specifically translated it as ‘the mirror’. The word for mirror is sometimes listed as *tasehaponi* with the causative marker *-ni*, however it did not appear with this marker in any of these recordings (Haas 1953, P. Anderson 2022).

While the lack of words with a clear, overt articular *ta-* did make it impossible to identify trends in how *ta-* and GNA markers pattern, it is nevertheless interesting to note how infrequent articles are in Tunica. Some of this could be speech genre, of

course. *He-* ‘this’ was much more common, appearing five times in the recordings. Craft-based activities (another frequent domain in which Tunica is spoken) and story-board elicitation would be ideal for getting a clearer picture of if and when articular *ta-* is used.

## Conclusion

In this section I looked at variation in the use of the GNA marker. A complicated topic in both Tunica and older documentation, the realization of GNA marking relies on a number of factors, many of which are obscured by the language’s complicated morphophonology. In general, people were more likely to under apply GNA clitics rather than include a marker where none was expected (e.g. in direct address). In fact, overall overt GNA clitics were very infrequent, seemingly most common when referring indirectly to a person or when establishing there is more than one of something (e.g. the items of clothing that were marked for feminine plural when discussing packing for a long trip).

Gender-number-agreement marking is an area where elicitation could bolster the analysis, particularly because it is difficult to determine whether there were any unmarked dual inanimates. There were five instances of the word *He’unima* ‘They (dual, masculine)’ in the recordings, but I didn’t account for these as I didn’t include pronouns of any type. Translation exercises most frequently yielded phrases with overt plural markers (versus no overt marker at all), however the fact that this looks so different from more naturalistic speech may indicate it over-represents GNA marking. Instead, a different elicitation activity may be the best way to get a clear picture of the frequency of plural and dual markers on inanimate objects. For example, participants might play a game where one speaker tries to get their partner to guess which of a variety of pictures they are describing. This would not only encourage the use of the singular, dual, and plural but also make the context much clearer and, therefore, the distribution of number much clearer.



## 5.2 Syntactic Variation

The next two variable phenomena I describe (subject pronoun variation and question formation) are both concerned with sentence structure. The former is an example of Horizontal Variation: an overt lexical noun phrase, an overt pronoun, and a null pronoun are all potential targets (though native-like proficiency may produce different ratios of each). The placement of question words, on the other hand, is an example of Vertical Variation: while both “Kashku [NOUN]” and “[NOUN] kashku” are produced, only the latter is presented as a target in teaching materials.

### 5.2.1 Variation in Subject Pronoun Expression

As discussed in subsection 2.3, Tunica phrases are highly inflected:

- (48) *Ima puna tapini.*  
 ima puna tapi-ni  
 I ball grab-1.SG.CPL  
 I caught the ball.

S02, Tarahpani-Conversation

As such, the subject pronoun is not obligatory:

- (49) *Mohtukatani.*  
 mohtu-katani  
 sweep-1.II.SG.HAB  
 I sweep.

Meg, 21-05-11-Class

A major motivation for this project has been analyzing how documentation can make learning a reawakening language more accessible, but this is not the only area

in reconstructing and reawakening languages in which the question of learnability versus faithfulness arises. I chose pro-drop as an interesting phenomenon to describe because it represents something that is largely absent in the participants' native language (English) but present in Tunica. Further, it is technically optional, making it what is referred to as a "Horizontal Variation" in second language research (Long & Geeslin 2020: p. 161). In other words, While dropping pronouns on occasion will make one's speech more closely resemble Tunica as it was documented (and how it is presented in the materials), not doing so will not make communication difficult or prevent students from advancing. This makes it a nice candidate for a preliminary look at what types of "optional" structures learners acquire in reconstructed and reawakened languages.

Every participant documented for this project was a native speaker of American English, a language in which the subject pronoun is generally obligatory. I modeled this analysis after Long & Geeslin 2020's discussion of subject pronoun usage by non-native speaker instructors of Spanish. The vast majority of these data were collected in pedagogical contexts, which, as discussed in 'Further Questions' below, could potentially impact the kinds of utterances speakers produce. Modeling a study that uses a classroom context in which instructor's are second language speakers of the target language is intended to make the data more comparable.

Unlike Spanish, we do not have robust counts for the use of subject pronouns in Tunica as it was once spoken, so I cannot directly compare second language speaker rates of pro-drop to those of native speakers. However, I was able to put the data within the context of factors that tend to be relevant to the use of subject pronouns in languages with pro-drop: person, number, tense-mood-aspect<sup>1</sup>, referent continuity, and tense-mood-aspect continuity. I additionally coded for whether the utterance was a statement or a question and who produced the utterance.

---

<sup>1</sup>Of course, depending on the decisions of KYLY and speakers, some of what used the habitual marker here may be marked with a durative going forward.

Table 5.5: Factors coded for utterances

Factor	Explanation	Example
Person	First, second, or third person	<i>Hipuni</i> ‘I danced.’ <i>Hipuka</i> ‘You (f.sg.) danced.’ <i>Hipuku</i> ‘He danced.’
Number	Singular, dual, or plural	<i>Sa łtawi</i> ‘A dog ran.’ <i>Sa’unima łtuna</i> ‘(Two) Dogs ran.’ <i>Sasema łtata</i> ‘Dogs ran.’
Tense-mood-aspect marker	habitual stative imperative completive irrealis mood durative	<i>Hipukani</i> ‘I dance/ ‘I am dancing.’ <i>Wishihchi ihkwana</i> ‘I want ice’ <i>[NAME] [NAME]-hchi tihkniyeki</i> ‘[NAME] tell [NAME].’ <i>Ka’ash lupiti?</i> ‘When did she die?’ <i>Ima hipunishtuhku</i> ‘I can dance’. <i>Ima łtaponi</i> ‘I try to run’ <i>Ima supilani.</i> ‘I am about to eat’ <i>Kata achi?</i> ‘Where was she living?’
Referent Continuity	Was the referent continuous within the discourse?	S03 (to S04): <i>Kanahku yaki?</i> S04: <i>Pekakani.</i>
TMA Continuity	Was the TMA marker continuous within the discourse?	S03 (to S04): <i>Kanahku yaki?</i> “What are you doing?” S04: <i>Pekakani.</i> “I am drumming”
Statement or Question?	Was the utterance a statement or a question?	Q: <i>Kanahku yaki?</i> “What are you doing?” S: <i>Pekakani.</i> “I am drumming”
Speaker	Who produced the utterance?	S04: <i>Pekakani.</i> “I am drumming”

Three types of subjects appeared in the data: Lexical noun phrases, overt pronouns, and null subjects.

(50) **Lexical Noun Phrase** *Sa lɔtaku*

Sa lɔta-ku?

dog run-3.M.SG.CPL

‘(The) dog runs.’

S1, 21-05-14-Class

(51) **Overt Pronoun** *Ima uma ihkelu*

Ima uma ihk-elu

I animals 1SG.ALI-LIKE

‘I like animals.’

S04, 21-05-04-Class

(52) **Null Pronoun** *Erusa*

e-erusa

1.SG.INAL.

‘I know.’

S01, 21-04-27-Class

I collected all phrases with overt predicates except impersonals<sup>2</sup>, which never appear with an overt subject. I also did not include the two instances where the phrase had a referent in English but not in Tunica ( “He’s *pekaku*”, “He’s *pekaku*” from S03, 21-05-21-Class and S04, 21-05-20-Class, respectively). I was left with 1286 phrases. Figure 5.6 below shows the total count of each subject type.

<sup>2</sup>These are called ‘tishlina verbs’ in the teaching materials because they most frequently occur in texts that involve Tishlina (the Stone Witch) and are marked with the feminine, singular, completive suffix *-ti*.

Table 5.6: Subject Types in Data

Lexical Noun Phrase	220	17.10%
Overt Pronoun	194	15.09
Null Pronoun	872	67.81%

Null pronouns were by far the most common, accounting for 67.71% of the data, with overt subject of all types accounting for 32.29% .

Table 5.7 below shows the results by factor for overt subjects (both lexical and pronouns) and table 5.8 shows the same for null subjects.

Table 5.7: Overt Subjects By Factor

Type of Utterance		Number	Percentage
	Question	140	36.08%
	Statement	284	31.63%
<b>Person</b>	First	170	39.08%
	Second	167	23.79%
	Third	76	51.01%
<b>Number</b>	Singular	377	33.93%
	Dual	N.A.	N.A.%
	Plural	36	20.57%
<b>TMA</b>	Habitual	207	51.8%
	Completive	45	29.22%
	Irrealis	36	34.95 %
	Imperative	100	23.87%
	Stative	26	12.44%
	Durative	0	0 %
<b>Reference Continuity</b>	Continuous	222	35.86%
	Switch	191	28.38%
<b>TMA Continuity</b>	Continuous	312	31.48%
	Switch	101	34.24 %
<b>Speaker</b>	S01	212	24.04%
	S02	14	46.67 %
	S03	137	64.32 %
	S04	36	58.6%
	S05	0	0%
	S06	0	0%
	S08	0	0%
	Meg	14	22.22%

Table 5.8: Null Subjects By Factor

<b>Type of Utterance</b>		<b>Number</b>	<b>Percentage</b>
	Question	248	63.91%
	Statement	614	68.37%
<b>Person</b>	First	265	60.91%
	Second	535	76.21%
	Third	73	48.99%
<b>Number</b>	Singular	734	66.7%
	Dual	N.A.	N.A.%
	Plural	139	79.43%
<b>TMA</b>	Habitual	192	48.12%
	Completive	109	70.78%
	Irrealis	67	65.05%
	Imperative	319	76.13%
	Stative	183	87.56%
	Durative	4	100%
<b>Reference Continuity</b>	Continuous	39	64.08%
	Switch	477	71.41%
<b>TMA Continuity</b>	Continuous	679	68.51%
	Switch	194	65.76 %
<b>Speaker</b>	S01	670	75.96%
	S02	16	53.33 %
	S03	80	36.87%
	S04	26	41.94%
	S05	18	100%
	S06	8	100%
	S08	6	100%
	Meg	49	77.78%

Overt subjects lead in only one category (habitual). The use of pronouns and names occurring more with the habitual aspect may be connected to the types of class activities and audiences. The used most frequently in the 21-05-20-Class recording and the 21-05-21-Class recording, respectively. These two classes were aimed at intermediate speakers and beginners alike, unlike other sessions which only had intermediate speakers. These two classes also strictly adhered to the format described in Chapter 2, which expects listeners to learn the new words and contexts without writing. This may encourage pronoun usage in a way that classes more

loosely structured around the modified TPR strategies do not, as it might encourage teachers to provide maximal context for what is changing about the meaning when parts of the words change. For example, when trying to illustrate the difference between gender endings, a man might run in place and stop and the teacher may say “Uwi lɔtawi” (“He ran” with the overt subject *uwi*) and then a woman might do the same and the teacher would observe “Tihchi lɔtati” (“She ran” with the overt subject *tihchi*), in order to emphasize what had changed about the inflection of the two phrases. This seems to hold with the 21-05-20-Class and 21-05-21-Class recordings: while the definitions of the verbs and nouns were provided to the students after an example dialogue, the inflections were never explicitly explained. Instead, students were meant to understand inflection through context and repetition.

In these classes, 148 out of 197 utterances (75.13%) from teachers included a subject pronoun. These two classes therefore represent 47.58% of the utterances with overt subjects. This holds interesting implications for the modified TPR method at advanced levels of instruction. It would be helpful to follow up with recordings of intermediate, in-person classes to get a better idea of how subject realization varies with modified TPR classes. While classes continued online during lockdown, it was not always clear how to emphasize the physical response and broad modeling aspects of the method while online and dealing with increasingly complex subjects (such as the affixation of *shtuhku* ‘to be able to do’). Including in-person recordings might give a clearer picture of whether overt pronouns are more likely in that class structure and even provide a sense of whether communicating online creates its own relevant sociolinguistic factor.

The other possibility is, of course, that the teachers in 21-05-14-Class (S03 and S04) generally produced pronouns more frequently than other speakers (particularly S01). From our examination of the role of the speaker, we already know that S03 and S04 both had higher percentages of overt subjects than the other speakers (59.63% and 61.29%, with the next highest being S02 at 46.67%). With this in mind, the table below shows S03 and S04’s rates of overt versus covert subjects with 21-05-20-Class 21-05-21-Class removed:

Table 5.9: Speaker S03 and S04 without beginner classes

		Number	Percentage		Number	Percentage
Speaker 3	Overt	18	33.33%	Covert	36	66.66%
Speaker 4	Overt	12	35.29 %	Covert	22	64.71 %

Eliminating those classes removed 164 tokens from S03’s original total, leaving fifty-four remaining tokens. Of these fifty-four, eighteen (33.33%) contained overt subjects and the remaining 36 (66.66%) were null pronouns. S04 dropped twenty-eight tokens, leaving 34. Of these, twelve were overt (35.29%) and twenty-two (64.71%) were covert subjects. These are in contrast to their previous levels of null subjects (40.37% and 38.71% respectively).

### Further Questions

As mentioned above, the implications of how subject expression varies is best understood as dialect-specific rather than a rate that remains consistent across languages. Dominican Spanish speakers in Santo Domingo, for example, use overt pronouns at a rate of 42.2 % and null at the rate of 57.7% while Colombian Casteño speakers produce overt pronouns 34.2% of the time and null 65.8% of the time (Alfaraz 2015, Orozco 2015).

With Tunica it is unlikely we could make any broad claims about what this says for a mental model of pro-drop in the language, at least not until more people are using the language in a greater variety of contexts. One potential option is to compare rates of subject expression in documentation from Sesostrie Youchigant, Haas, and Gatschet and Swanton. A challenge here is that Haas’s work is derived from a single speaker documented in the 20th century (Sesostrie Youchigant) and Gatschet and Swanton’s work comes from two speakers who were documented in the 19th century, so even counts from these sources might not be more broadly informative.



### 5.2.2 Question Formation in Tunica

Like gender-number-agreement marker in direct address, variation in question formation is a type of Vertical Variation. While only one placement of each question word was initially taught and expected, new structures may be emerging. In order to discuss this potential burgeoning variation, I have laid out an example of each type of interrogative and discuss the identity of the question word in each each phrase, the number of appearances in the recordings, and whether or not its position varies. In particular *kashku* shows variation in its phrasal position.

As mentioned in section 2.3, there are seven question words in Tunica, six of which are constructed from the interrogative-indefinite prefix *ka-*. While *kashku* does begin with *ka*, Haas does not analyze it as a prefix. *Kanahku* and *kaku* can both function as the subject or object of the sentence and seem to retain that position in interrogatives as well. Because of the tendency to drop pronouns in Tunica, they are often produced at the beginning of the clause. Neither word was produced as a subject or object in a statement with a predicate in the recordings, so I have used examples from the textbook<sup>3</sup> to illustrate their position in statements.

- (53) ***Kanahku*** *chu'ɔki*  
 kanahku chu'ɔ-ki  
 Something get-2.F.SG.CPL-IMP  
 Take something!

(Haas 1950: p. 205)

- (54) ***Kanahku*** *ya'i?*  
 kanahku ya-i  
 What do-2.SG.F.CPL  
 What did you do?

---

<sup>3</sup>Example 55 is from a retelling of the Owl Myth in the Tunica Texts, updated to reflect Tunica orthography and conventions.

S03, 21-05-21-Class

- (55) *Lawutεpan, kaku hal'ukini kichu uk'unaku*  
 Lawu-tεpan, kaku hal'ukini kichu uk'una=ku  
 Night-every someone village in live.3.M.PL.DUR.=3.M.SG.  
*uhksakuwan yakaku*  
 uhk-saku-wan yaka-ku  
 3.M.SG.ACC-EAT-PURP come-3.M.SG.CPL

Every night, he would come back to eat someone living in the village.

(Kuhpani Yoyani Luhchi Yoroni 2023: p. 54)

- (56) *Kaku naraku*  
 kaku nara-ku  
 Who fly-3.SG.M.CPL  
 Who flew?

S01, 21-05-14-Class

*Kanahku* was the most common of the question words. Out of the 196 tokens, 144 were questions using *kanahku*. There was no variation in where *kanahku* was realized. In fact, it even occurred where expected when functioning as an object in sentences with overt subjects:

- (57) *Uwi kanahku kushuwi*  
 Uwi kanahku kushu-wi  
 He what break-3.SG.M.CPL  
 What did he break?

S03, 21-04-21-Class

*Kaku* had much fewer examples (only twenty-two) and, like *kanahku* there was no variation. *Ka'ash* ('when'), *kata* ('where'), *kana* ('how') and *kaya* ('why') are all adverbs and, like *kanahku* and *kaku*, are phrase initial.

- (58) ***Ka'ash*** *Bruce Bannerku uhkyashitihch,*  
 Ka'ash Bruce Banner-ku uhk-yashi-ti-hch  
 When Bruce Banner-3.SG.M 3.M.SG.ACC-ANGRY-3.F.SG.CPL-WHEN

When Bruce Banner becomes angry

S01, 21-04-27-Class

- (59) ***Kaya*** *tihika tayihku uhkmekati?*  
 Kaya tihika tayihku uhk-meka-ti?  
 Why year seven 3.SG.M.ACC-HAVE.BAD.LUCK-3.SG.F.CPL

Why did he get seven years bad luck?

S03, 21-04-29-Class

- (60) ***Kata*** *achi*  
 kata achi  
 Where live-3.SG.F.DUR

Where was she living?

S01, 21-04-27-Class

- (61) ***Kana*** *hema?*  
 kana hema  
 How 2.F.SG.NOM

How are you (f.)?

S01, 21-05-04-Class

*Ka'ash* accounted for seven of the 196 questions while *kana* was the least frequent, appearing only twice. While *ka'ash* and *kana* are both adverbs, *kashku* is a quantifier. Like other quantifiers in both the Tunica of the 20th and 21st centuries, it is realized between the noun and the verb.

- (62) *Tihika kashku rapahkheta?*  
 tihika kashku rapahkheta  
 year how.many play.stickball-2.

How many years have you played stickball(f.)?

Meg, tarahpani-podcast

In fact, Haas more specifically describes quantifiers as appearing between the noun stem and the gender-number agreement clitic, but without overt subject pronouns in *kashku* questions its difficult to stay if this is present in Tunica as it was spoken in 2021. As discussed in section 2.3.1, GNA clitics are relatively rare outside of proper nouns and collectives, making this difficult to test. However, some examples from the textbook indicate that this structure may no longer be the target for Tunica:

- (63) *Kaku tachɔhaku ilihta*  
 Kaku ta-chɔha=ku ili-hta  
 who DET-CHIEF=3.M.SG two-ORD

Who was the second chief?

(Kuhpani Yoyani Luhchi Yoroni 2023: p. 64)

Here the GNA clitic attaches to the noun stem *tachɔha*, rather than onto the entire noun phrase (*tachɔh'ilihtaku*) as we would expect if quantifiers were consistently incorporated with the noun phrase. *Kashku*, in fact, is where we see the greatest amount of variation in the position of the question word. While twelve of the fifteen instances of *kashku* in the recordings do follow the target post-NP position, three have it place before the noun phrase. The three phrase initial *kashku* examples are presented below:

- (64) *Kashku tihika uhkmekati?*  
 Kashku tihika uhk-meka-ti?  
 How.many year 3.M.SG.ACC-BAD.LUCK.HAVE-3.F.SG.CPL

How many years of bad luck did he get?

S03, 21-04-21-Class

- (65) *Kashku tihika uhkmεkati?*  
 Kashku tihika uhk-mεka-ti?  
 How.many year 3.M.SG.ACC-BAD.LUCK.HAVE-3.F.SG.CPL  
 How many years of bad luck did he get?

S01, 21-04-21-Class

- (66) *Kashku tihika?*  
 Kashku tihika  
 How.many year  
 How many years of bad luck did he get?

S01, 21-04-21-Class

All three of the phrase-initial *kashku* utterances were made during the same class, making it possible that the first speaker primed the following responses. However, this structure does show up in class materials as well. One participant even noted when recording the translation exercises that while she knows the target production is post-NP, they frequently use the other structure in class as well. Anecdotally, this seems particularly common when using *kashku* to ask about age or a number of years. Given that this is often the context in which *kashku* is taught, it could have simply fossilized over numerous repetitions of the “off-target” production.

## Conclusion

In this section I discussed the location and identity of the question words in the phrase. In general, most question words retained the position they had in their non-interrogative meanings, but *kashku* shows more variation. Without creating scenarios where a GNA clitic is required, it is difficult to determine whether or not the GNA clitic attaches to *kashku* and other quantifiers as it does in the Sesostrie

Youchigant and Mary Haas’s recordings. A targeted investigation into this phenomenon, perhaps initially focusing on numbers, could not only clarify this particular question but also grant insight into the structure of the word and phrase in Tunica.

As spontaneous speech gets more and more complex, we will have more opportunities to closely examine what role each question word plays in the phrase. With pro-drop so frequent and GNA clitics rarely realized, the non-movement question formation looks like a binary choice: if using *kashku*, place the word after the noun. Otherwise, place the word at the beginning of the clause. In fact, only *kashku*’s placement is discussed explicitly in the textbook saying *kashku* follows the noun that is being counted (Kuhpani Yoyani Luhchi Yoroni 2023: p. 112). All other question words are illustrated through example, with commentary on their meaning but not their location in the phrase.

### 5.3 Conclusion

In this section we explored three syntactic and morphological phenomena and how they manifest in Tunica as it is currently spoken, using frequency analyses couched in a variationist approach to second language acquisition. While the appearance of GNA clitics and overt subjects are variable within both Tunica in documentation and the targets laid out in Tunica teaching materials, understanding where and how they are used in Tunica can help clarify how to produce teaching materials that best reflect their distribution or to identify points for intervention.

Much is obscured in Tunica as it is currently spoken (and even Tunica in the documentation) because of these optionally-realized features. However, a few trends were identified. In general, optional markers are more likely to be covert than overt. GNA clitics were rare, but so were the conditions that are expected to trigger them. Targeted elicitation could be helpful for piecing together just *how* quantifiers (like *kashku*) and GNA clitics interact with the noun phrase in Tunica, but creating this context while still gathering the genres of speech that are most

frequently used by Tunica speakers is difficult. One possibility would be hosting a mostly (or all) Tunica language craft night. This should encourage repeated use of quantifiers (e.g. ‘Take **two** pieces of craft paper...’), and plural inanimates were slightly more likely more likely than singulars to receive a GNA clitic. Another option would be storytelling based on provided images. This is not only a common tool in documentary linguist’s toolbox, but also an excellent chance for group-based language use. In fact, impromptu storytelling from pictures had been suggested as a summer camp activity at the 2020 online Tunica language summer camp.

Finally, while the questions explored in this chapter are morphological and syntactic in nature, the data set can support the discussion of phonetic and phonological data as well. As described in Chapter 4, there are a number of relevant questions surrounding the phonetics, phonology, and phrase-level prosody of Tunica as it is now spoken. In particular, this data (and the recordings that accompany the text book) provide a robust platform from which to look at the phonetic realization of phrase-final /u/ and word-final /u/. According to both the current teaching materials and Haas ”n.d.”, /u/ is de-voiced at the end of a phrase (although the related phrasal melody is no longer part of Tunica nor is it a target for Tunica learners).

## CHAPTER 6

### Conclusion

This dissertation illustrated a method for the documentation and analysis of reawakening languages that is useful to learners and minimally disruptive. In this closing chapter I point to other analyses that the Tunica Language Corpus can support as well as genres and types of documentation that could be recorded to improve the corpus's utility. Finally, I close with a few thoughts on the creation of the Tunica Language Corpus and how it fits in with revitalization and language work more generally.

#### 6.1 Future Analysis of New Tunica Language Corpus

As discussed in Chapter 4, while the analysis in this dissertation focused on morphological and syntactic variation, the corpus itself is structured to explore questions about the phonetics and phonology of Tunica as well. The next analytical step to take with this language corpus would be an analysis of the phonetic and phonological questions identified in Chapter 4: How are phrase-final /u/ and /ɤ/ realized in New Tunica? And what does the prosody of New Tunica speakers look like? These questions have been identified as crucial for both the structure of how Tunica is taught as well as what types of support will most benefit learners.

The phrase-final de-voicing of /u/ has been identified as a salient feature of Tunica and an important learning target from the early days of language revitalization. Anecdotally, the realization of /u/ after a pre-aspirated velar stop has varied significantly at different stages of revitalization, sometimes appearing as a schwa, a voiced /u/, and even an ejective voiceless velar stop. It is a vital next step in looking at Tunica as it is now spoken and in looking at languages as they reawaken, both because of this variation and because of its status as a feature that many students



notice and are interested in.

While both questions about the individual realization of sounds in contexts and questions about are valuable to language teachers and linguists interested in emergent language varieties, the latter is especially interesting for what it could reveal about the broader structure of Tunica. In general, Tunica as described in the texts functions with stress and prosody patterning over a phrasal level, rather than an individual word-level (Haas "n.d."). Of course, the two are closely intertwined in both varieties of Tunica. Understanding the prosodic structure of the language could elucidate much about how New Tunica learner-speakers conceptualize and employ phrases versus words.

There are, of course, other potential questions about the phonetics and phonology of New Tunica. When writing the background for the language structure of Tunica I provided a phonetic inventory for the language as it was represented in the 19th and 20th century documentation materials. While an investigation of /ʂ/ will allow for a more accurate description of the consonant inventory of New Tunica, analysis of the vowel formants is necessary for the updated vowel inventory.

As mentioned in Chapter 4, this corpus has limited use as a broad exploration of the semantics and pragmatics of New Tunica specifically, however it can provide a body of data for the analysis of discourse within a language revitalization event or a reawakening language classroom. For example, code-switching in the context of a second language classroom is not simply a measure for compensating for gaps in the instructor's knowledge of the target language, but rather a complex tool for facilitating language learning. Code-switching<sup>1</sup> (even mid-sentence) is employed frequently by New Tunica speaker-learners. Comparing the use of code-switching

---

<sup>1</sup>In the context of language pedagogy, 'Code-switching is also referred to as 'translanguaging'. Where code-switching as a metaphor implies to separate, non-overlapping systems that the multilingual speaker chooses between, translanguaging is more compatible with the multicompetences perspective that frames an individual's multilingual competence as part of a larger linguistic experience that is informed by all the languages and dialects available to the speaker. See Vogel & García 2017 and Lewis et al. 2012 more on translanguaging in language education and Alasmari et al. 2022 for a discussion on translanguaging in the classroom in an otherwise monolingual context.

in this context versus L2 instruction for both languages undergoing little attrition and languages whose communities are reversing language shift could provide insight into how these contexts are navigated by teachers and learners alike.

## 6.2 Future Documentation of New Tunica

One of the fundamental observations of the Living Languages approach is that the language-in-use is simply the most linguistically visible part of an ecosystem of goals, processes, and resources that drive and shape language revitalization efforts. As new teachers are trained and more advanced speech is introduced, certain patterns may change. For example, as mentioned in Chapter 5, the habitual suffix is currently used in place of the durative in many classes. However, as of March 2023, the durative is (anecdotally) being used much more frequently and strong decisions have been made about its structure. In the next few years, documentation tense and aspect markers may be particularly valuable to understanding both the trajectory of the language and how to effectively create pedagogical materials to address this topic.

Additionally, while documentation of the teacher-training courses was valuable in that it provided data from all teachers' Tunica speech without risking recording children's speech in their homes, the officially employed teachers in the LCRP are just a small subset of New Tunica's learner-speakers. For a fuller understanding of how the input produced by these teachers is actually being adapted and used by their interlocutors, we will need documentation of other revitalization events hosted in the community. For example, the summer youth language immersion camp generally adheres to the Modified TPR methodology much more closely than the classes documented in the corpus or even the shorter adult immersion class. Further, while the documentation focused on language teachers who are directly employed by the LCRP, this doesn't represent the full population of language teachers. The summer language camp, for example, is often supported by undergraduate linguistics students at Tulane University who are working in the language classrooms as part

of a service-learning<sup>2</sup> course. While some of these students go on to become directly involved with KYLY (myself included), for others their knowledge of Tunica and teaching methodologies is acquired and employed exclusively in the context of this several-week course. A targeted, multi-year analysis of the role of service-learning students in language revitalization could help language workers assess the role they would like these students to have in language-learning contexts and whether or not a service-learning course can effectively serve community goals.

Finally, in this dissertation I described several pedagogical products that were developed from the New Tunica corpus, it is not yet clear how useful they are to learners. There are a number of projects underway in the Tunica-Biloxi community aimed at making more and more language materials directly accessible for speaker-learners including an online dictionary, videos of language classes, and a Youtube channel (Tunica-Biloxi Tribe of Louisiana 2018, Tunica-Biloxi Language and Culture Revitalization Program 2015, P. Anderson 2022). However, a 2021 survey of community members indicated that many of those not directly involved with the LCRP are not aware of these resources (Pierite-Mora et al. 2021). It will not be possible to evaluate this documentation method as a source for developing pedagogical materials until the materials have been available for a substantial amount of time and until we can conduct another survey.

### 6.3 Final Thoughts from Documenting New Tunica

While the circumstances around New Tunica, the goals of teachers and learners, and the language-in-use will undoubtedly shift as the language continues to be reawakened, the snapshot captured in this corpus will remain an integral part of its history. As emphasized by the Living Languages approach to understanding and interrogating the process of language revitalization, the language used by speaker-learners of reawakening languages is best understood as the result of a constellation of pro-

---

<sup>2</sup>Service-learning refers to a genre of courses at universities that incorporates a volunteer-element in support of the students' coursework.

cesses, goals, and needs at both the community and individual levels. I hope that in providing thorough and contextualized documentation of this process in the Tunica-Biloxi community I have situated the New Tunica Corpus so as to be informative for language workers and researchers in other reawakening communities as well as to *Kuhpani Yoyani Luhchi Yoroni* and the Tunica-Biloxi Language Revitalization Program.

## Bibliography

- Abdalian, Andrew. 2023. *Tunica at dusk and dawn*: New Orleans, Louisiana: Tulane University dissertation.
- Alasmari, Muhammad, Fawaz Qasem, Rashad Ahmed & Muhammad Alrayes. 2022. Bilingual teachers' translanguaging practices and ideologies in online classrooms in Saudi Arabia. *Heliyon*. <https://doi.org/10.1016/j.heliyon.2022.e10537>.
- Alfaraz, Gabriela G. 2015. Variation of overt and null subject pronouns in the Spanish of Santo Domingo. In *Subject pronoun expression in Spanish: a cross-dialectal perspective*, 1–16.
- Amery, Rob. 2016. *Warraparna kurna!: reclaiming an Australian language*. University of Adelaide Press.
- Anderson, Patricia. 2022. *Tunica Webonary*. Accessed 05/20/2022.
- Anderson, Patricia M. 2017. *Yanatame nisa luhchi yoroni: lexicography, language revitalization, and the new tunica dictionary*. Ann Arbor, Michigan: Tulane University dissertation.
- Anderson, Patricia M. 2020. *Revitalization lexicography: the making of the new tunica dictionary*. Tuscon, Arizona: University of Arizona Press.
- Havasupai Tribe of the Havasupai Reservation v. Arizona Board of Regents and Therese Ann Markow*. 2008.
- Audacity Team. 2021. *Audacity(R): Free Audio Editor and Recorder [Computer application]*. version 3.0.0. <https://audacityteam.org/>.
- Austin, Peter K. 2014. Language documentation and metadocumentation. *Keeping languages alive: Documentation, pedagogy and revitalization*. Accessed 02/01/2023, 3–15.
- Bayley, Robert & Chelsea Escalante. 2022. Variationist approaches to second language acquisition. In *The Routledge handbook of second language acquisition and sociolinguistics*.
- Bennett, Ryan & Robert Henderson. 2022. *Uspanteko Collection of Ryan Bennett and Robert Henderson*. [ailla.utexas.org](http://ailla.utexas.org).
- Berez-Kroeker, Andrea, Susan Kung & Lauren B. Collister. 2018. *Workshop on Data Management Plans for Linguistic Research*. Workshop Sponsored by National Science Foundation Grant SMA 1447886.
- Boltokova, Daria. 2017. “will the real semi-speaker please stand up?” language vitality, semi-speakers, and problems of enumeration in the Canadian north. *Anthropologica* (1). 12–27.
- Brugman, Hennie & Albert Russel. 2004. Annotating multi-media/multi-modal resources with ELAN. *Proceedings of the Fourth International Conference on Language Resources and Evaluation (LREC'04)*.

- Child Language Research and Revitalization Working Group. 2017. *Language Documentation, Revitalization and Reclamation: Supporting Young Learners and Their Communities*.
- Comrie, Bernard, Martin Haspelmath & Balthasar Bickel. 2015. *Leipzig Glossing Rules*. <https://www.eva.mpg.de/lingua/resources/glossing-rules.php>.
- Cook, Vivian J. 1999. The poverty of the stimulus argument and multicompetence. *Second Language Research* 7. 103–117.
- Couzens, Vicki & Christina Eira. 2014. Meeting point: parameters for the study of revival languages. <https://www.vacl.org.au/>.
- de Lima Silva, Wilson & Scott AnderBois. 2016. *Language Documentation and Conservation* 10. 58–76.
- Doerr, Neriko Musha. 2009. *The native speaker concept*. de Gruyter.
- Dupris, Joseph & Wilson de Lima Silva. 2020. On a method for language documentation based on language (re)vitalization activities: a case study. *Cadernos de Linguística* 1. 01–14.
- Eberhard, David M., Gary F. Simons & Charles D. Fennig. 2020. *Ethnologue: Languages of the World*.
- Eira, Christina. 2011. 'one size fits all'? a response to zuckermann and walsh 'stop, revive, survive: lessons from the hebrew revival applicable to the reclamation. *Australian Journal of Linguistics*. 129–136.
- Endangered Language Fund. 2023. *Endangered Language Fund Language Legacies Grant Guideline*. April 28, 2023. [http://www.endangeredlanguagefund.org/RFP\\_LL2023.html](http://www.endangeredlanguagefund.org/RFP_LL2023.html).
- Feinsilber, Josh. 2022. *GimKit*. Accessed September 15, 2022. <https://www.gimkit.com/>.
- Fitzgerald, Colleen M. 2021. A framework for language revitalization and documentation. *Language* (1). e1–e11.
- Fitzgerald, Colleen M. & Joshua D. Hinson. 2013. 'ilittibaatoksali' 'we are working together': perspectives on our chickasaw tribal academic collaboration. In *Fel proceedings xvii*, 53–60.
- Gatschet, Albert S. "n.d.". *Tunica Vocabulary, Phrases and Sentences, and Texts*. Suitland, MD.
- Geslin, Kimberley L. 2020. Variationist perspective(s) on interlocutor individual differences. In *Cross-theoretical explorations of interlocutors and their individual differences*, chap. 6, 127–133.
- Guy, Gregory R. 1991. Variationist approaches to second language acquisition. *Language variation and change*. 1–22.
- Haas, Mary R. 1950. *Tunica texts*. Berkeley, California & Los Angeles, California: University of California Press.
- Haas, Mary R. 1953. *Tunica dictionary*. Berkeley, California & Los Angeles, California: University of California Press.
- Haas, Mary R. "n.d.". *Tunica*. Unpublished grammar.

- Heaton, Raina. 2016. Active-stative agreement in tunica. *Anthropological Linguistics* 58(3). 299–326.
- Hermes, Mary, Mel Engman, James McKenzie & Meixi. 2022. What documenting for reclamation looks like: ojibwemowin forest walks. *Language Documentation and Conservation*. 62–74.
- Himmelmann, Nikolaus. 1998. Documentary and descriptive linguistics.
- Hinton, Leanne. 2001. Language revitalization: an overview. In *The green book of language revitalization in practice*, 3–18.
- Hinton, Leanne. 2014. Introduction. In *Bringing our languages home : language revitalization for families*.
- Hinton, Leanne, Margaret Florey, Suzanne Gessner & Jacob Manatowa-Bailey. 2018. The master-apprentice language learning program. In *The routledge handbook of language revitalization*. New York, New York: Routledge.
- Holton, Gary. 2014. Mediating language documentation. *Language Documentation and Description* 12: Special Issue on Language Documentation and Archiving. Accessed 01/27/2023, 37–52.
- Jaffe, Alexandra. 2015. Defining the new speaker: theoretical perspectives and learner trajectories. *International Journal of the Sociology of Language*. 21–44.
- Jansen, Joana & Virginia Beavert. 2010. Combining the goals of language documentation and teaching: a yatima sahapin case study. In *Building communities and making connections*, e1–e11.
- Johnson, William Ely, Albert Gatschet & John R. Swanton. "n.d.". This is a collection stored in the National Anthropological Association Archive.
- Kuhpani Yoyani Luhchi Yoroni. 2023. *Rowina Taworu Luhchi Yoroni (Tunica Language Textbook)*. Bloomington, Indiana.
- Langley, Bertney, Linda Langley, Jack B. Martin & Stephanie Hasselbacher. 2018. The koasati language project: a collaborative, community-based language documentation and revitalization model. In *Insights from practices in community-based research*. Berlin, Germany: De Gruyter Mouton.
- Leonard, Wesley Y. 2008. When is an “extinct language” not extinct?: miami, a formerly sleeping language. In *Sustaining linguistic diversity: endangered and minority languages and language varieties*, 23–33.
- Leonard, Wesley Y. 2012. Framing language reclamation programmes for everybody’s empowerment. *Gender and language* 6. 339–367.
- Leonard, Wesley Y. 2017. Producing language reclamation by decolonising ‘language’. *Language Documentation and Description* 14. Accessed 01/30/2023, 37–52.
- Lewin, Christopher. 2022. Continuity and hybridity in language revival: the case of manx. *Language in Society*. 663–691.
- Lewis, Gwyn, Bryn Jones & Colin Baker. 2012. Translanguaging: developing its conceptualisation and contextualisation. *Educational Research and Evaluation*

18. 655–670. <https://doi.org/https://doi.org/10.1080/13803611.2012.718490>.
- Long, Avizia Y. & Kimberley L. Geeslin. 2020. Examining the role of instructor first language in classroom-based oral input. In *Cross-theoretical explorations of interlocutors and their individual differences*, chap. 7, 159–186.
- Max Planck Institute for Psycholinguistics, The Language Archive. 2023. *ELAN (Version 6.5)*. Accessed: July 26, 2022. <https://archive.mpi.nl/tla/elan>.
- Maxwell, Judith M. 2022. *Tunica: Revitalizing Louisiana's Sleeping Language*. Accessed 05/20/2022.
- Maxwell, Judith M., Ajpub' Garcia Ixmata', Candelaria Lopez Ixcoy & Celia Ajú. 2020. *Metodo para la enseñanza de segundas idiomas*. unpublished.
- Nathan, David & Peter K. Austin. 2005. Reconceiving metadata: language documentation through thick and thin. *Language Documentation and Description* 2. [https://www.dnathan.com/eprints/dnathan\\_e\\_tal\\_2005\\_metadata.pdf](https://www.dnathan.com/eprints/dnathan_e_tal_2005_metadata.pdf), 179–187.
- O'Rourke, Bernadette. 2011. Whose language is it? struggles for language ownership in an irish language classroom. *Journal of language, identity, and education* 10. 327–345.
- OLAC. 2017. *Open Language Archive Community*. accessed February 22, 2023. <http://www.language-archives.org/index.html>.
- Orozco, Rafael. 2015. Pronominal variation in colombian costeño spanish. In *Subject pronoun expression in spanish: a cross-dialectal perspective*, 17–38.
- PARADISEC. 2023. *The Pacific and Regional Archive for Digital Sources in Endangered Cultures*. <https://www.paradisec.org.au/>.
- Patton, Colleen. 2020. *Linguistic value, speakerhood, and community in scottish gaelic and breton language revitalization*. Ann Arbor, Michigan: University of Arizona dissertation.
- Pierite, Joseph. 1964. Letter to mary haas. In *Mary haas papers*. Mss.Ms.Coll.94.
- Pierite-Mora, Elisabeth, Meg Harvey, Andrew Abdalian, Tyler A. Whitaker, Nathan Wendte & Donna Pierite. 2021. *Demystifying the Reclamation of Reawakening Languages: A Case Study of Tunica*. Presented at the 7th International Conference on Language Documentation and Conservation.
- RUN THE WORLD, INC. 2022. *Run the World*. Accessed: February 19, 2023. <https://www.runtheworld.today>.
- Sam Noble Museum. 2022. *Native American Languages*. accessed February 22, 2023. <https://samnoblemuseum.ou.edu/collections-and-research/native-american-languages/>.
- Sam Noble Museum. 2023. *Steps to Deposit Materials*. Accessed: February 20, 2023. <https://samnoblemuseum.ou.edu/collections-and-research/native-american-languages/steps-to-deposit-materials/>.
- Sanker, Chelsea, Sarah Babinski, Roslyn Burns, Marisha Evans, Juhya Kim, Slate Smith, Natalie Weber & Claire Bower. 2022. Don't try this at home! the ef-



- fects of recording devices and software on phonetic analysis. *Language*. Accessed 07/04/2022.
- Saucier, Corinne. 1943. *The history of avoyelles parish, louisiana*. Baton Rouge, Louisiana: Claitor's Publishing Division.
- Seville-Troiike, Muriel. 2003. *The ethnography of communication*. Wiley.
- Shaul, David L. 2014. *Linguistic ideologies of native american language revitalization: doing the lost language ghost dance*. New York, New York: Springer International Publishing AG.
- Shepard, Michael Alvarez. 2016. The value-added language archive: increasing cultural compatibility for native american communities. *Language Documentation and Conservation* 10. 458–479.
- Smith, Linda Tuhiwai. 2021. *Decolonizing methodologies: research and indigenous people*. third. New York, New York: Bloomsbury Publishing Plc.
- Spence, Justin. 2018. Learning languages through archives. In *The routledge handbook of language revitalization*, 179–187.
- Stebbins, Tonya, Kris Eira & Vicki Couzens. 2017. *Living languages and new approaches to language revitalisation research*. Oxford University Press.
- Swanton, John R. 1921. The tunica language. *International Journal of American Linguistics*. <https://doi.org/10.1086/463732>, 1–39.
- Swanton, John R. "n.d."(a). Tunica texts of 'thunder' and 'orphan'. In *National anthropological archives*. MS 4939.
- Swanton, John R. "n.d."(b). Tunica texts with interlinear english translation and vocabularies. In *National anthropological archives*. MS 4937.
- Swanton, John R. "n.d."(c). Tunica-english vocabulary and english-tunica vocabulary. In *National anthropological archives*. MS 2438.
- Thauvette, Jake, Vanessa McCuaig & Yannick Khong. 2020. *Cooler Master MH630 Headphones Review*. Accessed August 4, 2022. <https://www.rtings.com/headphones/reviews/cooler-master/mh630>.
- Tunica-Biloxi Language and Culture Revitalization Program. 2015. *Tunica-Biloxi LCRP YouTube Channel*. youtube channel.
- Tunica-Biloxi Tribe of Louisiana. 2018. *Tunica-Biloxi Tribe of Louisiana*. [tunicabiloxi.org](http://tunicabiloxi.org) (8 April, 2022).
- University, Tulane. 2022a. *Hogan Archive of New Orleans Music and New Orleans Jazz*. Accessed January 25,2023. <https://library.tulane.edu/locations/tusc/hogan-archive-new-orleans-music-new-orleans-jazz>.
- University, Tulane. 2022b. *Tulane Archives and Special Collections*. Accessed January 25,2023. <https://library.tulane.edu/resources/archives-special-collections>.
- University of Arizona School of Behavioral and Social Sciences. 2023. *Research and Project (ReaP) Grants*. April 28, 2023. <https://sbsri.sbs.arizona.edu/funding-opportunities/research-and-project-reap-grants>.

- Vogel, Sara & Ofela García. 2017. In *Oxford research encyclopedia, education*. <https://doi.org/10.1093/acrefore/9780190264093.013.181>.
- Warner, Sam L. No'eau. 1999. "kuleana": the right, responsibility, and authority of indigenous peoples to speak and make decisions for themselves in language and cultural revitalization. *Anthropology and Education Quarterly* (1). 68–93.
- Where Are Your Keys? 2022. *Where Are Your Keys?* Accessed 05/20/2022.
- Whitaker, Tyler A. 2017. "we are all learners" discourses of ownership and strategies of reinforcement in the tunica language reawakening. Southern Illinois University at Carbondale MA thesis.
- Woodbury, Anthony. 2003. Defining documentary linguistics. *Language Documentation and Description*. 35–51.
- Woodbury, Anthony. 2014. Archives and audiences: toward making endangered language documentations people can read, use, understand, and admire. *Language Documentation and Description* 12: Special Issue on Language Documentation and Archiving. Accessed 01/27/2023, 19–36.
- Woodbury, Anthony C. 2005. Ancestral languages and (imagined) creolization. *Language documentation and Description* 3. 252–262.
- Yamada, Raquel-María. 2011. Integrating documentation and formal teaching of kari'nja: documentary materials as pedagogical materials. *Language Documentation and Conservation* 5. 1–30.
- Youchigant, Sesostrie & Mary R. Haas. 2017. Berkeley, California.
- Young, Richard & Robert Bayley. 1996. Variationist approaches to second language acquisition. In *Second language acquisition and linguistic variation*, 253–304.
- Zencastr, Inc. 2022. *Zencastr*. Accessed: July 26, 2022. <https://zencastr.com/>.
- Zuckerman, Ghil'ad. 2020. *Revivalistics from the genesis of israeli to language reclamation in australia and beyond*. Oxford University Press.
- Zuckerman, Ghil'ad. 2021. Revivalistics: a new comparative, global, transdisciplinary field of enquiry. *Journal and Proceedings of the Royal Society of New South Wales* 154. 201–210.
- Zuckerman, Ghil'ad & Micheal Walsh. 2011. Stop, revive, survive: lessons from the hebrew revival applicable to the reclamation, maintenance and empowerment of aboriginal languages and cultures. *Australian Journal of Linguistics*. 111–127.

## APPENDIX A

## Informed Consent

Here you will find the blank consent forms used for each type of documentation.

## A.1 Informed Consent: Elicitation and Documentation

### Tunica Language Documentation Project: Language Activity Recordings

**Study Title:** Documenting the Tunica Language

**Principal Investigator:** Meg Harvey

**This is a consent form for participation in a research project.**

Thank you very much for participating in this project! The goal of the project is to begin documenting the reawakening Tunica language by recording the speech of students and teachers in Tunica. Today you are going to be doing the following task:

[ ] you will record your speech in Tunica for the duration of this online language activity

You will receive \$10 per hour for your participation (with a minimum of \$10 to be paid). Participation will last the length of the language activity today, so likely around 60 minutes with 45 minutes of recording.

You may stop participating whenever, for whatever reason, without explaining why. If you decide to stop after data has already been collected, you may request that that data be destroyed.

If you decide to stop participating early, you will still receive your entire pay.

While there are no benefits to participating in this study, there are also few risks. However, you may find wearing the microphone uncomfortable.

Please mark each of the following that applies:

\_\_\_\_\_ I want to participate in this study. I will allow my speech in Tunica and English sentences relevant to my spoken Tunica to be recorded during this recording session as well.

\_\_\_\_\_ I give you permission to share these recordings publicly in the United States and other countries

\_\_\_\_\_ I am okay with you sharing my age, gender, the amount of time I have studied Tunica, and my city of residence with the United States and other countries

\_\_\_\_\_ I understand that any aspect of this recording can be studied by anybody and I give my permission to do this

\_\_\_\_\_ I understand that it's possible that these recordings will be used the process of writing books, articles, and other public works, and I give my permission for this

\_\_\_\_\_ I understand that while the directors of the study will not make my name public without my permission, it is possible that someone might discover that I participated in this study (for instance, by recognizing the sound of my voice).

Please Answer the following questions:

Age \_\_\_\_\_  
Gender \_\_\_\_\_  
Number of Years Studying Tunica \_\_\_\_\_  
City of Residence \_\_\_\_\_

You have the right to ask that I restrict or destroy any data collected from you at any time, for any reason even in the future after recording has finished. If you have any questions you can contact me at:

Meg Harvey, University of Arizona

[Mharvey3@email.arizona.edu](mailto:Mharvey3@email.arizona.edu)

(817)-999-4666

## A.2 Informed Consent: Podcast Conversation

Consent Version: 12/21/2020

### Tunica Language Documentation Project

**Study Title:** Documenting the Tunica Language

**Principal Investigator:** Meg Harvey

**This is a consent form for participation in a research project.**

Thank you very much for participating in this project! Your participation in this research study is voluntary and you do not have to participate. This document contains important information about this study and what to expect if you decide to participate. Please consider the information carefully. Feel free to ask questions before making your decision whether or not to participate.

The goal of the project is to begin documenting the reawakening Tunica language by recording the speech of students and teachers in Tunica. In order to do this study, you will be participating in the following tasks:

- You will participate in a conversation in Tunica based around a prompt you receive in advance. The conversations will be recorded and, with your permission, edited into a short language learning podcast.

You will receive \$10 per hour for your participation in activities that are not part of the LCRP's usual classes and activities (with a minimum of \$10 to be paid). Compensated work includes word lists, translation tasks, and training in using the microphone. You may also keep the microphone you are given for participation in this project.

Compensation for participation in a research study is considered taxable income for you. If your compensation for this research study or a combination of research studies is \$600 or more in a calendar year (January to December), you will receive an IRS Form 1099 to report on your taxes.

For any compensation or reimbursement you receive, we are required to obtain identifiable information such as your name and address for financial compliance purposes. Identifiable information collected for financial compliance purposes will not be linked to your research data. If you do not want us to collect this information, you can still participate in this study, but you will not be able to receive any payment for your participation.

Participation will last the length of the language activity, so likely around 60 minutes with 45 minutes of recording.

You may stop participating whenever, for whatever reason, without explaining why. If you decide to stop after data has already been collected, you may request that that data be destroyed.

If you decide to stop participating early, you will still receive your entire pay for that task.

While there are no benefits to participating in this study, there are also few risks. However, you may find wearing the microphone uncomfortable.

Your name will not be used in any report. Identifiable research data will be encrypted and password protected. You may, however, request that your name be associated with the resulting, publicly available podcast. This is included as a

The information that you provide in the study will be handled confidentially. However, there may be circumstances where this information must be released or shared as required by law. The University of Arizona Institutional Review Board may review the research records for monitoring purposes.

The Tunica-Biloxi Language and Culture Revitalization Program will have access to the edited recordings which will be edited to include only speech in Tunica and directly relevant English context. For example, the English sentence "Please translate the sentence 'The dog grabbed the ball' into Tunica." Would be a candidate for inclusion. The recordings will not be directly associated with your name though, of course, there is always a risk with audio recording that your voice may be identified.

Please mark each of the following that applies:

- \_\_\_\_\_ I want to participate in this study. I will allow my speech in Tunica and English sentences relevant to my spoken Tunica to be recorded during this recording session as well.
- \_\_\_\_\_ I give you permission to share these recordings publicly in the United States and other countries
- \_\_\_\_\_ I give you permission to associate my name with the resulting podcast
- \_\_\_\_\_ I am okay with you sharing my age, gender, the amount of time I have studied Tunica, and my city of residence with the United States and other countries
- \_\_\_\_\_ I understand that the recordings may be used in future research projects without additional consent.
- \_\_\_\_\_ I understand that it's possible that these recordings will be used the process of writing books, articles, and other public works, and I give my permission for this
- \_\_\_\_\_ I understand that while the directors of the study will not make my name public without my permission, it is possible that someone might discover that I participated in this study (for instance, by recognizing the sound of my voice).

You have the right to ask that I restrict or destroy any data collected from you at any time, for any reason even in the future after recording has finished. If you have any questions you can contact me at:

Meg Harvey, University of Arizona

[Mharvey3@email.arizona.edu](mailto:Mharvey3@email.arizona.edu)

(817)-999-4666

For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact the Human Subjects Protection Program Director at 520-626-8630 or online at <http://rgw.arizona.edu/compliance/human-subjects-protection-program>.

I have read this form and I am aware I am being asked to participate in a research project. I have had the opportunity to ask questions and have them answered to my satisfaction. I voluntarily agree to participate in this study.

I am not giving up and legal rights by signing this form. I will be given a copy of this form.

---



## APPENDIX B

## Metadata

Here you will find the metadata for the recordings described in this dissertation (and which are transcribed here).

## B.1 Metadata for All Files

<b>File name(s)</b>	<b>Associated items?</b>	<b>Access Level</b>	<b>Creation Date</b>	<b>General Content</b>
2021_4_21_Class.wav	2021_4_21_Class.eaf, 042121Class.pdf	private	4/21/2021	Audio
2021_04_27_Class.wav	2021_04_27_Class.eaf, 210427Class.pdf	private	4/27/2021	Audio
2021_04_28_Class.wav	21_04_28_Class.eaf, 210428Class.pdf	private	4/28/2021	Audio

2021\_04\_29\_Class.wav      21\_04\_29\_Class.eaf, private      4/29/2021 Audio  
210429Class.pdf

2021\_04\_30\_Class.wav      21\_04\_30\_Class.eaf, private      4/30/2021 Audio  
210430Class.pdf

2021\_05\_04\_Class.wav      21\_05\_04\_Class.eaf,21 private      5/4/2021 Audio  
0504.pdf

2021\_05\_05\_Class.wav      21\_05\_05\_Class.eaf,21 private      5/5/2021 Audio  
0505.pdf

2021\_05\_07\_Class.wav

21\_05\_07\_Class.eaf,21 private  
0507.pdf

5/7/2021 Audio

2021\_05\_11\_Class.wav

2021\_05\_11\_Class.eaf, private  
210511.pdf

5/11/2021 Audio

2021\_05\_14\_Class.wav

2021\_05\_14\_Class.eaf, private  
210514.pdf

5/14/2021 Audio

2021\_05\_18\_Class.wav

2021\_05\_18\_Class.eaf, private  
210518.pdf

5/14/2021 Audio

2021\_05\_20\_Class.wav

2021\_05\_20\_Class.eaf, private  
210520.pdf

5/20/2021 Audio

2021\_05\_21\_Class.wav

2021\_05\_21\_Class.eaf, private  
210521.pdf

5/21/2021 Audio

2021\_06\_04\_Class.wav

2021\_06\_04\_Class.eaf, private  
210604.pdf

6/4/2021 Audio

2021\_06\_08\_Class.wav

2021\_06\_08\_Class.eaf, private  
210608.pdf

6/8/2021 Audio

S03\_Elicitation.wav                      S03\_Elicitation.eaf,      private                      3/14/2022 Audio  
S03Elicitation.pdf

S08\_Elicitation.wav                      S08\_Elicitation.eaf,      private                      11/18/2022 Audio  
S08Elicitation.pdf

Language\_Revitalization\_Podcast.wa      Language\_Revitalizatio      public                      2/17/2023 Audio  
v                      n\_Podcast.eaf,  
Language\_Revitalizatio  
n\_Podcast.mp3,  
LanguageRevitalization  
Podcast.pdf

Stickball\_Podcast.wav                      Stickball\_Podcast.eaf,      public                      3/16/2022 Audio  
Stickball\_Podcast.mp3,  
StickballPodcast.pdf

<b>Genre</b>	<b>English Title</b>	<b>Tunica Title</b>	<b>Description Scope And Content</b>
Classroom Documentation	Tishlina Verbs Class	Taya Tishlina Ahshuworuni	This is a recording of five people (three mentors and two apprentices) in an April 21, 2021 apprentice-mentor language class focused on Tishlina verbs
Classroom Documentation	"Who is your favorite person?" Class	"Kaku mishtihki hihkelu?" "Kaku mishtihki wihkelu?" Ahshuworuni	This is a recording of three people (two mentors and one apprentice) in an April 27, 2021 apprentice-mentor language class focused on reviewing for an exam by practicing talking about the student's favorite person.
Classroom Documentation	"try, can, about to, stop" Class	"-po-, -shtuhku, -hila, -hapa-" Ahshuworuni	This is a recording of three people (two mentors and one apprentice) in an April 28, 2021 apprentice-mentor language class focused on reviewing for an exam by practicing talking about the student's favorite person.

Classroom Documentation	Class II Verbs Class	Taya Korini Ili Ashuworuni	This is a recording of four people (three mentors and one apprentice) in an April 28, 2021 apprentice-mentor language class focused on Class II verbs.
Classroom Documentation	Clothing Class	Ehtira Ashuworuni	This is a recording of five people (three mentors and two apprentices) in an April 30, 2021 apprentice-mentor language class focused on clothing.
Classroom Documentation	Stative Verbs Class	Tayawana Ashuworuni	This is a recording of five people (three mentors and two apprentices) in an May 4, 2021 apprentice-mentor language class focused on stative verbs.
Classroom Documentation	Tishlina Verbs Again Class	Taya Tishlina Ahshuworuni (Hatika)	This is a recording of five people (three mentors and two apprentices) in an May 5, 2021 apprentice-mentor language class focused on reviewing Tishlina verbs.



Classroom Documentation	Collective Noun Class	Taka Kuhpani Ashuworuni	This is a recording of X people (X mentors and X apprentices) in a May 7, 2021 apprentice-mentor language class focused on collective nouns (Taka Kuhpani).
-------------------------	-----------------------	-------------------------	---

Classroom Documentation	Around the House Class	Ihkri Atɛhini Ashuworuni	This is a recording of six people (three mentors and three apprentices) in an May 11, 2021 apprentice-mentor language class focused on reviewing a lesson on language for chores, for the 2021 online summer camp.
-------------------------	------------------------	--------------------------	--

Classroom Documentation	Review Class	Poworu Ashuworuni	This is a recording of four people (two mentors and two apprentices) in a May 14, 2021 apprentice-mentor language class focused on reviewing topics for assessment.
-------------------------	--------------	-------------------	---

Classroom Documentation	Drum Class	Kunkuri Ashuworuni	This is a recording of three people (two mentors and one apprentice) in a May 18, 2021 apprentice-mentor language class focused on reviewing topics for assessment.
-------------------------	------------	--------------------	---

Classroom Documentation	Powwow Class	Nihkirhipu Ashuworuni	This is a recording of three people (one mentor and two apprentices) in a May 20, 2021 apprentice-mentor language class focused on reviewing a lesson on powwow activities and items for the 2021 online summer camp.
Classroom Documentation	Powwow Class Review	Nihkirhipu Ashuworuni Hatika	This is a recording of three people (one mentor and two apprentices) in a May 21, 2021 apprentice-mentor language class focused on reviewing a lesson on language for pottery and gardening, for the 2021 online summer camp.
Classroom Documentation	Pottery-Making Class	Halikohina Mashuni Ashuworuni	This is a recording of seven people (three mentors and four apprentices) in a June 4, 2021 apprentice-mentor language class focused on reviewing a lesson on language for pottery and gardening, for the 2021 online summer camp.
Classroom Documentation	Online Vocabulary Class	Yoluyana Pahitaniyu Ashuworuni	This is a recording of six people (two mentors and four apprentices) in a June 8, 2021 apprentice-mentor language class focused on reviewing classroom management phrases for online class.

Elicitation	S03 Translation and Word List	N/A	This is a recording of a language apprentice reading a word list and doing a translation exercise from English to Tunica
Elicitation	S08 Translation and Word List	N/A	This is a recording of a language apprentice reading a word list and doing a translation exercise from English to Tunica
Conversation	Language Revitalization Conversation	Luhchi Yoyani Yanalepini	This is a language learning podcast focused on language revitalization work in the Tunica-Biloxi Community. It is a conversation between 3 participants.
Conversation	Stickball Conversation	Punatarahpani Yanalepini	This is a language learning podcast focused on the traditional game stickball. It is a conversation between 4 participants.

<b>Pedagogical Relevance</b>	<b>ISO Indicator 1</b>	<b>Language Name 1</b>	<b>ISO Indicator 2</b>	<b>Language Name 2</b>
Imperatives, class II verbs, Tishlina verbs	ISO 639-3 tun	Tunica	ISO 639-en	English
Imperatives, Tishlina verbs, content question, stative verbs	ISO 639-3 tun	Tunica	ISO 639-en	English
Imperatives, Tishlina verbs, content question, stative verbs, - po-, -hapa-, -hila, -shtuhku, The Rabbit Dance, Rushta Hipu	ISO 639-3 tun	Tunica	ISO 639-en	English

Imperatives, Tishlina verbs, Class II verbs, content question, yes-no questions ISO 639-3 tun Tunica ISO 639-en English

clothing, alienable possession, inalienable possession, body parts, travel, packing ISO 639-3 tun Tunica ISO 639-en English

Imperatives, Tishlina verbs, stative verbs, feelings, changes of state ISO 639-3 tun Tunica ISO 639-en English

Imperatives, Tishlina verbs, stative verbs, illness, "what happened to you" ISO 639-3 tun Tunica ISO 639-en English

	ISO 639-3 tun	Tunica	ISO 639-en	English
--	---------------	--------	------------	---------

Imperatives, Tishlina verbs, class II verbs, content question, yes-no questions, household tasks	ISO 639-3 tun	Tunica	ISO 639-en	English
--	---------------	--------	------------	---------

Imperatives, Tishlina verbs, class II verbs, content question, yes-no questions, po, hila, hapa, shtuhku, narratives, statives, dates, clothes, statives	ISO 639-3 tun	Tunica	ISO 639-en	English
--	---------------	--------	------------	---------

drumming, commands, sounds, adjectives	ISO 639-3 tun	Tunica	ISO 639-en	English
--	---------------	--------	------------	---------

Habitual, commands, buying things, yes-no questions, drumming, content questions      ISO 639-3 tun      Tunica      ISO 639-en      English

Habitual, commands, buying things, yes-no questions, drumming, content questions      ISO 639-3 tun      Tunica      ISO 639-en      English

content question, yes-no questions, gardening nouns      ISO 639-3 tun      Tunica      ISO 639-en      English

commands, habitual, adverbs, requests, classroom management      ISO 639-3 tun      Tunica      ISO 639-en      English

habitual, /u/, content questions, completeive ISO 639-3 tun Tunica ISO 639-en English

habitual, /u/, content questions, completeive ISO 639-3 tun Tunica ISO 639-en English

language revitalization, Tunica documentation, history of the Language and Culture Revitalization Project ISO 639-3 tun Tunica ISO 639-en English

stickball, memories, completeive ISO 639-3 tun Tunica ISO 639-en English



**Collaborator Name 1   Collaborator Role 1   Collaborator Name 2   Collaborator Role 2   Collaborator Name 3**

Meg Harvey   Annotator,  
Recorder,  
Researcher,  
participant,  
interlocutor,  
transcriber,  
translator, student   S01   Participant,  
Interlocutor, Teacher   S02

Meg Harvey   Annotator,  
Recorder,  
Researcher,  
participant,  
interlocutor,  
transcriber,  
translator, student   S01   Participant,  
Interlocutor, Teacher   S03

Meg Harvey   Annotator,  
Recorder,  
Researcher,  
participant,  
interlocutor,  
transcriber,  
translator, student   S01   Participant,  
Interlocutor, Teacher   S03

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S01	Participant, Interlocutor, Teacher	S03
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S01	Participant, Interlocutor, Teacher	S03
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S01	Participant, Interlocutor, Teacher	S03
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S01	Participant, Interlocutor, Teacher	S03
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S01	Participant, Interlocutor, Teacher	S03
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S01	Participant, Interlocutor, Teacher	S03
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S01	Participant, Interlocutor, Teacher	S02
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student			
------------	--	--	--	--

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S03	Participant, Interlocutor, teacher	S04
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S03	Participant, Interlocutor, teacher	S04
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S01	Participant, Interlocutor, Teacher	S02
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, participant, interlocutor, transcriber, translator, student	S01	Participant, Interlocutor, Teacher	S05
------------	--	-----	---------------------------------------	-----

Meg Harvey	Annotator, Recorder, Researcher, interlocutor, transcriber, translator	S03	Participant, Interlocutor,	N/A
Meg Harvey	Annotator, Recorder, Researcher, interlocutor, transcriber, translator	S08	Participant, Interlocutor,	N/A
Meg Harvey	Annotator, Recorder, Researcher, interlocutor, transcriber, translator, participant	Participant, Interlocutor	S02	Participant, Interlocutor
Meg Harvey	Annotator, Recorder, Researcher, interlocutor, transcriber, translator, participant	Participant, Interlocutor	S02	Participant, Interlocutor

<b>Collaborator Role 3</b>	<b>Collaborator Name 4</b>	<b>Collaborator Role 4</b>	<b>Collaborator Name 5</b>	<b>Collaborator Role 5</b>
Participant, Interlocutor, student	S03	Participant, Interlocutor, student	S04	Participant, Interlocutor, student

Participant, Interlocutor, student	N/A	N/A	N/A	N/A
---------------------------------------	-----	-----	-----	-----

Participant, Interlocutor, student	N/A	N/A	N/A	N/A
---------------------------------------	-----	-----	-----	-----

Participant, S02  
Interlocutor, student

Participant, N/A  
Interlocutor, student

N/A

Participant, S02  
Interlocutor, student

Participant, S04  
Interlocutor, student

Participant,  
Interlocutor, student

Participant, S02  
Interlocutor, student

Participant, S04  
Interlocutor, student

Participant,  
Interlocutor, student

Participant, S02  
Interlocutor, student

Participant, S04  
Interlocutor, student

Participant,  
Interlocutor, student

Participant,  
Interlocutor, student

S02

Participant,  
Interlocutor, student

N/A

N/A

Participant,  
Interlocutor, student

S02

Participant,  
Interlocutor, student

S04

Participant,  
Interlocutor, student

Participant,  
Interlocutor, student

S04

Participant,  
Interlocutor, student

N/A

N/A



Participant, Interlocutor, teacher	N/A	N/A	N/A	N/A
---------------------------------------	-----	-----	-----	-----

Participant, Interlocutor, teacher	N/A	N/A	N/A	N/A
---------------------------------------	-----	-----	-----	-----

Participant, Interlocutor, student	S03	Participant, Interlocutor, student	S04	Participant, Interlocutor, student
---------------------------------------	-----	---------------------------------------	-----	---------------------------------------

Participant, Interlocutor, teacher	S03	Participant, Interlocutor, student	S04	Participant, Interlocutor, student
---------------------------------------	-----	---------------------------------------	-----	---------------------------------------

N/A	N/A	N/A	N/A	N/A
-----	-----	-----	-----	-----

N/A	N/A	N/A	N/A	N/A
-----	-----	-----	-----	-----

S03	Participant, Interlocutor	N/A	N/A	N/A
-----	------------------------------	-----	-----	-----

S03	Participant, Interlocutor	S04	Participant, Interlocutor	N/A
-----	------------------------------	-----	------------------------------	-----

<b>Collaborator Name 6</b>	<b>Collaborator Role 6</b>	<b>Collaborator Name 7</b>	<b>Collaborator Role 7</b>	<b>Recorded On</b>	<b>A/V Specs</b>
N/A	N/A	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background)	omnidirectional microphone, 44.1 kHz
N/A	N/A	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background)	omnidirectional microphone, 44.1 kHz
N/A	N/A	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background)	omnidirectional microphone, 44.1 kHz

N/A	N/A	N/A	N/A	<p>Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background)</p>	<p>omnidirectional microphone, 44.1 kHz</p>
N/A	N/A	N/A	N/A	<p>Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background)</p>	<p>omnidirectional microphone, 44.1 kHz</p>
N/A	N/A	N/A	N/A	<p>Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background)</p>	<p>omnidirectional microphone, 44.1 kHz</p>
N/A	N/A	N/A	N/A	<p>Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background)</p>	<p>omnidirectional microphone, 44.1 kHz</p>

N/A	N/A	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background)	omnidirectional microphone, 44.1 kHz
S05	Participant, Interlocutor, student	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background), occasionally the interanal computer microphone for speaker 5 only.	omnidirectional microphone, 44.1 kHz, unknown -- do not use S05 for phonetic analysis in this file.
N/A	N/A	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Zoom running in background)	omnidirectional microphone, 44.1 kHz

N/A	N/A	N/A	N/A	<p>Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Run the World running in background)</p>	<p>omnidirectional microphone, 44.1 kHz</p>
N/A	N/A	N/A	N/A	<p>Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Run the World running in background)</p>	<p>omnidirectional microphone, 44.1 kHz</p>
S05	Participant, Interlocutor, student	S06	Participant, Interlocutor, teacher	<p>Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Run the World running in background)</p>	<p>omnidirectional microphone, 44.1 kHz</p>
S06	Participant, Interlocutor, student	N/A	N/A	<p>Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr (Run the World running in background)</p>	<p>omnidirectional microphone, 44.1 kHz</p>

N/A	N/A	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr	omnidirectional microphone, 44.1 kHz
-----	-----	-----	-----	---	--

N/A	N/A	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr	omnidirectional microphone, 44.1 kHz
-----	-----	-----	-----	---	--

N/A	N/A	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr	omnidirectional microphone, 44.1 kHz
-----	-----	-----	-----	---	--

N/A	N/A	N/A	N/A	Cooler Master MH 630 headset with , a DuKabel USB to 3.5mm Jack Audio Adapter, Zencastr	omnidirectional microphone, 44.1 kHz
-----	-----	-----	-----	---	--

Recording Context	Project/Grant	Public Event?	Global Region	Country or Territory	State or Province
Meg was working from Arizona in a private room, S01 and S02 were in a shared private office, S03 and S04 were in cubicles	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1-4), Arizona (Meg)
Meg was working from Arizona in a private room, S01 was in a private office, S03 was in a cubicle.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1,3), Arizona (Meg)
Meg was working from Arizona in a private room, S01 was in a private office, S03 was in a cubicle.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1,3), Arizona (Meg)



Meg was working from Arizona in a private room, S0 and S01 shared a private office, S03 was in a cubicle.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1-3), Arizona (Meg)
Meg was working from Arizona in a private room, S0 and S01 shared a private office, S03 and S04 were in cubicles.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1-4), Arizona (Meg)
Meg was working from Arizona in a private room, S0 and S01 shared a private office, S03 and S04 were in cubicles.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1-4), Arizona (Meg)
Meg was working from Arizona in a private room, S02 and S01 shared a private office, S03 and S04 were in cubicles.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1-4), Arizona (Meg)

Meg was working from Arizona in a private room, S02 and S01 shared a private office, S03 was in a cubicle.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1-3), Arizona (Meg)
Meg was working from Arizona in a private room, S0 and S01 shared a private office, S03, S05, and S04 were in cubicles.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1-5), Arizona (Meg)
Meg was working from Arizona in a private room, S0 and S01 shared a private office, S03 and S04 were in cubicles.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	Yes (not public attendance, but available as a Zoom recording)	North America	United States	Louisiana (speakers 1-4), Arizona (Meg)

Meg was working from Arizona in a private room, S03 and S04 were in cubicles.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	No	North America	United States	Louisiana (speakers 3,4), Arizona (Meg)
Meg was working from Arizona in a private room, S03 and S04 were in cubicles.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	No	North America	United States	Louisiana (speakers 3,4), Arizona (Meg)
Meg was working from Arizona in a private room, S02 and S01 shared a private office, S03, S04, S05, S06, were in cubicles.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	No	North America	United States	Louisiana (speakers 1-6), Arizona (Meg)
Meg was working from Arizona in a private room, S01 had a private office, S03, S04, S05, S06, were in cubicles.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	No	North America	United States	Louisiana (speakers 1-6), Arizona (Meg)

Meg was working in Arizona from a private room, S03 was in a private office.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	No	North America	United States	Louisiana (speaker 3), Arizona (Meg)
Meg was working in Arizona from a private room, S03 was in a private office.	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	No	North America	United States	Louisiana (speaker 8), Arizona (Meg)
Meg was working in Arizona from a private room, all others were private offices	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	No	North America	United States	Louisiana (speakers 2,3), Arizona (Meg)
Meg was working in Arizona from a private room, all others were private offices	Tunica Language Archive, sponsored by University of Arizona Graduate and Professional Student Council Research and Projects grant	No	North America	United States	Louisiana (speakers 2-4), Arizona (Meg)

**County or Parish    Municipality or Township**

Avoyelles Parish    Marksville (speakers 1-4),  
(spkrs 1-4), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1,3),  
(spkrs 1,3), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1,3),  
(spkrs 1,3), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1-3),  
(spkrs 1-3), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1-4),  
(spkrs 1-4), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1-4),  
(spkrs 1-4), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1-4),  
(spkrs 1-4), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1-3),  
(spkrs 1-3), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1-5),  
(spkrs 1-5), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1-4),  
(spkrs 1-4), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 3,4),  
(spkrs 3,4), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 3,4),  
(spkrs 3,4), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1-6),  
(spkrs 1-6), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 1-6),  
(spkrs 1-6), Pima    Tucson (Meg)  
County (Meg)



Avoyelles Parish    Marksville (speakers 3),  
(spkrs 3), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 8),  
(spkrs 8), Pima    Tucson (Meg)  
County (Meg)

Avoyelles Parish    Marksville (speakers 2,3),  
(speakers 2,3),    Tucson (Meg)  
Pima County  
(Meg)

Avoyelles Parish    Marksville (speakers 2-4),  
(speakers 2-4),    Tucson (Meg)  
Pima County  
(Meg)

## APPENDIX C

## Class Transcripts

In this section you will find the transcripts of class recordings from the mentor-apprentice courses.

## C.1 Class Transcripts: April 21, 2021

S01_tscript	We're going to-	-luhchi Ingras kichu-
S01_Morpheme		luhchi Ingras(a) kichu
S01_Gloss		language English in
S01_translation		-in English-
S01_tscript	Kanahku luhchi Ingras kichu?	Then a wiralepini.
S01_Morpheme	Kanahku luhchi Ingras(a) kichu	
S01_Gloss	What language English in?	
S01_translation	What is it in English?	
Comments	'Wiralipini' is an in-class activity. From "wiralepi" ('to ask questions') and "ni" (which makes the phrase a noun).	
S01_tscript	I'm going to ask [ ENGLISH NAME].	
S01_tscript	And to [ENGLISH NAME] or [TUNICA NAME]=hchi, then [ENGLISH NAME].	
S01_tscript	[TUN NAME] to [TUN NAME] [TUN NAME] to [TUN NAME],	
S01_tscript	and [TUN NAME] to [TUN NAME] so	
S01_tscript	[ENG NAME] is going to share the screen with 'Tishlina Verb Sentences Revised',	
Comments	'Tishlina verbs' are impersonal verbs that take a third person feminine marker. They are named after Tishlina (the Stone Witch) because examples of this form in the texts are most common in stories about Tishlina.	
S01_tscript	because I made some changes looking over it, fine tuning,	
S01_tscript	Hɛsehinta. This morning.	Hɛsehi, this morning.
S01_Morpheme	hɛ-sehinta, this morning	hɛ-sehi, this morning
S01_Gloss	PROX-yesterday, this morning	PROX-morning, this morning
S01_translation	This yesterday, this morning	This morning, this morning

S01_tscript	Okay.	Dan? Hotu dan?	[NAME]-hchi
S01_Morpheme		Da-n? Hotu da-n?	[NAME]-hchi
S01_Gloss		ready-Q? Everyone ready-Q?	[NAME]-F.ANI
S01_translation		Ready? Is everyone ready?	[NAME]
S01_tscript	[NAME]=hchi	Uhkyashitihch,	
S01_Morpheme	[NAME]=hchi	uhk-yashi-ti-hch	
S01_Gloss	[NAME]=F.ANI	M.ACC-angry-3.F.CPL-SUBR	
S01_translation	[NAME]	When he got angry,	
S01_tscript		Bruce Bannerku tarukani uhkpirati.	
S01_Morpheme		Bruce Banner=ku ta-ruka-ni uhk-pira-ti	
S01_Gloss		Bruce Banner=M.ANIM DET-frighten-NMLZ	
S01_translation		M.ACC-transform-3.F.CPL	
		Bruce Banner became a monster.	
S01_tscript	Bruce Bannerku,	otisa sahu 'Hulk'.	
S01_Morpheme	Bruce Banner=ku	u-etisa sahu 'Hulk'	
S01_Gloss	Bruce Banner=M.ANIM	3.M.POSS-name 'Hulk'	
S01_translation	Bruce Banner,	his other name is 'Hulk'.	
Meg_tscript			[LAUGH]
S01_tscript	'Incredible Hulk'.	Kanahku yati?	
S01_Morpheme		Kanahku ya-ti	
S01_Gloss		What do-3.F.CPL	
S01_translation		What happened to him?	
Meg_tscript		Hon Hon	
Meg_Morpheme		hon Hon	
Meg_Gloss		yes Yes	
Meg_translation		yes Yes	
S01_tscript			Kanahku yati?
Comments	This is literally "What did she do?"		
S01_Morpheme			Kanahku ya-ti
S01_Gloss			What do-3.F.CPL
S01_translation			What did he do?
S02_trscript		Ka'ash Bruce Bannerku uhkyashitihch, tarukani uhkpirati.	

S02_translation	When Bruce Banner got angry, he became a monster.	
S02_Morpheme	Ka'ash Bruce Banner=ku uhk-yashi-ti-hch	
S02_Gloss	When Bruce Banner=M.ANIM 3.M.ACC-angry-3.F.CPL-SUBR, DET-frighten-NMZL 3.M.ACC-transform-3.F.CPL	
S01_tscript	Kaku tarukani uhkpirati?	
S01_Morpheme	Kaku ta-ruka-ni uhk-pira-ti	
S01_Gloss	Who DET-frighten-NMZL 3.M.ACC-transform-3.F.CPL	
S01_translation	Who became a monster?	
S02_trscript	Bruce Bannerku.	
S02_translation	Bruce Banner.	
S02_Morpheme	Bruce Banner=ku	
S02_Gloss	Bruce Banner=M.ANIM	
S01_tscript	Ka'ash Bruce Bannerku tarukani uhkpirati? Ka'ash?	
S01_Morpheme	Ka'ash Bruce Banner-ku ta-ru-ka-ni uhk-pira-ti? Ka'ash?	
S01_Gloss	When Bruce Banner-M.ANIM DET-frighten-NMZL 3.M.ACC-transform-3.F.CPL	
S01_translation	When did Bruce Banner become a monster? When?	
S01_tscript		Hon! Kanahku-
S02_trscript	Ka'ash uhkyashitihch.	
S02_translation	When he got angry.	
S01_Morpheme		Hon Kanahku
S01_Gloss		Yes What
S01_translation		Hon! What -
S02_Morpheme	Ka'ash uhk-yashi-tihch	
S02_Gloss	When 3.M.ACC-angry-3.F.CPL-SUBR	
S01_tscript	Kanahku uhkpirati?	
S01_Morpheme	Kanahku uhk-pira-ti	
S01_Gloss	What 3.M.ACC-transform-3.F.CPL	
S01_translation	What did he become?	
S02_trscript	Tarukani uhkpirati.	
S02_translation	He became a monster.	
S02_Morpheme	ta-ruka-ni uhk-pira-ti	

S02_Gloss	DET-frighten-NMZL 3.M.ACC-transform-3.F.CPL	
S01_tscript	Kanhaku otisa sahu?	
S01_Morpheme	Kanhaku u-etisa sahu	
S01_Gloss	What 3.M.POSS-name other	
S01_translation	What is his other name?	
Comments	When "u" and "e" are next to each other, they become "o"	
S01_tscript	Bruce Bannerku,	Kanhaku otisa sahu?
S01_Morpheme	Bruce Banner=ku	Kanhaku u-etisa sahu
S01_Gloss	Bruce Banner=3.M.ANIM	What 3.M.POSS-name other
S01_translation	Bruce Banner,	What is his other name?
S02_trscript	Bruce Bannerku,	otisa sahu
S02_translation	Bruce Banner,	his other name
S02_Morpheme	Bruce Banner=ku	u-etisa
S02_Gloss	Bruce Banner=3.M.ANIM	M.POSS-name other
S01_tscript		Hon! {NAME}=hchi, tokuhch,
S02_trscript	'Incredible Hulk'.	
S02_translation	is 'Incredible Hulk'	
S01_Morpheme	hon	{NAME}=hchi tokuhch
S01_Gloss	yes	[NAME]=F.ANIM please
S01_translation	Yes!	[FEMALE NAME], please,
Comments	'tokuhch' can literally be broken down as 'small-SUBOR'	
S01_tscript	[NAME]=hchi tihkwirahetaki.	
S02_trscript		Okay. [LAUGHS]
S02_translation		Okay.
S01_Morpheme	[NAME]=hchi tihk-wira-heta-ki	
S01_Gloss	[NAME]=F.ANIM 3.F.SG-ask-2.F.II.CPL-IMP	
S01_translation	Ask [FEMALE NAME].	
S02_trscript	Okay.	Kaku tarukani uhkpirati?
S02_translation	Okay.	Who became a monster?

S02_Morpheme	Kaku ta-ruka-ni uhk-pira-ti?	
S02_Gloss	Who DET-frighten-NMLZ 3.M.ACC-transform-3.F.CPL	
S02_trscript		Kanahku otisa sahu?
S02_translation		What is his other name?
S03_trscript	Bruce Bannerku.	
S03_translation	Bruce Banner.	
S02_Morpheme		Kanahku u-etisa sahu?
S02_Gloss		What 3.M.POSS-name other
S03_Morpheme	Bruce Banner=ku	
S03_Gloss	Bruce Banner=3.ANIM	
S02_trscript		Hon
S02_translation		Yes.
S03_trscript	Bruce Bannerku otisa sahu?	
S03_translation	Bruce Banner's other name?	
S03_Morpheme	Bruce Banner=ku u-etisa sahu?	
S03_Gloss	Bruce Banner=M.ANIM 3.M.POSS-name other?	
S02_trscript		Hon.
S02_translation		Yes.
S03_trscript	'The Incredible Hulk'.	
S03_translation	'The Incredible Hulk'.	
S02_trscript	Ka'ash Incredible Hulk - uh - uhk... tarukani uhkpirati?	
S02_translation	When did the Incredible Hulk become a monster?	
S02_Morpheme	Ka'ash Incredible Hulk uhk ta-ruka-ni uhk-pira-ti	
S02_Gloss	When Incredible Hulk 3.M.ACC DET-frighten-NMLZ 3.M.ACC-transform-F.3.CPL	
S03_trscript	You said 'ka'ash'?	
S03_translation	You said 'when'?	
S02_trscript	Hon. Ka'ash Incredible Hulk tarukani uhkpirati?	
S02_translation	Yes. When did the Incredibe Hulk become a monster?	
S02_Morpheme	Hon. Ka'ash Incredible Hulk ta-ruka-ni uhk-pira-ti?	
S02_Gloss	When Incredible Hulk DET-frighten-NMLZ 3.M.ACC-transform-F.3.CPL	

S01_tscript		Hon, lapu
S02_trscript		Hon.
S02_translation		Yes.
S03_trscript	Yashi- yashitihch.	
S03_translation	[false start] When he gets angry.	
S01_Morpheme		Hon, lapu
S01_Gloss		Yes, good
S01_translation		Yes, good
S02_Morpheme		hon
S02_Gloss		yes
S03_Morpheme	Yashi... yashi-ti-hch	
S03_Gloss	Angry... Angry-F.3.CPL-SUBOR	
S01_tscript	[NAME], hahchi, tokuhch,	
S01_Morpheme	[NAME], hahchi, tokuhch	
S01_Gloss	[NAME], now, please	
S01_translation	[NAME], now, please,	
S01_tscript	[NAME] uhkwirahetaki, tokuhch.	
S03_trscript		Kaku...
S03_translation		Who...
S01_Morpheme	[NAME] uhk-wira-heta-ki, tokuhch.	
S01_Gloss	[NAME] 3.M.ACC-ask-2.F.SG.II.CPL-IMP	
S01_translation	Ask [MALE NAME], please. [to a woman].	
S03_Morpheme		Kaku
S03_Gloss		who
S03_trscript	Kaku The Incredible Hulkku?	
S03_translation	Who is The Incredible Hulk?	
S04_trscript		Bruce Bannerku.
S04_translation		Bruce Banner.
S03_Morpheme	Kaku The Incredible Hulk-ku	
S03_Gloss	Who The Incredible Hulk-M.ANIM	
S04_Morpheme		Bruce Banner-ku.
S04_Gloss		Bruce Banner-M.ANIM
S03_trscript	Hon, lapu. Kanahku...	
S03_translation	Yes, good. What...	



S03_Morpheme	Hon, lapu	Kanahku	
S03_Gloss	Yes, good	What	
S03_trscript	Uhkyashitihch, kanahku pirati?		
S03_translation	When he got angry, what did he become?		
S03_Morpheme	Uhk-yashi-ti-hch, kanahku pira-ti?		
S03_Gloss	3.M.ACC-angry-3.F.SG.CPL-SUBOR, what transform-3.F.CPL		
S04_trscript	Bruce Bannerku? Tarukani?		Hon?
S04_translation	Bruce Banner? A monster?		Yes?
S04_Morpheme	Bruce Banner=ku? Tarukani?		Hon?
S04_Gloss	Bruce Banner=M.ANIM? DET-frighten-NMLZ		Yes?
S03_trscript	Uhkyashitihch,		
S03_translation	When he was angry,		
S03_Morpheme	Uhk-yashi-ti-hch		
S03_Gloss	3.M.ACC-angry-3.F.SG.CPL-SUBOR		
S03_trscript	uhkpirati...		
S03_translation	He became...		
S04_trscript			Oh!
S03_Morpheme	uhk-pira-ti		
S03_Gloss	3.M.SG.ACC-transform-3.F.SG.CPL		
S03_trscript	Kannahku uhkpirati?		
S03_translation	What did he become?		
S03_Morpheme	Kannahku uhk-pira-ti?		
S03_Gloss	What 3.M.SG.ACC-transform-3.F.SG.CPL		
S03_trscript		Hon. Ummm	Kaku...
S03_translation		Yes.	Who...
S04_trscript	Incredible Hulkku		
S04_translation	Incredible Hulk.		
S03_Morpheme		Hon	Kaku
S03_Gloss		Yes	who
S04_Morpheme	Incredible Hulk=ku		
S04_Gloss	Incredible Hulk=M.ANIM		

S03_trscript	Kaku tarukani?		
S03_translation	Who is a monster?		
S04_trscript		Bruce Bannerku.	
S04_translation		Bruce Banner.	
S03_Morpheme	Kaku ta-ruka-ni		
S03_Gloss	Who DET-frighten-NMLZ		
S04_Morpheme		Bruce Banner-ku	
S04_Gloss		Bruce Banner-M.ANIM	
S01_trscript		Hahchi, [NAME]	
S03_trscript	Hon, lapu. Hotuni.		
S03_translation	Yes, good. I am finished.		
S01_Morpheme		Hahchi	
S01_Gloss		Now	
S01_translation		Now,	
S03_Morpheme	Hon, lapu. Hotu-ni		
S03_Gloss	Yes, good, finish-1.SG.CPL		
S01_trscript	[NAME] uhkwirawitaki, tohkuch.	Hon, lapu.	
S01_Morpheme	[NAME] uhk-wira-wita-ki, tohkuch.	Hon, lapu	
S01_Gloss	[NAME] 3.M.SG.ACC-ask-2.M.SG.II.CPL	Yes, good	
S01_translation	Ask [NAME]. [to a man].	Yes, good.	
S04_trscript	Uhkyashitihch, Bruce Bannerku tarukani uhkpirati.		
S04_translation	When he got angry, Bruce Bannerku became a monster.		
S04_Morpheme	Uhk-yashi-ti-hch, Bruce Banner=ku ta-ruka-ni uhk-pira-ti.		
S04_Gloss	3.M.ACC-angry-3.F.SG.CPL Bruce Banner=M.ANIM DET-frighten-NMLZ 3.M.ACC-transform-3.F.SG.CPL		
S04_trscript	Kaku uhkpirati?		
S04_translation	Who did he become?		
S04_Morpheme	Kaku uhk-pira-ti?		
S04_Gloss	Who 3.M.SG.ACC-transform-3.F.SG.CPL		
Comments	Answer from non-participant.	Discussion from non-participant	
S04_trscript	Uhkya-, sorry.		
S04_translation	[False start], sorry.		

S04_tscript	Kaku uhkyashitihch uhkpirati?
S04_translation	When angry, who does he become?
S04_Morpheme	Kaku uhk-yashi-ti-hch uhk-pira-ti?
S04_Gloss	Who 3.M.SG.ACC-angry-3.F.SG.CPL 3.M.SG.ACC-transform-3.F.SG.CPL
S04_tscript	Honsha. Uhk-
S04_translation	Kind of. [False start]
Comments	Non-participant answer.
S04_Morpheme	Hon-sha
S04_Gloss	Yes-PFX
S04_tscript	Kaku uhkyas...yashitihch uhkpirati?
S04_translation	Who does he become when angry?
S04_Morpheme	Kaku uhk-yas...yashi-ti-hch uhk-pira-ti?
S04_Gloss	Who 3.M.SG.ACC [false start] angry-3.F.SG.CPL-SUBOR 3.M.SG.ACC-transform.3.F.SG.CPL
S01_tscript	Hon. Hotuti?
S04_tscript	Hon, lapu!
S04_translation	Yes, good!
Comments	Non-participant answer.
S01_Morpheme	Hon Hotu-ti
S01_Gloss	Yes Finish-3.F.SG.CPL
S01_translation	Yes. Is it finished?
S04_Morpheme	hon, lapu
S04_Gloss	yes, good
S01_tscript	Uh, [NAME] Tohkuch,
S01_Morpheme	Tokuhch
S01_Gloss	Please
S01_translation	Please,
S01_tscript	[NAME] tihkwira...wirawitaki. Tohkuch.
S01_Morpheme	[NAME] tihk-wira...wira-wita-ki. Tohkuch.
S01_Gloss	[NAME] 3.F.SG.ACC ask-2.M.SG.II.CPL-IMP please
S01_translation	ask [NAME], please.

S01_tscript				tarukani uhk... hon!
Comments	Non-participant discussions.			
S01_Morpheme				ta-ruka-ni uhk...hon!
S01_Gloss				DET-frighten-NMLZ 3.M.SG.ACC
S01_translation				monster... yes!
S01_tscript				Mishtikin? Hon! Hon.
Comments	Teacher helping student.			
S01_Morpheme				Mishtiki-n? Hon!Hon
S01_Gloss				More-QP Yes! Yes
S01_translation				More? Yes! Yes.
S01_tscript				Hotuti?
Comments	Non-participant discussion.			
S01_Morpheme				Hotu-ti
S01_Gloss				Finish-3.F.SG.CPL
S01_translation				It's done?
S01_tscript	Wiralepini mishtihkin?	Hotuti?		Tokuhch, [NAME],
S01_Morpheme	Wiralepini mishtihki-n?	Hotu-ti		Tokuhch, [NAME]
S01_Gloss	Wiralepini more-QP?	Finish-3.F.SG.CPL		Please, [NAME],
S01_translation	More questions?	It's finished?		Please, [NAME],
S01_tscript	Hahchi, [NAME], tihkwirahetaki, tokuhch.			
S01_Morpheme	Hahchi [NAME], tihk-wira-heta-ki, tokuhch.			
S01_Gloss	Now [NAME], 3.F.SG.ACC-ask-2.F.SG.II.CPL-IMP			
S01_translation	Now, Please ask [NAME]. [said to a woman].			
S01_tscript			Hotuti?	Hahchi,
Comments	Non-Participant discussion			
S01_Morpheme			Hotu-ti	hahchi
S01_Gloss			Finish-3.F.SG.CPL	Now
S01_translation			It is finished?	Now,
S01_tscript	Okay, sara! Sara.	Hahchi,		
S01_Morpheme	Okay, sara! Sara	hahchi		
S01_Gloss	Okay, sorry sorry	now		
S01_translation	Okay, sorry! Sorry.	Now,		

S01_tscript	Delevanku tasɛhapoku... tasɛhapoku... kushuwihch,	
S01_Morpheme	Delevan=ku ta-schapo-ku... ta-schapo=ku... kushu-wi-hch,	
S01_Gloss	Delevan-M.ANIM AGEN-to.examine= M>ANIM smash-3.M.SG.CP-SUBOR	
S01_translation	When Delevan smashed the mirror,	
S01_tscript	tihika tayihku uhkmɛkati.	
S01_Morpheme	tihika tayihku uhk-mɛka-ti.	
S01_Gloss	year seven 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL	
S01_translation	he had bad luck for seven years.	
S01_tscript	...mɛka..	Uhkmɛkati.
S01_Morpheme	mɛka	Uhk-mɛka-ti.
S01_Gloss	o.have.bad.luck	3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL
S01_translation	...to have bad luck...	He had bad luck
S01_tscript	tasɛhapoku kushuwihch,	tihika
S01_Morpheme	ta-schapo=ku kushu-wi-hch,	year
S01_Gloss	AGEN-to.examine=M.ANIM break-3.M.SG.CPL-SUBOR	year
S01_translation	when he broke the mirror	years
S01_tscript	tayihku uhkmɛkati.	
S01_Morpheme	tayihku uhk-mɛka-ti.	
S01_Gloss	seven 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL	
S01_translation	seven	He had bad luck.
S01_tscript	[NAME], sara, [NAME]=hchi. [NAME]	
S01_Morpheme	[NAME], sara, [NAME]=hchi. [NAME]	
S01_Gloss	[NAME], sorry [NAME]=F.ANIM. [NAME]	
S01_translation	[FEMALE NAME], sorry, [FEMALE NAME]. [FEMALE NAME].	
S01_tscript	tokuhch, Kanahku yati?	Kanahku yati?
S01_Morpheme	tokuhch Kanahku ya-ti?	Kanahku ya-ti
S01_Gloss	please What do-3.F.SG.CPL	What do-3.F.SG.CPL
S01_translation	please What happened to him?	What happened to him?
Comments	Unedited, speaker just too far from microphone to be recorded.	

S01_tscript	Kanahku yati?	
S01_Morpheme	Kanahku ya-ti	
S01_Gloss	What do-3.F.SG.CPL	
S01_translation	What happened to him?	
S02_trscript	Ka'ash Delavanku tasehapoku kushuwihch,	
S02_translation	When Delevan smashed the mirror,	
S02_Morpheme	Ka'ash Delavan=ku ta-sehapo-=ku kushu-wi-hch,	
S02_Gloss	When Delavan=M.ANIM AGEN-to.examine=M.ANIM smash-3.M.SG.CPL-SUBOR	
S01_tscript		Hon.
S02_trscript	tihika tayihku uhkmekati.	
S02_translation	he got seven years of bad luck.	
S01_Morpheme		Hon
S01_Gloss		Yes
S01_translation		Yes.
S02_Morpheme	tihika tayihku uhk-meka-ti.	
S02_Gloss	year seven 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL	
S01_tscript	Kanahku kushuwi?	
S01_Morpheme	Kanahku kushu-wi?	
S01_Gloss	What smash-3.M.SG.CPL	
S01_translation	What did he smash?	
S01_tscript	Delevanku, kanahku kushuwi?	
S01_Morpheme	Delevan-ku, kanahku kushu-wi?	
S01_Gloss	Delevan-M.ANIM what smash-3.M.SG.CPL	
S01_translation	Delevan, what did he smash?	
S02_trscript	Delavanku taseha...uh...poku kushuwihch.	
S02_translation	Delevan smash the mirror.	
S02_Morpheme	Delavan-ku ta-seha...uh...po=ku kushu-wi-hch.	
S02_Gloss	Delevan-3.ANIM AGEN-to.examine=M.ANIM smash-3.M.SG.CPL-SUBOR	
S01_tscript	Kaku uhkmekati?	Kaku?
S01_Morpheme	Kaku uhk-meka-ti	Kaku

S01_Gloss	Who 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL	Who
S01_translation	Who got bad luck?	Who?
S02_trscript	Delevanku uhkmekati.	
S02_translation	Delevan got bad luck.	
S02_Morpheme	Delevan=ku uhk-meka-ti	
S02_Gloss	Delavan-M.ANIM 3.M.SG.ACC-=o.have.bad.luck-3.F.SG.CPL	
S01_trscript	Kashku tihika uhkmekati?	
S01_Morpheme	Kashku tihika uhk-meka-ti?	
S01_Gloss	How.many year 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL	
S01_translation	How many years did he have of bad luck?	
S01_trscript	Kashku tihika?	
S01_Morpheme	Kashku tihika	
S01_Gloss	How many year?	
S01_translation	How many years?	
S01_trscript		Hon, lapu.
S02_trscript	Tihika tayihku. uhkmekati.	
S02_translation	Seven years of bad luck.	
S01_Morpheme		Hon, lapu
S01_Gloss		yes, good
S01_translation		Yes, good.
S02_Morpheme	Tihika tayihku. uhk-meka-ti.	
S02_Gloss	Year seven 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL	
S01_trscript	Hon, lapu. Hahchi, [NAME]	
S01_Morpheme	Hon, lapu. Hahchi, [NAME]	
S01_Gloss	Yes good Now, [NAME]	
S01_translation	Yes, good. Now, NAME	
S01_trscript	[NAME]=hchi tihkwirahetaki, tokuhch	
S01_Morpheme	[NAME]=hchi tihk-wira-heta-ki, tokuhch	
S01_Gloss	[NAME]=F.ANIM 3.F.SG.ACC-ask-2.F.SG.II.COMPL-IMP, please	
S01_translation	Ask [NAME], please.	

S02_trscript	Kaku tasəhapoku kushuwí?		
S02_translation	Who smash the mirror?		
S02_Morpheme	Kaku ta-səhapo=ku kushu-wí?		
S02_Gloss	Who AGEN-to.examine=M.ANIM smash-3.M.SG.CPL		
S02_trscript		Hon.	
S02_translation		Yes.	
S03_trscript	Delavanku.		
S03_translation	Delavan.		
S02_Morpheme		Hon	
S02_Gloss		yes	
S03_Morpheme	Delavan=ku		
S03_Gloss	Delavan=M.ANIM		
S02_trscript	Ka'ash, uh, Delvanku tasəhapoku kushuwihch, kanahku yati?		
S02_translation	What happened to Delevan when he smashed the mirror?		
S02_Morpheme	Ka'ash, uh, Delavan=ku ta-səhapo=ku kushu-wi-hch, kanahku ya-ti?		
S02_Gloss	When, uh, Delavan=M.ANIM AGEN-to.examine=M.ANIM smash-3.M.SG.CPL what do-3.F.SG.CPL		
S02_trscript		Hon.	
S02_translation		Yes.	
S03_trscript	Kanahku yati?		
S03_translation	What happened to him?		
S02_Morpheme		Hon	
S02_Gloss		yes	
S03_Morpheme	Kanahku ya-ti		
S03_Gloss	What do-3.F.SG-CPL		
S02_trscript			Hon.
S02_translation			Yes.
S03_trscript	Tihika tayihku uhkməkati.		
S03_translation	He got seven years of bad luck.		
S02_Morpheme			Hon
S02_Gloss			Yes
S03_Morpheme	Tihika tayihku uhk-məka-ti.		
S03_Gloss	year seven 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL		



S02_trscript	Kaya Delvanku tihika tayihku uhkmekati?	
S02_translation	Why did Delevan get seven years of bad luck?	
S02_Morpheme	Kaya Delvan=ku tihika tayihku uhk-meka-ti?	
S02_Gloss	Why Delevan=M.ANIM year seven 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL	
S03_trscript	Tihika tayihku uhkmekatihch chikashi, uwi tahesapoku kushuwihch.	
S03_translation	He had seven years of bad luck because he broke the mirror.	
S03_Morpheme	Tihika tayihku uhk-meka-ti-hch chikashi, uwi ta-səhapo-ku kushu-wi-hch.	
S03_Gloss	Seven year 3.M.SG.ACC-to.have.bad.luck-SUBOR because he DET-examine-?? smash-3.M.SG.CPL-SUBOR	
S02_trscript		Hon.
S02_translation		Yes.
Comments	I think the -tihchikashi is on the "wrong" clause	
S02_Morpheme		Hon
S02_Gloss		Yes
S01_trscript	Hotutin?	
S02_trscript		Hon.
S02_translation		Yes.
S01_Morpheme	Hotu-ti-n	
S01_Gloss	all-3.F.SG.CPL-QP	
S01_translation	Is it finished?	
S02_Morpheme		Hon
S02_Gloss		Yes
S01_trscript	Hahchi. NAME, tohkuhch, NAME uhkwirahetaki.	
S01_Morpheme	Hahchi, [NAME], tohkuhch, [NAME] uhk-wira-heta-ki.	
S01_Gloss	Now, NAME, please [NAME] 3.M.SG.ACC-ask-2.F.SG.II.CPL-IMP	
S01_translation	Now, NAME, please ask NAME.	
S01_trscript	Tohkuhch.	
S03_trscript		Kaku tasəhapoku kushuwi?
S03_translation		Who smashed the mirror?
S01_Morpheme	Tohkuhch	
S01_Gloss	Please	

S01_translation	Please.		
S03_Morpheme		Kaku ta-sɛhapo=ku kushu-wi?	
S03_Gloss		Who AGEN-to.examine=M.ANIMsmash-3.M.SG.CPL	
S03_trscript		Hon, Delevan.	
S03_translation		Yes, Delevan.	
S04_trscript	Delvan? Is that his name?		Delevanku.
S04_translation			Delevan.
S03_Morpheme		Hon, Delevan.	
S03_Gloss		Yes, Delevan	
S04_Morpheme			Delevan=ku
S04_Gloss			Delevan=M.ANIM
S03_trscript	Delevanku.		
S03_translation	Delevan.		
S04_trscript		Delevan? Oh, ok, Delevanku.	
S04_translation		Delevan? Oh, ok, Delevanku.	
S03_Morpheme	Delevan-ku		
S03_Gloss	Delevan-M.ANIM		
S04_Morpheme		Delevan? Oh,ok, Delevan=ku	
S04_Gloss		Delevan? Oh,ok, Delevan=M.ANIM	
S03_trscript	Kashku tihika uhkmɛkati?		
S03_translation	How many years is he cursed?		
S03_Morpheme	Kashku tihika uhk-mɛka-ti?		
S03_Gloss	How.many year 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL		
S03_trscript		Hon, tihika tayihku.	Kanahku...
S03_translation		Yes, seven years.	What...
S04_trscript	Tihika tayihku.		
S04_translation	Seven years.		
S03_Morpheme		Hon, tihika tayihku	Kanahku
S03_Gloss		Yes, year seven	What
S04_Morpheme	Tihika tayiku		
S04_Gloss	Year seven		
S03_trscript	..uwi... kanahku kushuwi?		
S03_translation	What did he smash?		

S03_Morpheme	uwi kanahku kushu-wi?		
S03_Gloss	he what smash-3.M.SG.CPL		
S04_tscript	Delevan...Delevanku tasehapoku kushuwihch.		
S04_translation	Delevan broke the mirror.		
S04_Morpheme	Delevan, Delevan=ku ta-sehapo=ku kushu-wi-hch.		
S04_Gloss	Delevan, Delevan-M.ANIM AGEN-to.examine=M.ANIM smash-3.M.SG.CPL-SUBOR		
Comments	Because of the -ihch this is literally "When Delevan broke the mirror"		
S03_trscript	Hon. Kaya...		
S03_translation	Yes. Why...		
S03_Morpheme	hon Kaya		
S03_Gloss	yes Why		
S03_trscript	Kaya tihika tayihku uhkmekati?		
S03_translation	Why did he get seven years bad luck?		
S03_Morpheme	Kaya tihika tayihku uhk-meka-ti?		
S03_Gloss	Why year seven 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL		
S04_tscript	Uhk...kaya? Hmmm	Kushuwihch?	No LAUGHS
S04_translation	Him...why? Hmmm.	When he smashed it?	
S04_Morpheme	Uhk kaya Hmmm	Kushu-wi-hch?	
S04_Gloss	Uhk...why? Hmmm	smash-3.M.SG.CPL-SUBOR	
S03_trscript	Honsha, honsha.	Kanahku kushuwi?	
S03_translation	Kind of, kind of.	What did he smash?	
S03_Morpheme	hon-sha hon-sha	Kanahku kushu-wi?	
S03_Gloss	yes-pfx yes-pfx	What smash-3.M.SG.CPL	
S03_trscript		What did he break?	
S04_tscript	Kanahku kushuwi?		Oh!
S04_translation	What did he smash?		
S04_Morpheme	Kanahku kushu-wi?		
S04_Gloss	What smash-3.M.SG.CPL		

S03_tscript		Hon, lapu. Hotuni!
S03_translation		Yes, good. I'm done!
S04_tscript	Taschapoku!	
S04_translation	The mirror!	
S03_Morpheme		Hon lapu hon. Hotu-ni!
S03_Gloss		yes good yes. finish-1.SG.CPL
S04_Morpheme	Ta-sɛhapo=ku!	
S04_Gloss	AGEN-to.examine=M.ANIM	
S01_tscript	Tohkuch, hahchi, [NAME]	
S01_Morpheme	Tohkuch, hahchi, [NAME]	
S01_Gloss	Please now [NAME]	
S01_translation	Please, now, [NAME]	
S01_tscript	[NAME] uhkwirawitaki.	
S04_tscript		Alright.
S01_Morpheme	[NAME] uhk-wira-wita-ki.	
S01_Gloss	[NAME] 3.M.SG.ACC-ask-2.M.SG.II.CPL-IMP	
S01_translation	Ask NAME. (said to a man)	
S04_tscript	Delevanku taschapoku kushuwihch, tihika tayihku uhkmekati.	
S04_translation	When Delevan broke a mirror, he was cursed for seven years.	
S04_Morpheme	Delevan=ku ta-schapo=ku kushu-wi-hch, tihika tayihku uhk-meka-ti.	
S04_Gloss	Delevan-M.ANIM AGEN-to.examine=M.ANIMsmash-3.M.SG.CPL-SUBOR year seven 3.M.SG.ACC-to.have.bad.luck-3.F.SG.CPL	
S04_tscript	Ka'ash mekakati?	
S04_translation	When was he being cursed?	
Comments		Ka'ash uhkmekati?
S04_Morpheme	Ka'ash meka-kati?	
S04_Gloss	When to.have.bad.luck-2.F.SG.INCPL	
Comments	Non-participant response	
S04_tscript	Kaku tahesapoku kushuwihch?	
S04_translation	Who smashed the mirror?	
S04_Morpheme	Kaku ta-schapo=ku kushu-wi-hch?	

S04_Gloss	who AGEN-to.examine=M.ANIM smash-3.M.SG.CPL-SUBOR
Comments	Non-participant response
S04_tscript	Kaya uwi məkakati?
S04_translation	Why is he cursed? (or 'Why does he have bad luck?')
S04_Morpheme	Kaya uwi məkaka-kati?
S04_Gloss	Why he to.have.bad.luck-2.F.SG.INCPL
Comments	Kaya uhkməkati? non-participant response
S01_tscript	Hahchi, [NAME], tohkuhch,
S04_tscript	Hon, lapu. Hotuti.
S04_translation	Yes, good. Its finished.
S01_Morpheme	Hahchi, [NAME], tohkuhch,
S01_Gloss	Now [NAME] please
S01_translation	Now, NAME, please
S04_Morpheme	Hon, lapu. Hotu-ti.
S04_Gloss	yes good. finish-3.F.SG.CPL
S01_tscript	[NAME] tihkwirawitaki.
S04_tscript	NAME?
S01_Morpheme	[NAME] tihk-wira-wita-ki.
S01_Gloss	[NAME] 3.F.SG.ACC-ask-2.M.SG.II.CPL-IMP
S01_translation	Ask FEMALE NAME. (to a man)
S01_tscript	[NAME]=hchi, hon. Hon.
Comments	non-participant responses
S01_Morpheme	[NAME]=hchi, hon. Hon.
S01_Gloss	[NAME]=F.ANIM yes yes
S01_translation	[FEMALE NAME], yes. Hon.
S01_tscript	Tohkuhch, tihakch.
S01_Morpheme	Tohkuhch, tihakch.
S01_Gloss	Please, thanks
S01_translation	Please, thank you.

S01_tscript	Hahchi, [NAME] tohkuch, [NAME]=hchi tihkwirahetaki.		
S01_Morpheme	Hahchi, [NAME] tohkuch, [NAME]=hchi tihk-wira-heta-ki.		
S01_Gloss	Now, [NAME] please [NAME]=F.ANIM 3.F.SG.ACC-ask-2.F.SG.II.CPL-IMP		
S01_translation	Now, [NAME], please ask [FEMALE NAME]. (to a woman)		
S01_tscript		Hahchi, wiralepini sahu.	Wiralepini.
Comments	Non-participant responses		
S01_Morpheme		Hahchi, wiralepini sahu.	Wiralepini.
S01_Gloss		Now, wiralepini other	Wiralepini.
S01_translation		Now, other questions.	Questions.
S01_tscript	[NAME]	[NAME]	Inksharin?
S01_Morpheme			Ink-shari-n
S01_Gloss			1.PL.POSS-have.time-QP
S01_translation			Do we have time?
Meg_tscript		Hon	
Meg_Morpheme		Hon	
Meg_Gloss		Yes	
Meg_translation		Yes	
S01_tscript	Inksharin shimit'itiki?		
S01_Morpheme	Ink-shari-n shimi-iti-ki		
S01_Gloss	1.PL.POSS-have.time play-1.PL.CPL-IMP		
S01_translation	Do we have time to play?		
S01_tscript			Hotuti he'esh?
Comments	lit. "Do we have time let's play"		
S01_Morpheme			Hotu-ti he'esh?
S01_Gloss			Finish-3.F.SG.CPL today?
S01_translation			Is it finished for today?
S01_tscript	Kana ya...ya'itik'ahcha?		
S01_Morpheme	Kana ya...ya'-iti-k'ahcha?		
S01_Gloss	How do... do-1.PL.CPL-FUT		
S01_translation	How will we do that?		
Comments	Possibly "yahkitik'ahcha' with the habitual ending		

Meg_tscript	Uh...shhhh...uhh	Shimi ihkwana? uh, Inkwana? He'esh?	
Meg_Morpheme		Shimi ihk-wana? uh, Ink-wana? He'esh?	
Meg_Gloss		play 1.SG.POSS-want? uh 1.PL-want? Today?	
Meg_translation		I want to play? uh we want to play? Today?	
S01_tscript		Hon?	Hotun?
S01_Morpheme		Hon	Hotu-n?
S01_Gloss		yes	Everyone-QP
S01_translation		Yes?	Everyone?
Meg_tscript	tashimi?		Ah!
Meg_Morpheme	ta-shimi?		
Meg_Gloss	DET-play		
Meg_translation	The game?		
S01_tscript			Hon, lapu.
S01_Morpheme			hon, lapu
S01_Gloss			yes, good
S01_translation			Yes, good.
Meg_tscript	Hon, and that is [NAME]'s game?		
Meg_Morpheme	Hon, and that is [NAME]'s game?		
Meg_Gloss	Yes, and that is [NAME]'s game?		
Meg_translation	Yes, and that is [NAME]'s game?		
Meg_tscript	Uh, hon, yeah, tikhach hotu.		
Meg_Morpheme	Uh, hon, yeah, tikhach hotu.		
Meg_Gloss	Uh, yes, yeah, thank you everyone		
Meg_translation	Uh, yes, yeah, thank you everyone.		
S01_tscript	Okay, tomorrow I'll pick up on these other ones then if you're going to be able to be here.		
S01_tscript	Lapun? Hotu lapun? [NAME]?		Hon? Okay.
S01_Morpheme	Lapu-n? Hotu lapu-n? [NAME]?		Hon? Okay
S01_Gloss	Good-QP? everything good-QP? [NAME]?		Yes? Okay
S01_translation	Good? Is everything good? [NAME]?		Yes? Okay.
Meg_tscript			Hon
Meg_Morpheme			Hon
Meg_Gloss			Yes

Meg_translation		Yes
Meg_tscript	Yeah and I'll, um, I'll stop the recording now.	Tikahch, hotu!
Meg_Morpheme		Tikahch, hotu
Meg_Gloss		thanks, all
Meg_translation		Thanks, everyone!
S01_tscript	Ya'ihksh'ɛpa, ya'inksh'ɛpa.	Okay...
S01_Morpheme	Ya'-ihk-sh'ɛpa, ya'-ink-sh'ɛpa.	
S01_Gloss	do-1.SG.ACC-please do-1.PL.ACC-please	
S01_translation	I am happy to, we are happy to.	



## C.2 Class Transcripts: April 27, 2021

Notes	[NON-PARTICIPANT SPEAKING]
S01	Ah, hon. Erusa.
S01-Morpheme	Ah, hon. i-erusa
S01-Translation	Ah, yes. I understand.
Notes	[NON-PARTICIPANT SPEAKING]
S01-gloss	Ah, yes. 1.SG.INAL-know
S01	Hahchi, erusa.
S01-Morpheme	Hahchi, i-erusa
S01-Translation	Now I understand.
S01-gloss	now, 1.SG.INAL-understand
Meg	Yeah. Um...
S01	[NAME] said she was going to go first.
Meg	Oni sahku kaku ihkelu mishtihki, ichahchi.
Meg_Morpheme	Oni sahku kaku ihk=elu mishtihki, i-hcha=hchi.
Meg-Gloss	Person one who 1.SG.POSS=like more 1.SG.INAL-grand.parent=F
Meg-Translation	The person I like more is my grandmother.
Notes	When two vowels are next to each other, they combine into one. In this case, "i" and "e" became "e". You can find more information in the "Tunica at a Glance" in the Tunica Language Textbook!
Meg	Not, ichahchi, sorry, hamishtihki
Meg_Morpheme	Not, i-cha-hchi, sorry, hamishtihki
Meg-Gloss	Not 1.SG.INAL-grand.parent=F, sorry, best
Meg-Translation	Not, ichahchi, sorry, hamishtihki
Meg	Uh, I copied yours. It's, uh... hon.
Meg_Morpheme	Uh, I copied yours. It's, uh... hon.
Meg-Gloss	Uh, I copied yours. It's, uh... yes.
Meg-Translation	Uh, I copied yours. It's, uh... yes.
S01	I made it like a pattern so that you can follow. Hon, hon?
S01-Morpheme	I made it like a pattern so that you can follow. Hon, hon?

Notes	[NON-PARTICIPANT SPEAKING]
S01	Ah, hon. Erusa.
S01-Morpheme	Ah, hon. i-erusa
S01-Translation	Ah, yes. I understand.
Notes	[NON-PARTICIPANT SPEAKING]
S01-gloss	Ah, yes. 1.SG.INAL-know
S01	Hahchi, erusa.
S01-Morpheme	Hahchi, i-erusa
S01-Translation	Now I understand.
S01-gloss	now, 1.SG.INAL-understand
Meg	Yeah. Um...
S01	[NAME] said she was going to go first.
Meg	Oni sahku kaku ihkelu mishtihki, ihchahchi.
Meg_Morpheme	Oni sahku kaku ihk=elu mishtihki, i-hcha=hchi.
Meg-Gloss	Person one who 1.SG.POSS=like more 1.SG.INAL-grand.parent=F
Meg-Translation	The person I like more is my grandmother.
Notes	When two vowels are next to each other, they combine into one. In this case, "i" and "e" became "e". You can find more information in the "Tunica at a Glance" in the Tunica Language Textbook!
Meg	Not, ichahchi, sorry, hamishtihki
Meg_Morpheme	Not, i-cha-hchi, sorry, hamishtihki
Meg-Gloss	Not 1.SG.INAL-grand.parent=F, sorry, best
Meg-Translation	Not, ichahchi, sorry, hamishtihki
Meg	Uh, I copied yours. It's, uh... hon.
Meg_Morpheme	Uh, I copied yours. It's, uh... hon.
Meg-Gloss	Uh, I copied yours. It's, uh... yes.
Meg-Translation	Uh, I copied yours. It's, uh... yes.
S01	I made it like a pattern so that you can follow. Hon, hon?
S01-Morpheme	I made it like a pattern so that you can follow. Hon, hon?

C.3 Class Transcripts: April 28, 2021

S01	Sometimes this -- And I can't, I'm not making excuses. I'm going to be 67 -- What is... today's the 27th? Or was it yesterday?
S01	In a month.
Meg	Uh, today's the 28th.
S01	28th. So yester-- as of yesterday, in a month I will be 67 years old.
S01	Kata hihchi, is uh... Kata [NAME]
S01-Morpheme	Kata hihchi, is, uh... Kata [NAME]
S01-Gloss	Where there is, uh... Where [NAME]
S01-Translation	Where there is, uh, where is [NAME]? Where is [NAME]?
S01	Hihchi, hon? Because I don't see everyone on the gallery going like this, going down.
S01-Morpheme	Hihchi, hon? Because I don't see everyone on the gallery going like this, going down.
S01-Gloss	There, yes? Because I don't see everyone on the gallery going like this, going down.
S01-Translation	There, yes? Because I don't see everyone on the gallery going like this, going down.
S01	So... Okay!
Meg	[NAME] is here.
S01	So, um, I guess what I'll do is I'll go through these examples
S01	And perhaps we'll take it um, uh
S01-Morpheme	Sahku, sauku.
S01-Gloss	sauku, sauku
S01-Translation	One, one One, one.
S01	Like uh, one, one-by-one. Um...
S01	And I asked the question "What are you able to do? What are you not able to do?"

S01 I ask that, and then I respond.

S01 Now you can see this, and I can see this of course, as uh

S01 potential questions for the oral assessment.

S01 You can also practice, you know, answering questions that are asked to you directly and how you would respond, um, in the first person singular.

S01 So... we're going to start... and, uh, let's see what else...

S01 I will ask you, uh, in the written...

S01 I'm going to, of course, ask you to be creative but you may do a arhilani or yanalepini,

Notes "arhilani" is a story, while "yanalepini" is a conversation.

S01 uh, a dialogue or a story.

S01 And, you know, these are good examples but some of you I know take a chance and go beyond

S01 uh, what is there. These are models or examples.

S01	Kanahku ya'ashtuku?	Kanahku yashtuk'ohō?
S01-Morpheme	kanahku ya-'a-shtuku	kanahku ya-'a-shtuk-'ohō
S01-Gloss	What do-2.sg.f-be.able.to	What do-2.SG.F-be.able.to-NEG
S01-Translation	What can you (f) do?	What can't you do?

S01 Or perhaps I should do...yes.

S01 What are you able to do, what are you not able to do?

S01 And the first one, of course, is for the, um, feminine.

S01	The feminine "you" and then we have the affirmative
S01	statement and then the, uh, negation, the negative there.
S01	Or question, I should say.      So, Ima
S01-Morpheme	Ima
S01-Gloss	1.SG
S01-Translation	I
S01	I know that's ima, ima Luhchi Yroni
S01-Morpheme	I know that's ima, ima Luhchi Yroni
S01-Gloss	I know that's 1.SG 1.SG language Tunica
S01-Translation	I know that's, I, I Tunica language...
S01	I mean, uh, sara, [LAUGHS], ima
S01-Morpheme	I mean, uh, sara, ima
S01-Gloss	I mean, uh, sorry, 1.SG
S01-Translation	I mean, uh, sorry I...
S01	Ima Luhchi Chata yananishtuhku.      So...
S01-Morpheme	Ima Luhchi Chata yana-ni-shtuku
S01-Gloss	1. SG language Choctaw speak-1.SG.CMPL-be.able.to
S01-Translation	I can speak Choctaw.
S01	Kanahku luhchi ingrasa kichu?      What am I saying there?
S01-Morpheme	kanahku luhchi ingrasa kichu
S01-Gloss	what language english in
S01-Translation	What is that in English?
S01	About myself?
Notes	[Non-participant removed]
S01	Yeah,, "What can I do myself?". I'm asking -- I'm just going through these
S01	and going through my examples and I'll ask y'all for your examples.

S01	Kanahku luhchi ingrasa kichu?      What did I write there?
S01-Morpheme	kanahku luhchi ingrasa kichu
S01-Gloss	what language English in
S01-Translation	What is that in English?
S01	"Ima luhchi Chata yananishtuhku"?
S01-Morpheme	Ima luhchi Chata yana-ni-shtuhku
S01-Gloss	1. SG language Choctaw speak-1.SG.CMPL-be.able.to
S01-Translation	I can speak Choctaw.
S01	What did I say?      Kanahku, umm...
Notes	[Non-participant removed]
S01	Yeah, "I can speak Choctaw", hon?
S01-Morpheme	Yeah, I can speak Choctaw, hon
S01-Gloss	Yeah, I can speak Choctaw, yes
S01-Translation	Yeah, I can speak Choctaw, yes?
S01	Some Choctaw, but if I get around the people I remember because its a while.
S01	When I go Mississippi, uh,      Yeah.
S01	"Ima luhchi Chata yananishtuhku"
S01-Morpheme	Ima luhchi Chata yana-ni-shtuku
S01-Gloss	1. SG language Choctaw speak-1.SG.CMPL-be.able.to
S01-Translation	I can speak Choctaw.
S01	I'm going to ask you, remember, I'm going to ask you some questions after I go through mine
S01	or even, maybe, like I said one-by-one.      and then:
S01	Kanahku ya'ashtuk'oho?
S01-Morpheme	Kanahku ya-a-shtuku-'aha?
S01-Gloss	What do-2.SG.F.COMPL-be.able.to-NEG
S01-Translation	What can you not do?

S01	"What are you not able to do?"	And, uh...	Ima, Ima... [NAME]
S01-Morpheme			Ima, Ima....[NAME]
S01-Gloss			I, I... [NAME]
S01-Translation			I, I....[NAME]
S01		woyunishtuk'oho.	
S01-Morpheme		woyu-ni-shtuku-'aha	
S01-Gloss		swim-1.SG.COMPL-be.able.to-NEG	
S01-Translation		I can't swim.	
Notes	NAME REMOVED		
S01		woyunishtuk'oho.	
S01-Morpheme		woyu-ni-shtuku-'aha	
S01-Gloss		swim-1.SG.COMPL-be.able.to-NEG	
S01-Translation		I can't swim.	
S01	Kanahku luhchi ingrasa kichu?		
S01-Morpheme	Kanahku luhchi ingrasa kichu?		
S01-Gloss	What language English in		
S01-Translation	What is it in English?		
S03			You can't swim.
S01	Right, "I can't swim".	"I can't swim."	Ihkshruka...
S01-Morpheme			Ihk=shruka
S01-Gloss			1.SG.POSS=fear
S01-Translation			I am afraid.
S01	Wishi mahkina...	Wishi mahkina	ihkshruka.
S01-Morpheme	water deep	wishi mahkina	ihk=shruka
S01-Gloss	water deep	water deep	1.SG.POSS=fear
S01-Translation	Deep water.	I am afraid of deep water.	
S01	I'm scared of, uh, deep water.	So, okay...	Um,
S01	Kaku... Kaku dan?		Somebody's ready?
S01-Morpheme	kaku kaku da-n		
S01-Gloss	someone someone ready-Q		

S01-Translation	Someone...is someone ready?
S01	Somebody's ready? They have an, uh, something that they have composed?
S01 Notes	Huh? Uh-huh? [Non-participant removed]
S01 Notes	Okay [Non-participant removed] [Non-participant removed]
S01 S01-Morpheme S01-Gloss S01-Translation Notes	Nirahila Hmm... nira-hila steal-about.to About to steal [Non-participant removed]
S01 Notes	[Non-participant removed] Yeah, you're doing the "hila" too:
S01 S01-Morpheme S01-Gloss S01-Translation Notes	"Nirahila niyukani." nira-hila niyu-kani steal-about.to think-1.SG.HAB "I think I am about to steal" [Non-participant removed]
S01 Notes	Oh, like uh... Yeah, what does that...? [Non-participant removed]
Notes	[Non-participant removed]
S01	Is the the economy you're, you're referring to? What is that [LAUGHS]?
S01 S01-Morpheme S01-Gloss	Oh, I see. Hon. Okay! Oh, I see. Hon. Okay! Oh, I see. Yes. Okay!



S01-Translation Notes	[Non-participant removed]	Oh, I see. Yes. Okay!
S01	Okay, so that's what you...	[LAUGHS]
S01	So what can you do? Yeah, that's a good one for the about, the "about to do something" . Yeah, something you can do.	
S01 S01-Morpheme S01-Gloss S01-Translation Notes	[Non-participant removed]	nierashtuhku...nira... nira-shtuhku nira steal-be.able.to steal Can steal...steal...
S01 S01-Morpheme S01-Gloss S01-Translation	So you're going to say:	"niranishtuhku" yeah nira-ni-shtuhku steal-1.SG.COMPL -be.able.to I can steal.
S01 S01-Morpheme S01-Gloss S01-Translation	"Niranishtuhku" nira-ni-shtuhku steal-1.SG.COMPL -be.able.to "I can steal."	"I can steal"
S01 S01-Morpheme S01-Gloss S01-Translation	niranishtuhku nira-ni-shtuhku steal-1.SG.COMPL -be.able.to "I can steal"	Phew.
S01 S01-Morpheme S01-Gloss S01-Translation	niranishtuhku. nira-nis-htuhku steal-1.SG.COMPL -be.able.to " I can steal"	Means "I can steal"
S01 Notes	[Non-participant removed]	Yeah, ya'ish...

S01	Kanahku ya'ishtuhk'oho?
S01-Morpheme	Kanahku ya'-i-shtuhku-'aha
S01-Gloss	What do-2.M.SG.COMPL-be.able.to-NEG
S01-Translation	What are you not able to do?
S01	What can you not do, what are you not able to do?
S01	Kaku sahu?
S01-Morpheme	kaku sahu
S01-Gloss	Who other
S01-Translation	Who else?
Notes	[Non-participant removed]
S01	Yeah, anyone really... Kaku sahu?
S01-Morpheme	kaku sahu?
S01-Gloss	who other
S01-Translation	Who else?
Notes	{Non-participant removed]
S01	"That you like"? "To like somebody"?
Notes	[Non-participant removed]
S01	Or, anyone?
Notes	[Non-Participant removed]
S01	Oh, you can't make anyone happy, "kakusahu"
S01-Morpheme	Oh, you can't make anyone happy, kaku-sahu
S01-Gloss	Oh, you can't make anyone happy, who-other
S01-Translation	Oh you can't make anyone happy. "Kakusahu"
Notes	"kakusahu" is in quotes because S01 is repeating the speech of the non-participant
S01	So, uh... Yeah, you use the "uhk"
S01	"I can't make anyone happy" so you're going to have to...

S01	Make them happy.	"ya" "Ya" is "do"
S01 Notes	Isn't "ya", "do" and "make", [NAME]	[Non-Participant removed]
S01 Notes	Yeah. "make someone happy".	{N0n-participant removed]
S01 Notes	Yeah, that's, we can... it's....	"Ya..." [Non-participant Removed]
S01 S01-Morpheme S01-Gloss S01-Translation Notes	"uhksh'ɛpa" "uhk=sh'ɛpa" 3.M.SG.ACC=to.be.pleased "uhksh'ɛpa"	"ya..." [Non-Participant removed]
S01 S01-Morpheme S01-Gloss S01-Translation Notes	[Non-participant removed]	"make him" like... uhk uhk 3.M.SG.ACC Him
S01 S01-Morpheme S01-Gloss S01-Translation Notes	make uhkya uhk-ya 3.M.SG.ACC-do Make him	[Non-participant removed]
S01 S01-Morpheme S01-Gloss S01-Translation	"uhk ya'uhkshɛpa" uhk-ya'-uhk=sh'ɛpa 3.M.SG.ACC-do-3.M.SG.ACC-to.be.pleased Him pleases him.	
S01 Notes	But I don't know, that's kind of...	"make someone happy"...
	[Non-Participant removed]	

S01	Yes, because you're, we, we have put... probably put
S01	"make someone" and "make", "make", uh.... and make uh
S01	that someone happy Hon, I know.
Meg	If you embody Tishlina?
S01	Tishlina would probably have to make someone happy, yeah.
Notes	S01 is referring to "Tishlina" or "The Stone Witch". This is a more specific reference to Tishlina verbs, a class of verbs that have to do with changing state (such as becoming hot or becoming happy). These are called Tishlina Verbs because 1) they are most frequently in Stone Witch stories and 2) they all end with the feminine completive "ti" regardless of number or gender of the object
Meg	I can't make Tishlina make....
Notes	[Non-participant removed]
S01	Yeah that's kinda, hmmm.... Okay...
Meg	someone happy.
S01	"make someone happy"....
Notes	[Non-participant removed]
S01	yashi
S01-Morpheme	yashi
S01-Gloss	to.be.angry
S01-Translation	angry
Notes	[Non-participant removed]
S01	"make them".... "you make them"...
Notes	[Non-participant removed]
S01	mhmmm. yashiti
S01-Morpheme	yashi-ti

S01-Gloss Meg	to.be.angry-3.F.SG.CPL Mmhmmm...
S01 Meg	Well, it'd have to be... "I:... We should f... yeah...
Meg Notes	Yeah... [Non-participant removed]
S01 S01-Morpheme S01-Gloss S01-Translation Notes	Yashi yati yashi ya-ti to.be.angry make.do-3.F.SG.CPL Angered. [Non-participant removed]
S01 S01-Morpheme S01-Gloss S01-Translation Notes	Yashi ya... yashi ya... to.be.angry make.do... Make angry [Non-participant removed]
S01 Notes	Yeah, yeah, you have the "make" to... [Non-participant removed]
S01	Yeah, yeah right the spell or something, uh-huh.
S01 S01-Morpheme S01-Gloss S01-Translation Notes	or "mɛka", like the- or "mɛka", like the- or "to.have.bad.luck", like the- or "mɛka", like the- [Non-participant removed]
S01	Yeah, I know, that's a good one for tomorrow. For dictionary example sentences I surely could bring that up.
Notes	[Non-participant removed]

Meg	Especially because then Patricia can be.... when she's doing proof reading she can look for constructions like that since she is reading everything.
S01	We may have in our... mmhmmm.
S01	Making someone happy or making someone feel some way.
S01 Notes	and its not Tishlina.    Okay. [non-participant remoed]
S01 S01-Morpheme S01-Gloss S01-Translation Notes	Yes, hon, lapu!    It is. Yes, hon, lapu! Yes, yes, good! Yes, yes, good! [Non-participant removed]
S01 Notes	Because you'd have to say, uh, like... [Non-participant removed]
S01 Notes	Uhk... [Non-participant removed]
S01 S01-Morpheme S01-Gloss S01-Translation Notes	Uhkyashiti... uhk-yashi-ti 3.M.SG.ACC-angry-3.F.SG.CPL He became angry [Non-participant removed]
S01	"She made him"...    Angry.    Is "Tishlina made him angry".
S01 Notes	[Non-participant removed]    You know.    [Non-participant removed]
S01	So, uh , we may be close to that.    I, I almost think that, you know...

S01	uh, the answer.	Kaku sahu? Anyone else?
S01-Morpheme		Kaku sahu?
S01-Gloss		Who other?
S01-Translation		Who else?
S01		Hon, oh.
S01-Morpheme		hon, oh
S01-Gloss		yes, oh
S01-Translation		yes, oh
Notes	[Non-participant removed]	
S01		Oh, ok.
Meg	I just accidentally sent mine to the chat.	
Meg	So I will say mine!	[LAUGHS] Uh, so...
Meg	Guitar, which I don't think we have...	
Meg	haranishtuhku.	
Meg_Morpheme	hara-ni-shtuhku,T=Meg-Gloss,B=559420,E=560796	
Meg-Gloss	sing-1.SG.CPL-able.to	
Meg-Translation	I can play (guitar).	
S01	It has "yunka", strings...	
S01-Morpheme	yunka-∅	
S01-Gloss	string-PL	
S01-Translation	strings	
Meg		Umm.... Uh, yeah
Meg	Ima warahtanishtuhk'ɔho	Ima rihk'che
Meg_Morpheme	Ima wara-htani-shtuhk(u)-'aha	Ima rihku-'aha
Meg-Gloss	I lift-1.SG.II.CPL-able.to-NEG	I powerful-NEG
Meg-Translation	I can't lift	I am not strong.
Notes	In Tunica, when two vowels are next to each other in a word, they combine! In this case, u and a	

S01		Oh, okay.
Meg	So, I can't lift myself up. I can't do a pull up.	
S01		Let me see... chat, uh...
Meg	Yeah, I'm very weak. Nothin on these...	
S01	chatbox kichu	
S01-Morpheme	chatbox in	
S01-Gloss	chatbox in	
S01-Translation	In the chatbox...	
Meg		Hon, uh, it's just, uh, what I was saying
Meg_Morpheme		Hon, uh, it's just, uh, what I was saying
Meg-Gloss		Yes, uh, it's just, uh, what I was saying
Meg-Translation		Yes, uh, it's just, uh, what I was saying
Meg	warah---wara? Which is like 'to lift yourself up'	
Meg	Is Class II so would I do a Class II completive ending?	
Notes	Class II refers to a set of verbs that take a different set of endings. You can find these endings in the Tunica at a Glance in the Tunica Language Textbook	
S01		"wara"? I'm trying to see, yeah...
Meg	before the -shtuhku?	
S01		Trying to see.. "po" [laugh]
S01-Morpheme		Trying to see... "po" [laugh]
S01-Gloss		Trying to see... "po" [laugh]
S01-Translation		Trying to see... "trying.to" [laugh]
Meg	tikahch	
Meg_Morpheme	tikahch	
Meg-Gloss	thanks	
Meg-Translation	Thank you	
S01	I wanted to see over here, so I can... without, uh, Okay wara...	



S01	warahtanishtuk'oho	
S01-Morpheme	wara-htani-shtuk(u)-'aha	
S01-Gloss	to.split-1.SG.II-be.able.to-NEG	
S01-Translation	I can't do the splits	
S01		Haranishtuhku
S01-Morpheme		hara-ni-shtuhku
S01-Gloss		sing-1.SG.CPL-able.to
S01-Translation		I can play...
Notes	I'm not certain on this translation -- Meg	
S01	Uh-huh, guitar...	Haranishtuhku...
S01-Morpheme		hara-ni-shtuhku
S01-Gloss		sing-1.SG.CPL-able.to
S01-Translation		I can play (guitar)
S01	Yeah we can have some pidginization sometimes when we don't have the	
S01	uh, there can be uh, like uh	'gitar' something like that
S01		gitar haranishtuhku
S01-Morpheme		gita hara-ni-shtuhku
S01-Gloss		gita sing-1.SG.CPL-able.to
S01-Translation		I can play guitar
Notes	non-trilled but not quite rhotic "r"	
S01	We have "gi" -- oh yeah because we have "-gahchi" so we have a "g"... "gitar"...	
S01	And it could be "gita" and no "r"... "gita"...	
S01	"Gi"... but we don't have a "ui" do we... "gita"... or "gitar", huh?	
S01	hinahkutan? Maybe...	That's what I was thinking, string... "yunka:
S01-Morpheme	hinahkutan	
S01-Gloss	It.might.be	

S01-Translation	Maybe		
S01	yunka haranishtuhku...		I mean yunka, uh, yunka....
S01-Morpheme	yunka hara-ni-shtuhku...		
S01-Gloss	string sing-1.SG.CPL-able.to		
S01-Translation	I can play string		
S01	"harani" is like a fiddle	It's, uh, "taharani" is a fiddle	
S01-Morpheme		It's, uh, "ta-hara-ni" is a fiddle	
S01-Gloss		It's, uh, "DET-play-NMLZ" is a fiddle	
S01-Translation		It's, uh, "taharani" is a fiddle	
S01	So its like a big fiddle, really	could be, kind of	or bigger?
S01		taharani'tɛ	taharani...
S01-Morpheme		ta-hara-ni-'tɛ	ta-hara-ni
S01-Gloss		DET-play-NMLZ-big	DET-play-NMLZ
S01-Translation		Big fiddle (guitar)	fiddle...
Notes	non-participant		
S01		t'ɛ	
S01-Morpheme		t'ɛ	
S01-Gloss		big	
S01-Translation		big	
Notes	non-participant	Non-participant	
S01	yeah, all the strings, bigger strings, hon?		
S01-Morpheme	yeah, all the strings, bigger strings, hon?		
S01-Gloss	yeah, all the strings, bigger strings, yes?		
S01-Translation	yeah, all the strings, bigger strings, yes?		
Notes			[Non-participant]
S01		Yeah, yeah the cello.	
Meg	Cello's a big fiddle		
S01	right, hon, its even bigger, bigger than		hon
S01-Morpheme	right, hon, its even bigger, bigger than		hon

S01-Gloss	right, yes, its even bigger, bigger than	yes
S01-Translation	right, yes, its even bigger, bigger than	yes
S01	the "ar", yeah, the "ar", yeah, occurs. "gitar", yeah "gitar"	
S01 Notes	Non-participant	yeah [Non-participant] Hmm, mmhmm?
S01	Hon. Okay... So, um... Kaku sahu?	
S01-Morpheme	Hon.	Kaku sahu
S01-Gloss	Yes	Who other
S01-Translation	Yes.	Anyone else?
S01	Anyone else have any answers for that one that you'd like to share?	
S01 Notes	[Non-participant]	Okay. [Non-participant]
S01		Kash'eh!
S01-Morpheme		Kashi-aha
S01-Gloss		true-NEG
S01-Translation		Not true!
S01 Notes	[Non-participant response]	
S01 Notes	when "i" and "a" meet they become ε, this applies across "h"!	
S01	That's not true, huh? I know you can make, uh, you did make baskets.	
S01 Notes	You did weave a basket!	[Non-participant]
S01	Oh, "lapuya" uh "la", uh "wil"	wila lapuya.
S01-Morpheme		wila lapu-ya
S01-Gloss		weave good-do
S01-Translation		Well woven.
S01 Notes		o

S01	Like well done?      Yeah but you, uh, its still you're... [LAUGHS]
S01 S01-Morpheme S01-Gloss S01-Translation	Yukan'ehɛ. Yuka-ni-'aha arrive-NMLZ-NEG Not getting there
S01 S01-Morpheme S01-Gloss S01-Translation	I don't think --- I don't think so, I think "lapu", you know... I don't think --- I don't think so, I think "lapu", you know... I don't think --- I don't think so, I think "good", you know... I don't think --- I don't think so, I think "good", you know...
S01 S01-Morpheme S01-Gloss S01-Translation	Wilaka lapuya!                      I think you weave well      So, okay... Wila-ka lapu-ya weave-2.F.SG good-do You weave well!
S01 S01-Morpheme S01-Gloss S01-Translation Notes	Kaku sahu?      Anyone else?    Hon? Kaku sahu?    Hon Who other?    Yes Who else?    yes [Non-participant]
S01 Notes	[non-participant]    Okay    [Non-participant]
S01 Notes	Yeah its just the way you...    Yeah. [Non-participant]
S01 Notes	[Non-participant]    It's the way that you play, I guess.
S01 S01-Morpheme S01-Gloss S01-Translation Notes	[Non-participant]    Hon? Yes.    Yeah. Hon? Yes. Yes Yes Yes? Yes.    [Non-participant]

S01	Uh-huh	Oh, hon	Hon, lapu
S01-Morpheme		Oh, hon	Hon, lapu
S01-Gloss		Oh, yes	yes good
S01-Translation		Oh, yes	Yes, good.
Notes	[Non-participant]		
S01	Yes, because sometimes when we do neologisms we have to go further		
S01		than	yeah, further back. Okay!
Notes	"neologisms" are new words.		
S01	[NAME] hihchi? Um...		[NAME], hihchi?
S01-Morpheme	[NAME] hihchi? Um...		[NAME] hihchi?
S01-Gloss	[NAME] there? Um...		[NAME] there?
S01-Translation	Is [NAME] there?		Is [NAME] there?
Notes		[Non-participant]	
S01			Okay... Uh...
S03		Yeah, she's here	
Notes	[Non-participant]		
S01	Kanahku,uh, kanahku ya'ashtuhku?		What are you able to do?
S01-Morpheme	Kanahku,uh, kanahku ya'-a-shtuhku?		
S01-Gloss	What, uh, what do-2.F.SG.CPL-able.to		
S01-Translation	What can you do?		
S01		I can't hear her very well	
Notes	[Non-participant]		
S01	Could y'all hear her? I didn't hear well.		
Notes			[Non-participant]
S01		Oh, "eru", oh ok...	
S01-Morpheme		Oh, "eru", oh ok...	
S01-Gloss		Oh, "to.know", oh ok...	
S01-Translation		Oh, "eru", oh ok...	

S03	She said she doesn't know		
S01	Terusahan?	You don't know?	
S01-Morpheme	Ti-erusa-'aha-n?		
S01-Gloss	3.F.SG.INAL-to.know-NEG-QP		
S01-Translation	She doesn't know?		
S01		Okay. Hon?	Okay.
S01-Morpheme		Hon?	
S01-Gloss		Yes	
S01-Translation		Yes?	
S03	Terusaha		
S03-Morpheme	Ti-erusa-'aha		
S03-Gloss	3.F.SG.INAL-to.know-NEG		
S03-Translation	She doesn't know.		
S01		Uh-huh? Yes.	
Notes	[Non-participant]		[Non-participant]
S01	That's what I said, yeah, yes.	Hon.	
S01-Morpheme		Hon	
S01-Gloss		Yes	
S01-Translation		Yes	
S01	That's what I was thinking because I saw that one time		
S01	They play, like, the violin		
S01	style and then they go into the fiddle style. I don't know was it		
S01	Uh, maybe China? Uh...	Something I was watching uh	
S01		Hon	Lapu
S01-Morpheme		Hon	lapu
S01-Gloss		yes	good
S01-Translation		yes	good
Notes	Non-participant	non-participant	[Non-participant]

S01	Taharani...	Taharani ihkelu	'I like the fiddle'
S01-Morpheme	ta-hara-ni	ta-hara-ni ihk-elu	
S01-Gloss	DET-play-NMLZ	DET-play-NMLZ 1.SG.ACC-like	
S01-Translation	The fiddle...	'I like the fiddle'	
S01	Okay. Wiralipini...	Wiralipini uh sahu	Another question
S01-Morpheme		Wiralipini uh sahu	
S01-Gloss		Wiralipini uh another	
S01-Translation		Another Wiralipini	
S01	This one is "What must you do"		
S01	Kanhaku ya'achan? Kanhaku ya'a... 'ahachan?		
S01-Morpheme	Kanhaku ya'-a-chan? Kanhaku ya'-a... 'aha-chan?		
S01-Gloss	What do-2.F.SG.CPL-must What do-2.F.SG-CPL-NEG-must		
S01-Translation	What must you do? What must you not do?		
S01	And for male what, uh, the same		
S01	Kanhaku ya'ichan? Kanhaku ya'ehɛchan?		
S01-Morpheme	Kanhaku ya'-i-chan? Kanhaku ya'-i-aha-chan?		
S01-Gloss	What do-2.M.SG.CPL-must What do-2.M.SG-CPL-NEG-must		
S01-Translation	What must you do? What must you not do?		
S01	Now remember that when we do the negative for the, uh,		
S01	"-chan" the negative for the the... suffix		
S01	It actually becomes an infix. It's not, it's not at the end, in otherwords, its not a post fix of any sort. Its in the		
Notes	An "infix" is a word piece that goes inside the word, rather than at the beginning or the end. "Postfix" is being used here as a synonym for suffix		
S01	"ya'ehɛchan"	Okay. So, I say	
S01-Morpheme	ya'-i-aha-chan		

S01-Gloss	do-2.M.SG-CPL-NEG-must
S01-Translation	"What must you not do?"
S01	Ima ihkhayina ihkri ihkkora sihihtanichan
S01-Morpheme	Ima ihk-hayina ihk-ri ihk-kora sihi-htani-chan
S01-Gloss	I 1.SG.POSS-yard 1.SG.POSS-house 1.SG.POSS-car clean-must
S01-Translation	I must clean my yard, my house, and my car.
S01	Does anybody know? Kanahku luhchi Ingrasa kichu?
S01-Morpheme	Kanahku luhchi Ingrasa kichu?
S01-Gloss	What language English in?
S01-Translation	What is that in English?
S01	What is this in in English?
S03	"Ihkhayina"...
S03-Morpheme	Ihk-hayina
S03-Gloss	1.SG.POSS-yard
S03-Translation	"My yard..."
S01	Ima ihkhayina ihkri ihkkora sihihtanichan
S01-Morpheme	Ima ihk-hayina ihk-ri ihk-kora sihi-htani-chan
S01-Gloss	I 1.SG.POSS-yard 1.SG.POSS-house 1.SG.POSS-car clean-must
S01-Translation	I must clean my yard, my house, and my car.
S01	[SINGING] sihi, sihi...
S01-Morpheme	sihi sihi
S01-Gloss	to.clean to.clean
S01-Translation	"Cleaning, cleaning"
S03	My house, my cup...
Notes	This is a cleaning song that people sing at camp. It was translated from a similar English song.
S01	Or I'll say Sihi, sihi, hotu sihihkinta!
S01-Morpheme	Sihi, sihi, hotu sihi-hkinta!
S01-Gloss	to.clean, to clean all clean-1.PL.II.HAB
S01-Translation	Cleaning, cleaning, we all clean!



S01	Remember "Sih", hon?	
S01-Morpheme	Remember "Sih", hon?	
S01-Gloss	Remember "Sih", yes?	
S01-Translation	Remember "Sih", yes?	
S01	Ima ihkhayina ihkri ihkora sihihtanichan	
S01-Morpheme	Ima ihk-hayina ihk-ri ihk-kora sihi-htani-chan	
S01-Gloss	I 1.SG.POSS-yard 1.SG.POSS-house 1.SG.POSS-car clean-must	
S01-Translation	I must clean my yard, my house, and my car.	
S01	Kanahku yani...yanichan?	
S01-Morpheme	Kanahku ya-ni...ya-ni-chan?	
S01-Gloss	What do-1.SG.CPL...do.1.SG.CPL-must?	
S01-Translation	What must I do?	
S03	"hayina"...	
S03-Morpheme	hayina	
S03-Gloss	yard	
S03-Translation	"yard"...	
S01	What must I do? Luhchi Ingrasa kichu	
S01-Morpheme	Luhchi Ingrasa kichu	
S01-Gloss	language english in	
S01-Translation	In English.	
S03	You must clean your car, your house, ummm....	"ihkhayina"...
S03-Morpheme		ihk-hayina
S03-Gloss		1.SG.POSS-yard
S03-Translation		My yard...
S01	howashi	
S01-Morpheme	howa-shi	
S01-Gloss	outer.part-at	
S01-Translation	outside	
S03	Your yard?	
S01	Hon, my yard, yes. I must clean my yard, my house, my car. Hon!	
S01-Morpheme	Hon, my yard, yes. I must clean my yard, my house, my car. Hon!	
S01-Gloss	Yes, my yard, yes. I must clean my yard, my house, my car. Yes!	

S01-Translation	Yes, my yard, yes. I must clean my yard, my house, my car. Yes!
S01	Hon. And it's a list so there's no "and"
S01-Morpheme	Hon.
S01-Gloss	Yes
S01-Translation	Yes.
S01	There's three things. No 'and' and I didn't even put the commas. I could've put them.
S01	We were always trying to decide in Dictionary Example Sentences if we want to put them or not. But its a listing so theres no "and there. If there were only two
Notes	"Dictionary Example Sentences" is a group that meets to create example sentences for the Tunica-English dictionary
S01	Then I would have the "ama" or the "ema" or the "oma". Yes.
Notes	These are all possible conjunctions for a set of two
S01	And what must... Kanahku ya'ahachan?
S01-Morpheme	Kanahku ya-'a-aha-chan?
S01-Gloss	What do-2.F.SG-CPL-NEG-must
S01-Translation	What must you not do?
S01	What must you not do? Ima wishiruwina koran'ehæchan
S01-Morpheme	Ima wishi-ruwina kora-ni-'aha-chan
S01-Gloss	I water-hot drink-CAUSE-NEG-must
S01-Translation	I mustn't drink wine.
S01	Kanahku Luhchi Ingrasa kichu?
S01-Morpheme	Kanahku Luhchi Ingrasa kichu?
S01-Gloss	What language English in
S01-Translation	What is that in English?
S03	You must not...

S01		wishi.... wishiruwina	
S01-Morpheme		wishi...wishi-ruwina	
S01-Gloss		water....water-hot	
S01-Translation		(false start)....wine	
S03	uhhh drink hot water?		
S01	Actually that is, uh, that is "wine". That's wine.		
S03			Oohhhh!
S01	or like "alcohol" like "wishiruwina", huh? Yeah "hot water" like 'fire water' right? Kinda "wishiruwina"?		
S03	[LAUGHS]		
S01	We use different words. But um or "whiskey", "whiskey".		
S01	I, uh, I don't, I don't... [SPECIFIC MEDICAL INFORMATION]		
S01	eheli kichu	lap'oho	Not good.
S01-Morpheme	e-ahali kichu	lap(u)-aha	
S01-Gloss	1.SG.POSS.INAL-family in	good-NEG	
S01-Translation	In my family	Not good.	
Notes		e + a = ε	
S01	Ima wishiruwina koran'ehēchan	Okay... Kaku sahu?	
S01-Morpheme	Ima wishi-ruwina kōra-n(i)'aha-chan	Kaku sahu?	
S01-Gloss	I water-hot drink-CAUSE-NEG-must	Who other?	
S01-Translation	I mustn't drink wine.	Who else?	
S01	Somebody want to say, uh,		
S01	Kanahky ya'achan? Kanahku ya'ichan?		
S01-Morpheme	Kanahku ya-'a-chan? Kanahku ya-'i-chan?		
S01-Gloss	What do-2.F.SG.CPL-must? What do-2.M.SG.CPL-must?		
S01-Translation	What must you do? (fem) What must you do? (masc)		
S01	Kanahku ya'achan? I mean		

S01-Morpheme	Kanahku ya-'a-chan? ? I mean
S01-Gloss	What do-2.F.SG.CPL-must? I mean
S01-Translation	What must you do? (fem) I mean...
S01	ya'ahachan, ya'ehēchan
S01-Morpheme	ya-'a-ahachan, ya-'i-aha-chan
S01-Gloss	do-2.F.SG-CPL-NEG-must do-2.M.SG-CPL-NEG-must
S01-Translation	(What) must you not do (fem), (what )must you not do (mac)?
S01	What must you do? What must you not do? Hon? Okay.
S01-Morpheme	What must you do? What must you not do? Hon? Okay.
S01-Gloss	What must you do? What must you not do? Yes? Okay.
S01-Translation	What must you do? What must you not do? Yes? Okay.
S01	Hotuni... Okay. Ima -- hatika? Hati-
S01-Morpheme	Hotu-ni... Ima -- hatika?
S01-Gloss	Finish-1.SG.CPL I... again?
S01-Translation	I am finished. I... again?
Notes	[Non-participant]
S01	Hotuni? Okay. Ima -- hatika?
S01-Morpheme	Hotu-ni? Okay. Ima -- hatika?
S01-Gloss	finish-1.SG.CPL. Okay. I--- again?
S01-Translation	I'm finished? Okay. I--- again?
Notes	[Non-participant]
S01	hihu?
S01-Translation	(false start)
Notes	[Trying to understand other person]
S01	Kana--
S01-Morpheme	kana--
S01-Gloss	How--
S01-Translation	How--
Notes	[Non-participant] [Non-participant]
S01	Grass? "hiyuhuni", like "hiyuhuni, huh? "Hiyuhuni"?

S01-Morpheme	Grass? "hiyuhuni", like "hiyuhuni, huh? "Hiyuhuni"?
S01-Gloss	Grass? "grass", like "grass", huh? grass?
S01-Translation	Grass? "grass", like "grass", huh? grass?
S01	"pohtuni?" Yeah, okay..Oh!
S01-Morpheme	"pohtu-ni?"
S01-Gloss	cut-1.SG.CPL
S01-Translation	"I cut?"
Notes	[Non-participant]
S01	You can use the "keri" like "mow the lawn"? We had about the guy who had the goats and he didn't have to mow the lawn?
S01	Yeah and you wanted to put "hiyuhuni"? "Ima hiyuhuni", hon?
S01-Morpheme	hiyuhuni "Ima hiyuhuni", hon?
S01-Gloss	grass "I grass", yes?
S01-Translation	"grass"? "I grass", yes?
S01	Ha...hatika? The uh...
S01-Morpheme	Ha...hatika? The uh...
S01-Gloss	(false start) again? The uh...
S01-Translation	(false start) again? The uh...
Notes	[Non-participant]
S01	pa...pa.."pohtu" that's cut and "keri", "keri" is mow.
S01	Yes "cut", uh, "cut off" and then uhhh Okay.
Notes	[Non-participant]
S01	So is that the one you used? Cause I di-, uh...
S01	"pohtu"? Okay, "pohtu" and you want to say uhh
S01	pohtuni...pohtunichan We'll say
S01-Morpheme	pohtu-ni...pohtu-ni-chan
S01-Gloss	cut-1.SG-CPL cut-1.SG-CPL-must
S01-Translation	I cut... I must cut...

S01	pohtunichan, hon? Okay.	Kaku sahu?	
S01-Morpheme	pohtu-ni-chan, hon? Okay.	Kaku sahu	
S01-Gloss	cut-1.SG-CPL-must, yes? Okay?	Who other	
S01-Translation	"I must cut", yes? Okay.	Who else?	
S01	Anyone else for that one?	Uh-huh?	Lapu
S01-Morpheme			Lapu
S01-Gloss			Good
S01-Translation			good
Notes			[Non-participant]
S01	Uh-huh? Kanahku luhchi Ingrasa kichu?		Hon
S01-Morpheme	Uh-huh? Kanahku luhchi Ingrasa kichu?		Hon
S01-Gloss	Uh-huh? What English in		yes
S01-Translation	Uh-huh? What is that in English?		Yes
Notes			[Non-participant]
S01	Wash my teeth, like my grandma would say, "wash my teeth, whatever old people would say like that, uh-huh.		
S01	Hon? Clean? Clean my teeth?		"Ra", uh-huh.
S01-Morpheme	Hon?		
S01-Gloss	Yes		
S01-Translation	yes		
Notes			[Non-participant]
S01	ini ra, hon, yes		
S01-Morpheme	i-ni ra, hon, yes		
S01-Gloss	1.SG.INAL.POSS-tooth tobacco hon		
S01-Translation	"my teeth", tobacco, yes		
S01	lapu, hon, erusa		
S01-Morpheme	lapu, hon, i-erusa		
S01-Gloss	yes, good, 1.SG.INAL.POSS-know		
S01-Translation	Yes, good, I know.		
S01	Yes, I understand. Uh, what do you call it, uh "periodontal" you have		

	to watch "periodontal", huh?	
S01	Its like a disease. "peridental" so "ra".	Okay, lapu, okay
S01-Morpheme		Okay, lapu, okay
S01-Gloss		Okay, good, okay
S01-Translation		Okay, good, okay
S01	Kaku sahu?	
S01-Morpheme	Kaku sahu?	
S01-Gloss	Who other?	
S01-Translation	Who else?	
S01	Someone else? At the same time I'm trying to do these but also gimkit ihk'ara	
S01-Morpheme	Someone else? At the same time I'm trying to do these but also gimkit ihk-'ara	
S01-Gloss	Someone else? At the same time I'm trying to do these but also gimkit 1.SG.ALIEN.POSS-HAVEara	
S01-Translation	Someone else? At the same time I'm trying to do these but also I have a Gimkit.	
S01	Hε'esh	
S01-Morpheme	Hε'-ash(uhki)	
S01-Gloss	DET.PROX-day	
S01-Translation	Today	
Notes	"ash" is likely the combining form of "ashuhki"	
S01	We had a Gimkit, huh?	
Notes	Gimkit is an online quiz platform that is frequently used in class.	
S01	So I'm, I'm going through these, these are good examples, you're going to, uh,	
S01	Okay, now	
S01	Kanahku yapo'a, kanahku yapo'i?	Okay...

S01-Morpheme	Kanahku ya-po-'a, kanahku ya-po-'i
S01-Gloss	What do-try-2.F.SG.CPL,What do-try-2.M.SG.CPL,
S01-Translation	What do you try to do (fem), what do you try to do (masc)?
S01	Sahkuhta      What did you try to do?
S01-Morpheme	Sahku-hta
S01-Gloss	one-NUM
S01-Translation	First,
S01	Ima lawushi lawuyuru lapuponi,
S01-Morpheme	Ima lawu-shi lawu-yuru rapu-po-ni
S01-Gloss	I night-toward night-long sleep-try-1.SG.CPL,
S01-Translation	All night last night, I tried to sleep
S01	hinahkushkan, aru...aruposinima lap'oho ihk'ara
S01-Morpheme	hinahkushkan, aru...arupo-sinima lap(u)-'aha ihk-'ara
S01-Gloss	CONN (false start)... dream-PL good-NEG 1.SG.POSS-have
S01-Translation	but I had bad dreams.
S01	Kanahku luhchi Ingrasa kichu?      What is all of this in English?
S01-Morpheme	Kanahku luhchi Ingrasa kichu?
S01-Gloss	What language English in?
S01-Translation	What is that in English?
S01	Kanahku hotu luhchi Ingrasa kichu?
S01-Morpheme	Kanahku hotu luhchi Ingrasa kichu?
S01-Gloss	What all language English in?
S01-Translation	What is all of this in English?
S01	Ima lawushi lawuyuru lapuponi,      'po' remember 'po'
S01-Morpheme	Ima lawu-shi lawu-yuru rapu-po-ni
S01-Gloss	I night-toward night-long sleep-try-1.SG.CPL,
S01-Translation	All night last night, I tried to sleep
S01	'try'      hinahkushkan, aruposinima lap'oho ihk'ara
S01-Morpheme	hinahkushkan, arupo-sinima lap(u)-'aha ihk-'ara
S01-Gloss	CONN dream-PL good-NEG 1.SG.POSS-have



S01-Translation	but had bad dreams.
S01	could have even put "arupo lap'-"
S03	Yesterday all night long I tried to sleep, but
S03	uh, I had a bad dream?
S01	Yes, and you know what? I can even take that "arupo lap'oho" and put the "-sinima" onto "lap'oho"
Notes	She is suggesting having the plural suffix "-sinima" at the end of the entire phrase
S01	Because its "bad dreams" I would... I might even do that
S01	to, uh, edit it
S01	Because you can put "aruposinima" but I would put "arupolap'ohosinima"
S01	That would be "several bad dreams ihk'ara". But I usually don't.
S01-Morpheme	That would be "several bad dreams ihk-'ara"
S01-Gloss	That would be "several bad dreams 1.SG.ALIEN.POSS-'ara"
S01-Translation	That would be "I have several bad dreams"
S01	If I have a bad dream I get out of it, I try to pull myself out of it.
S01	Hinyatihch, Uh,
S01-Morpheme	Hinyatihch
S01-Gloss	Then
S01-Translation	Then
S01	Ima lotaponi hinahkushman ihtokuniti
S01-Morpheme	Ima lota-po-ni hinahkushman ihk-tohkuni-ti
S01-Gloss	I run-try-1.SG-CPL but 1.SG.ACC-tired-3.F.SG.CPL

S01-Translation	I try to run but I am tired.		
Notes	"tohkuni" is a Tishlina verb, so it takes the third person feminine completeive.		
S01	Ima lotaponi hinahkushman ihktokuniti		
S01-Morpheme	Ima lota-po-ni hinahkushman ihk-tohkuni-ti		
S01-Gloss	I run-try-1.SG-CPL but 1.SG.ACC-tired-3.F.SG.CPL		
S01-Translation	I try to run but I became tired.		
S03	"I tried... I tried to run but I became tired."		
S01	Kanahku luhchi Ingrasa kichu?	What does this mean?	
S01-Morpheme	Kahahku luhchi Ingrasa kichu?		
S01-Gloss	What language English in?		
S01-Translation	What is that in English?		
S01	Right. And you remember the, where the 'ihktokuniti' "you become..."		
S01	uh You have the, uh, stative but you become a certain way Oh!		
S01	Ima sakuponi	hinahkushman	ihkshar'ehɛ.
S01-Morpheme	Ima saku-po-ni	hinahkushman	ihk-shari-'aha.
S01-Gloss	I eat-try-1.SG.CPI	but 1.SG.ACC-have.time-NEG	
S01-Translation	I try to eat,	but I didn't have time.	
S01	Kahahku luhchi Ingrasa kichu?		
S01-Morpheme	Kahahku luhchi Ingrasa kichu?		
S01-Gloss	What language English in?		
S01-Translation	What is that in English?		
S03	I tried to eat but I didn't have time		
S01	"didn't have time"	Inkshar'ehɛ.	Okay.
S01-Morpheme		Ink-shari-aha	
S01-Gloss		1.PL.ACC-have.time-NEG	
S01-Translation		We didn't have time"	

S01	I just tired to think of something logical
S01	Do you understand those examples? Okay. Um, Okay.
S01	Kaku sahu? Kanahku yapo'a? Kanahku yapo'i?
S01-Morpheme	Kaku sahu? Kanahku ya-po-'a? Kanahku ya-po-'i?
S01-Gloss	Who other? What do-try-2.F.CPL?What do-try-2.M.CPL?
S01-Translation	Who else? What did you try to do (f)? What did you try to do (m)'
S01	What did you try to do?
Notes	[Non]Participant}
S01	If you didn't write it down you might take a few minutes, a few seconds to write it down.
S01	And say it... Uh-huh, uh-huh. Okay, yeah.
Notes	Non-participant
S01	"wohkuponik'ahcha". Oh! Hon.
S01-Morpheme	"wohku-po-ni-k'ahcha". Oh! Hon.
S01-Gloss	to.fish-try-1.SG.CPL-FUT Oh! Yes.
S01-Translation	"I will try to fish" Oh! Yes.
Notes	[Non-participant]
S01	Yes, uh-huh, erusa.
S01-Morpheme	Yes, uh-huh, i-erusa.
S01-Gloss	Yes, uh-huh, 1.SG.INAL.ACC-know.
S01-Translation	Yes, uh-huh, I understand.
Notes	[Non-participant]
S01	"wo-" uh-huh Lapu! That's good. Lapu. Okay.
S01-Morpheme	Lapu! Lapu.
S01-Gloss	Good! Good!
S01-Translation	Good! Good!
S01	"wohkuponik'ahcha" "I will try to, uh, go fishing"
S01-Morpheme	"wohku-po-ni-k'ahcha"

S01-Gloss	to.fish-try-1.SG.CPL-FUT		
S01-Translation	I will try to fish...		
S01	Okay and um	sehi hotush	hotush, uh...
S01-Morpheme		sehi hotu-sh	hotu-sh uh
S01-Gloss		morning end-at	end-at uh
S01-Translation		At the end of the morning...	At the end...
S01	[UNCLEAR] hon, lapu		
S01-Morpheme	[UNCLEAR] hon, lapu		
S01-Gloss	[UNCLEAR] yes, good		
S01-Translation	[UNCLEAR] yes, good.		
Meg		I have one.	Uh, middle school kichu,
Meg_Morpheme			Uh, middle school kichu,
Meg-Gloss			Uh, middle school in,
Meg-Translation			Un, in middle school
Meg	hinuponi harasema, hinahkushman haran'ehē.		
Meg_Morpheme	hinu-po-ni hara-sēma, hinahkushman hara-n(i)-'aha.		
Meg-Gloss	draw-try-1.SG.CPL song-M.PL but sing-1.SG.CPL-NEG		
Meg-Translation	(Misspeaking) I tried to draw songs but I didn't sing		
S01			[LAUGHS] Okay.
Notes	Said "hinu" (draw) instead of "hina" (write)		
Meg	Here's typed out...		
Meg	"In middle school I tried to write songs, but I can't sing" so I didn't do very well.		
S01	Hon, lapu.		
S01-Morpheme	Hon, lapu.		
S01-Gloss	Yes, good.		
S01-Translation	Yes, good.		
Notes		[non-participant correcting "hinu" vs "hina"]	
Meg	Oh, yeah that's also technically accurate.		

S01	"hinaponi", "hinuponi"	You should put uh, uh
S01-Morpheme	"hina-po-ni", "hinu-po-ni"	
S01-Gloss	write-try-1.SG.CPL draw-try-1.SG.CPL	
S01-Translation	"i try to write, I try to draw"	
Meg	Ooo, yeah I have it backwards. It should be middle school kichu	
Meg_Morpheme	Ooo, yeah I have it backwards. It should be middle school kichu	
Meg-Gloss	Ooo, yeah I have it backwards. It should be middle school in	
Meg-Translation	Ooo, yeah I have it backwards. It should be: "In middle school,"	
S01		Yeah, but erusa!
S01-Morpheme		Yeah, but i-erusa!
S01-Gloss		Yeah, but 1.SG.INAL.ACC-to.know
S01-Translation		Yeah, but I understand!
Meg	harasεma hinaponi.	
Meg_Morpheme	hara-sεma hina-po-ni.	
Meg-Gloss	song-M.PL write-try-1.SG.CPL	
Meg-Translation	I tried to write songs.	
S01		erunasa We understand
S01-Morpheme		erunasa
S01-Gloss		know. 1.PL
S01-Translation		We understand
Notes	[non-participant]	
S01		Because that would be, uh , that would be... [LAUGHS]
Meg		Yeah...
Notes	[Non-participant]	
Meg		Yeah but if the verb isn't last that's a pretty big deal, its like if I was doing all my English sentences like...
S01		[LAUGHS]
Meg		"Catch Meg ball!"
Notes	Ye	

S01	But, erunasa! We understood it.	
S01-Morpheme	But, erunasa! We understood it	
S01-Gloss	But, know.1.PL! We understood it	
S01-Translation	We understand. We understood it	
Notes		This is an irregular plural
S01	"hinaponi" "hina' for the writing.	
S01-Morpheme	"hina-po-ni" "hina' for the writing.	
S01-Gloss	"write-try-1.SG.CPL" "hina" for the writing.	
S01-Translation	"I tried to write" "hina' for the writing.	
S01	And "hila" is moving, so...	
S01-Morpheme	And "hila" is moving, so...	
S01-Gloss	And "to.move" is moving, so...	
S01-Translation	And "hila" is moving, so...	
S01	"hina", hon "hinaponi". Okay.	Kaku sahu?
S01-Morpheme	"hina", hon "hina-po-ni". Okay.	Kaku sahu?
S01-Gloss	"write", yes, "write-try-1.SG.CPL" Okay	Who other?
S01-Translation	"hina", yes "I tried to write". Okay.	Who else?
Notes	[Non-participant]	
S01	Cause I -- I don't want to hurry up but I know y'all like to play the game too but...	
S01	You have these to look over	
S01	to ask questions, send questions through Messenger anytime of the day.	
Notes	"Messenger" refers to the messaging system "Facebook Messenger"	
S01	Okay.	Kanahku yahil'a?
S01-Morpheme		Kanahku ya-hila-'a?
S01-Gloss		What do-about.to-2.F.SG.CPL

S01-Translation	What were you about to do?
S01	What were you about to do?
S01	Ima hinilani.
S01-Morpheme	Ima hini-hila-ni.
S01-Gloss	1.SG.NOM eat.lunch-about.to-1.SG.CPL
S01-Translation	I am about to eat lunch.
Notes	Could be about to eat any midday meal.
S01	Ima hinilani.
S01-Morpheme	Ima hini-hila-ni.
S01-Gloss	1.SG.NOM eat.lunch-about.to-1.SG.CPL
S01-Translation	I am about to eat lunch.
S01	Ima supilani. So, what was I...
S01-Morpheme	Ima supi-hila-ni.
S01-Gloss	1.SG.NOM eat.dinner-about.to-1.SG.CPL
S01-Translation	I am about to eat dinner.
S01	about to do?
Notes	[Non-participant]
S01	Kanahku luhchi Ingrasa kichu "Ima hinilani"?
S01-Morpheme	Kanahku luhchi Ingrasa kichu "Ima hini-hila-ni"?
S01-Gloss	What language English in "1.SG.NOM eat.lunch-about.to-1.SG.CPL"
S01-Translation	What is this in English "I am about to eat lunch"?
S01	Ima supilani. tini?
S01-Morpheme	Ima supi-hila-ni. tini?
S01-Gloss	Ima eat.dinner-about.to-1.SG.CPL eat.lunch?
S01-Translation	I was about to eat dinner. Tini?
Notes	[Non-participant ]
S01	supi? What was I about to do?
S01-Morpheme	supi

S01-Gloss	eat.dinner
S01-Translation	supi?
Notes	[Non-participant ]
S03	you're about to... eat dinner?
S01	Yeah dinner which, of course, in Avoyelles Parish
Notes	Avoyelles Parish is where the Tunica-Biloxi reservation is located and where everyone present on the recording is located. The only exception is Meg, who was in Pima County, Arizona
S01	If we were at home and said "Did you eat your dinner?" meaning the lunchtime.
S01	And we use that too in Tunica because its "supi"
S01	Ima supi...
S01-Morpheme	Ima supi...
S01-Gloss	I to.eat.dinner
S01-Translation	I eat dinner...
Notes	French stress pattern on "Tunica".
S01	Well some of us, not all. I'm not going to say all.
S01	"Did you eat your dinner?" and it was, this was dinnertime its twelve o'clock, noon.
S01	Well it used to be.
Notes	[Non-participant] [Non-participant]
S01	That's the way it was with my...
S01	icha...ichachi, hon?
S01-Morpheme	icha...i-chachi, hon
S01-Gloss	(false start).... 1.SG.INAL.POSS-grandmother, yes



S01-Translation	my... my grandmother, yes?
Notes	[Non-participant]
S01	Yes.. ehtinisupi, uh-huh, "supi"
S01-Morpheme	Yes.. i-eh-tini supi, uh-huh, "supi"
S01-Gloss	Yes, 1.SG.INAL.POSS-to.have supper, uh-huh, "supper"
S01-Translation	Yes, "I have dinner", yes "dinner".
S01	And the other one, the "teshu", that's the only one that's a Class II. We are going to be talking about Class II tomorrow, I'll be sending y'all something.
Notes	Class II verbs are verbs that take a different set of endings than the more common Class I verbs. You can find these in the "Tunica at a Glance" in the Tunica Textbook
S01	Ima supilani. <span style="float: right;">So, what were you about to do?</span>
S01-Morpheme	Ima supi-hila-ni
S01-Gloss	I eat.supper-about.to-1.SG.CPL
S01-Translation	I am about to eat supper
S01	Kanahku ya'hil'a? Kanahku ya'hil'i?
S01-Morpheme	Kanahku ya'-hila-'a? Kanahku ya'-hila-'i?
S01-Gloss	What do-about.to-2.F.SG.CPL? What do-about.to-2.M.SG.CPL?
S01-Translation	What were you about to do (f)?What were you about to do (m)?
S01	Kaku sahu?
S01-Morpheme	Kaku sahu?
S01-Gloss	Who other?
S01-Translation	Kaku sahu?
S01	Anybody have an idea? And you can work with these...
S01	This is practice. <span style="float: right;">Hatika Hinu, uhh</span>
S01-Morpheme	<span style="float: right;">Hatika Hinu, uhh</span>
S01-Gloss	<span style="float: right;">Again Practice, uhh</span>

S01-Translation	Again. Practice, uh	
S01	for assessment, huh? Its your practice for your assessment.	
S01	You can look at and use good examples and make your own.	
S01	Hon? Kaku sahu? niyu, uh, uhk'ara?	
S01-Morpheme	Hon? Kaku sahu? niyu, uh, uhk-'ara?	
S01-Gloss	Yes? Who other? thought, uh, 3.M.SG.ACC-have	
S01-Translation	Yes? Who else? Have an idea?	
S01	Somebody has an idea? You want to say something?	
Notes	[Non-participant]	
S01	Okay, "Ima [NAME]ku uhkwachilani."	[LAUGHS]
S01-Morpheme	Okay, "Ima [NAME]-ku uhk-wachi-(hi)la-ni."	
S01-Gloss	Okay, I [NAME]-M 3.M.SG.ACC-fight-about.to-1.SG.CPL	
S01-Translation	Okay, "I am about to fight [NAME]!"	
S01	Kashi kashi?! "wachi"?	Yeah...
S01-Morpheme	Kashi kashi?! "wachi"?	
S01-Gloss	really really "fight"?	
S01-Translation	Really really?! "Fight"?	
S03	[LAUGHS]	
Notes		[non-participant]
S01	New Orleans kichu, huh?	
S01-Morpheme	New Orleans kichu, huh?	
S01-Gloss	New Orleans in, huh?	
S01-Translation	In New Orleans, huh?	
S03	[LAUGHS]	
Notes		[Non-participant]
S01	He means he is about to, he's about to do some...	
S01	wachilani!	Yeah.

S01-Morpheme	wachi-hila-ni!		
S01-Gloss	fight-about.to-1.SG.CPL		
S01-Translation	"I'm about to fight"		
Notes		[Non-participant]	
S01		He was about to fight, he was about to fight.	
Notes	[Non-participant]		
S01		And, uh.. taworu...	Oh, oh [LAUGHS]
S01-Morpheme		ta-woru	
S01-Gloss		DET-learn	
S01-Translation		The student...	
Notes	[Non-participant]		
S01		[LAUGHS]	
S03	Hon, hon.	It was just for giggles... It wasn't for real.	
S03-Morpheme	Hon, hon.		
S03-Gloss	Yes, yes		
S03-Translation	Yes, yes.		
S01	Okay		Okay..
Notes	[Non-participant]	[Non-participant]	
S01		Oh, okay.	
Notes	[Non-participant]		
S01		So you can practice and make some of them yourselves too. Now this is the last one:	
S01	Kanahku ya....ya'hap'a?	What did you already do?	
S01-Morpheme	Kanahku ya....ya'-hap(a)-'a?		
S01-Gloss	What do... do-already-2.F.SG.CPL?		
S01-Translation	What did.. did you already do?		
S01	Kanahku ya'hap'e	And my examples:	
S01-Morpheme	unknown		

S01	Ima yama...yamapani.			
S01-Morpheme	Ima yama...yama-hapa-ni.			
S01-Gloss	I dress....dress-already-1.SG.CPL			
S01-Translation	I already dressed up.			
S01	Ima rushtahipu harapani	So, what did I...		
S01-Morpheme	Ima rushta-hipu hara-hapa-ni			
S01-Gloss	I rabbit-dance sing-already-1.SG.CPL			
S01-Translation	I already sang the rabbit dance.			
S01	Kanahku luhchi Ingrasa kichu?			
S01-Morpheme	Kanahku luhchi Ingrasa kichu?			
S01-Gloss	What language English in?			
S01-Translation	What is that in English?			
S01	What did I just do? What did I already do?	Yama...	Yama?	
S01-Morpheme		yama	yama	
S01-Gloss		dress.up	dress.up	
S01-Translation		yama	Yama?	
Meg Notes	Cook? [Non-participant]			
S01	Yama? Ehtiryama?			
S01-Morpheme	Yama? I-eh-tira-yama?			
S01-Gloss	dress.up? 1.SG.INAL.POSS-clothes-dress.up			
S01-Translation	To dress nicely? Regalia?			
S01	Yama? Ehtiryama? Yama?			
S01-Morpheme	Yama? I-eh-tira-yama? Yama?			
S01-Gloss	dress.up? 1.SG.INAL.POSS-clothes-dress.up? dress.up?			
S01-Translation	To dress nicely? Regalia? Dress nicely?			
S01 Notes	[Non-participant]	Uh-uh?	[Non-participant]	
S01	Pitapani?	I already walked?	It's okay.	

S01-Morpheme	Pita-hapa-ni?
S01-Gloss	walk-already-1.SG.CPL
S01-Translation	I already walked?
S01	"pitapani"
S01-Morpheme	Pita-(ha)pa-ni?
S01-Gloss	walk-already-1.SG.CPL
S01-Translation	"I already walked"
S01	You could say that one. Do you know what I said though? The "Ima..."
Meg	"Get dressed" or "dress up"?
S01	Yeah, or "dress up". It could be for the ehtiryama...
S01	And I wanted to tell you too like, uh, "yama" in the uh
S01	in the town people would say:
S01	the old people would say "do you speak "yama"?" and it meant like Mobilian it meant Indian language
Notes	"Mobilian" refers to the trade language used historically by groups in the Gulf South (including the Ofo and Biloxi, both parts of the current Tunica-Biloxi Tribe)
S01	, Indian language. But "yama" I think about like the people
S01	Say like Harry, he would dress up
S01	and he would go and you know into town and you know around here in this general area and play his music.
S01	So he would, "yama", he would he... already...

S01	so he would "yama", he would use it uh to dress up and go somewhere.	
S01	We could use it for that or we could also use it for "ehtiryama" like putting... like putting on your regalia. And Ima.... Okay somebody said	
S01	kohina kafe ili kōrapani. Hon!	Lapu.
S01-Morpheme	kohina kafe ili kōra-(ha)pa-ni. Hon!	Lapu.
S01-Gloss	cup coffee two drink-already-1.SG.CPL. Yes!	Good
S01-Translation	"I already drank two cups of coffee." Yes!	Good!
S01	"Ima wachihalapani" [LAUGHS]	
S01-Translation	[Intended] "I already won the fight"	
Notes		Misheard repetition
S01	'wachi palahani"	[LAUGHS] Okay. Pala?
S01-Morpheme	wachi pala-ha(pa)-ni	[LAUGHS] Okay. Pala?
S01-Gloss		[LAUGHS] Okay. Win?
S01-Translation	[Intended] "I already won the fight]	[LAUGHS] Okay. Win?
S01	Oh, oh! Erus...	
S01	Erusa, erusa. I understand.	
S01-Morpheme	I-erusa, i-erusa. I understand.	
S01-Gloss	1.SG.INAL.POSS-know, 1.SG.INAL.POSS-know. I understand.	
S01-Translation	I know, I know. I understand	
S01	Ima rushtahipu harapani..	So...
S01-Morpheme	Ima rushta-hipu hara-hapa-ni	
S01-Gloss	I rabbit-dance sing-already-1.SG.CPL	
S01-Translation	I already sang the Rabbit Dance.	
S01	I said... what did I say there?	
S01	Ima rushtahipu harapani.	"harapani"
S01-Morpheme	Ima rushta-hipu hara-hapa-ni	hara-hapa-ni

S01-Gloss	I rabbit-dance sing-already-1.SG.CPL	sing-already-1.SG.CPL
S01-Translation	I already sang the Rabbit Dance.	I already sang.
S01	or "harahapani", "hara", "hapa", "ni"	
S01-Morpheme	hara-hapa-ni "hara" "hapa" "ni"	
S01-Gloss	sing-already-1.SG.CPL sing already 1.SG.CPL	
S01-Translation	I already sang.	
S03	You already sang the Rabbit Dance?	
S01	Yes because we call it "rushta"... we call it like "the dance"	
S01	Sometimes they say it "harahipu" in the old way, to say it but "Rushtahipu"	
S01	harapani...Ima rushtahap...	
S01-Morpheme	hara-hapa-ni, Ima rushtahap...	
S01-Gloss	sing-already-1.SG.CPL, 1.SG.NOM-hap...	
S01-Translation	I already sang, I [false start]	
S01	rushtahipu harapani.	
S01-Morpheme	rushta-hipu hara-hapa-ni	
S01-Gloss	rabbit-dance sing-already-1.SG.CPL	
S01-Translation	I already sang the rabbit dance	
S01	Okay, and then uh lapu. Huh?	Oh yeah
S01-Morpheme	Okay, and then uh lapu. Huh?	
S01-Gloss	Okay, and then uh good. Huh?	
S01-Translation	Okay, and then uh good.. Huh?	
Notes	[Non-participant]	
Notes	[Non-participant]	
S01	Yes, uh-huh, it's that one, uh-huh. Hon, lapu! Lapu.	Yes.
S01-Morpheme	Yes, uh-huh, it's that one, uh-huh. Hon, lapu! Lapu.	
S01-Gloss	Yes, uh-huh, it's that one, uh-huh. Yes, good! good.	
S01-Translation	Yes, uh-huh, it's that one, uh-huh. Yes, good! good.	

S01	tawiya, tayiwa, hene tawiya, tawiya, hene, tawiya, tawiya, hene, hene, hene
S03	This is the Rabbit Dance song. The sounds here are not glossed or translated because they are vocables (non-word sounds used in song)
S01	Tiyo ho!Ayohihon! Lapu. Lapu panu. Okay Hahchi
S01-Morpheme	Tiyo ho!Ayohihon! Lapu Lapu panu. Hahchi
S01-Gloss	Tiyo ho!Ayohihon! Good. good SUPER Now
S01-Translation	Tiyo ho!Ayohihon! Good. Very good! Now.
S01	Shimihkiti. Let's play now.
S01-Morpheme	Shimi-hkiti
S01-Gloss	play-1.PL.HAB
S01-Translation	We play.
S01	Oh, I already drank [UNCLEAR, LAUGHTER] [LAUGHTER]
S03	Is everybody in that wants to play?



## C.4 Class Transcripts: April 29, 2021

S01_Transcription	Okay, so... I'm gonna I was on the
S01_Transcription	Yatahkishi tarah'etan
S01_Morpheme	deer-skin-stretch.out-2.F.SG.II.CPL-QP
S01_Gloss	Do you stretch out the deer skin?
S01_Translation	Ya-tahkishi tara-heta-n
Notes	Class II verbs take a different set of endings than Class II verbs
S01_Transcription	Yatakishi tarawetan?
S01_Morpheme	deer-skin-stretch.out-2.M.SG.II.CPL-QP
S01_Gloss	Do you stretch out the deer skin?
S01_Translation	Ya-takishi tara-weta-n?
S01_Transcription	That's about spreading the, uh, when you have the deer skin and I know...
S01_Transcription	my husband has soaked the deerskin and then you're able to pull it over the top of the, uh,
S01_Transcription	its the, the the actually the body, the cyprress that we had I remember pulling it over that.
Notes	Cypress are deciduous conifer trees which are common around Louisiana
S01_Transcription	The, the deer skin! Ay yi yi. So,
S01_Transcription	okasema wirahetan?
S01_Morpheme	child-M.PL count-2.F.SG.II.CPL-QP
S01_Gloss	Did you count the children?
S01_Translation	oka-sema wira-heta-n?
S01_Transcription	okasema wirawitan?
S01_Morpheme	child-M.PL count-M.F.SG.II.CPL-QP
S01_Gloss	Did you count the children?
S01_Translation	oka-sema wira-wita-n?

S01_Transcription	Did you count the children?    Now, notice we had "wira"
S01_Transcription	But we did that, uh, its a little bit different its asking a question.
S01_Transcription	But in your context if you create a dialogue or even a story because I may say "arhilani" or even "yanalepini"
Notes	"arhilani" is "story" and "yanalepini" is "dialogue"
S01_Transcription	And some of your instructions will be in, in "Luhchi Yoroni kichu"
S01_Morpheme	And some of your instructions will be in, in "Luhchi Yoroni kichu"
S01_Gloss	And some of your instructions will be in, in "language Tunica in"
S01_Translation	And some of your instructions will be in, in the Tunica language
S01_Transcription	But I'm going to make it clear for you because, um
S01_Transcription	Ashut'ε Tehukuma I'm going to make a list
S01_Morpheme	Ashuhki-t'ε Ti-ehukuma I'm going to make a list
S01_Gloss	day-big 3.F.SG.POSS-younger.same.sex.sibling I'm going to make a list
S01_Translation	Saturday I'm going to make a list
S01_Transcription	that will give you some of the language that you will be able to use
S01_Transcription	Your written assessment will be luhchi Yoroni kichu
S01_Morpheme	Your written assessment will be luhchi Yoroni kichu
S01_Gloss	Your written assessment will be language Tunica in
S01_Translation	Your written assessment will be in Tunica
S01_Transcription	But, uh, I will, it will be clear you will know this words I won't make it a mystery to you.
S01_Transcription	And I will prepare that for you
S01_Transcription	So we are talking about Class II today: "Taya Korini Ili"

S01_Morpheme	So we are talking about Class II today: "Taya Korini Ili"	
S01_Transcription	ɔkasɛma wirahɛtan?	
S01_Morpheme	ɔka-sɛma wira-hɛta-n?	
S01_Gloss	child-M.PL count-2.F.SG.II.CPL-QP	
S01_Translation	Did you count the children?	
S01_Transcription	ɔkasɛma wirawitan?	
S01_Morpheme	ɔka-sɛma wira-wita-n?	
S01_Gloss	child-M.PL count-2.M.SG.II.CPL-QP	
S01_Translation	Did you count the children?	
S01_Transcription	ɔkasɛma wiratani?	Aha.
S01_Morpheme	ɔka-sɛma wira-tani?	Aha
S01_Gloss	child-M.PL count-1.SG.II.CPL	Aha
S01_Translation	Did I count the children?	No.
S01_Transcription	ɔkasɛma wiratan'ɛhɛ	Ah.
S01_Morpheme	ɔka-sɛma wira-tan(i)-'aha	
S01_Gloss	child-M.PL count-1.SG.II.CPL-NEG	
S01_Translation	I did not count the children	
S01_Transcription	"Did you count the children?" "Yes, I counted the children" "no I didn;t count the children"	
S01_Transcription	Notice that, of course, in the "you", in the second person	
S01_Transcription	singular the you is feminine, masculine and its and its a hon/aha question.	
Notes	"hon/aha questions" are yes/no questions that form an important part of the teaching methods used in the program.	
S01_Transcription	If [NAME] in the oral assessment is to ask you a question	
Notes	The oral assessment is a regular assessment the language apprentices take to track their progress in speaking and	

	listening.
S01_Transcription	And its in the... you, you know, uh, asking you...
S01_Transcription	And its Class II.. you would then...
Notes	Class II verbs are a set of verbs that take different endings. You can find them in the "Tunica at a Glance" in the Tunica Language Textbook!
S01_Transcription	What's important to us is that you will answer the question (whether you answer it negatively or affirmatively) that you will answer with the correct ending.
S01_Transcription	You understand? Uh...
S01_Morpheme	Herusan?
S01_Gloss	Hi=erusa-n
S01_Translation	2.F.SG.POSS=understand-Q Do you understand? (f)
S01_Transcription	Werusan?
S01_Morpheme	Wi-erusa-n?
S01_Gloss	2.M.SG.POSS=understand-Q
S01_Translation	Do you understand? (m)
S01_Transcription	Do you understand? Y'all understand?
S01_Transcription	Yeah, the right Class II ending.
S01_Transcription	Okay, if we were to ask something. I'm giving you some like practice to see and then we
S01_Transcription	will ask them. I will, or someone will ask someone and they will answer either "hon" or "aha"
S01_Morpheme	will ask them. I will, or someone will ask someone and they will answer either "hon" or "aha"
S01_Gloss	will ask them. I will, or someone will ask someone and they will answer either "yes" or "no"

S01_Translation	will ask them. I will, or someone will ask someone and they will answer either "yes" or "no"
S01_Transcription	And at a certain time, of course, Gimkit, I believe.
Notes	Gimkit ( <a href="http://www.gimkit.com">www.gimkit.com</a> ) is a website for creating your own educational games. The program used it frequently while classes was online
S01_Transcription	So that's giving you some additional practice
S01_Transcription	hinu, hon? Hatika, hinu. Uh...
S01_Morpheme	hinu, hon? Hatika, hinu. Uh...
S01_Gloss	Practice, yes?Again, practice. Uh...
S01_Translation	Practice, yes?Again, practice. Uh...
S01_Transcription	Rushta werahtan?
S01_Morpheme	rushta wera-hta-n
S01_Gloss	Rabbit hunt-2.F.SG.CPL.II-Q?
S01_Translation	Did you hunt rabbits? (f)
S01_Transcription	Rushta werahtan?
S01_Morpheme	rushta wera-wita-n?
S01_Gloss	Rabbit hunt-2.M.SG.CPL.II-Q?
S01_Translation	Did you hunt rabbits? (m)
S01_Transcription	Uh, Did you hunt rabbit?
S01_Morpheme	Hon, rushta werahtani.
S01_Gloss	Hon, rushta wera-htani.
S01_Translation	yes rabbit hunt-1.SG.CPL Yes, I hunted rabbit(s).
S01_Transcription	Aha, rushta werahtan'ehe
S01_Morpheme	Aha, rushta wera-htani-'aha
S01_Gloss	yes rabbit hunt-1.SG.CPL-NEG
S01_Translation	No, I did not hunt rabbit(s).
S01_Transcription	uh first person singular is "h" "t" "a" "n" "i"
S01_Transcription	That is the "htani", okay?
S01_Transcription	And you add it on to the, the base verb itself      So that's

S01_Transcription	Rushta werahetan? Rushta werawitan?	
S01_Morpheme	rushta wera-heta-n rushta wera-wita-n	
S01_Gloss	Rabbit hunt-2.F.SG.CPL.II-Q? Rabbit hunt-2.M.SG.CPL.II-Q?	
S01_Translation	Did you hunt rabbit(s)?(f) Did you hunt rabbit(s)?(m)	
S01_Transcription	Ima rushta sakuni	uh, rushtatishuma sakuni.
S01_Morpheme	Ima rushta saku-ni	uh, rushta-tishuma saku-ni.
S01_Gloss	1.SG.NOM rabbit eat-1.SG.CPL	uh rabbit-meat eat-1.SG.CPL
S01_Translation	I eat rabbit.	Uh, I eat rabbit meat.
S01_Transcription	we... rushta werahtan'eh.	
S01_Morpheme	we... rushta wera-htani-'aha	
S01_Gloss	[FALSE START] rabbit-hunt-1.SG.CPL.II	
S01_Translation	I didn't hunt rabbit(s).	
Notes	When two vowels are next to each other, they combine into one. In this case, "i" and "a" became "ε". You can find more information in in the "Tunica at a Glance" in the Tunica Language Textbook!	
S01_Transcription	I didn't hunt rabbit. Oh.	
S01_Transcription	Halhipu hayihta tehihetan?	
S01_Morpheme	hali-hipu hayihta tehi-heta-n?	
S01_Gloss	ground-dance on go.around-2.F.SG.CPL.II-Q	
S01_Translation	Did you go around the dance ground?(f)	
Notes	"Halhipu" could also be "powwow grounds"	
S01_Transcription	Halhipu hayihta tehiwitan?	
S01_Morpheme	hali-hipu hayihta tehi-wita-n?	
S01_Gloss	ground-dance on go.around-2.F.SG.CPL.II-Q	
S01_Translation	Did you go around the dance ground?(m)	
S01_Transcription	Hon, halhipu hayihta tehihtani.	
S01_Morpheme	Hon, hali-hipu hayihta tehi-htani.	
S01_Gloss	Yes, ground-dance on go.around-1.SG.CPL.II	

S01_Translation	Yes, I went around the dance grounds.
S01_Transcription	Aha, halihipu hayihta.... [UNCLEAR] tehihtan'εhε
S01_Morpheme	Aha, hali-hipu hayihta tehi-htani-aha
S01_Gloss	No, ground-dance on [UNCLEAR] go.around-1.SG.CPL.II-NEG
S01_Translation	Yes, I went around the dance grounds.
S01_Transcription	I should've...tan'εhε, that's an error there.
Notes	S01 is editing a document where she had written the sentences
S01_Transcription	Should be a small, lower-case "t" and then "εhε"
S01_Transcription	With your "h" and your epsilon e there
Notes	Epsilon e refers to this letter ε Ε
S01_Transcription	The second epsilon e for the "εhε" for the negation
S01_Transcription	I have a mistake
S01_Transcription	A small "t" for the.... and it says uh "Did you go all around the, uh,
S01_Transcription	on the dance grounds? You know like uh, nikirhipush, like at the Pow-Wow we go around...
Notes	"nikirhipush" is "at the Pow-Wow"
S01_Transcription	You check our all the vendors, food vendors, and craft vendors and everything. Hotu.
S01_Morpheme	You check our all the vendors, food vendors, and craft vendors and everything. Hotu.
S01_Gloss	You check our all the vendors, food vendors, and craft vendors and everything. Everything.
S01_Translation	You check our all the vendors, food vendors, and craft vendors and everything. Everything.

S01_Transcription	So, "halhipu hayihta"
S01_Morpheme	So hali-hipu haytihta
S01_Gloss	So ground-dance on
S01_Translation	So on the dance ground...
S01_Transcription	And thats what we call it "dance ground". Halhipu hayihta uh, tehihetan? tehiwitan?
S01_Morpheme	And thats what we call it dance ground, hali-hipu hayihta Uh, tehi-heta-n? tehi-wita-n?
S01_Gloss	And thats what we call it dance ground, ground-dance on uh, go.around-2.F.SG.CPL.II-Q? go.around-2.F.SG.CPL.II-Q?
S01_Translation	And thats what we call it "dance ground". Did you go around the dance ground?(f) Did you go around? (m)
S01_Transcription	"Did you go all around the dance grounds?"
S01_Transcription	Hon, halhipu hayihta tehihtani.
S01_Morpheme	Hon, hali-hipu hayihta tehi-htani.
S01_Gloss	Yes, ground-dance on go.around-1.SG.CPL.II
S01_Translation	Yes, I went all around the dance ground.
S01_Transcription	Yes, I went all around the dance grounds. No, I didn't go all around the dance grounds. I said that would be
S01_Transcription	"tehitani'ehε" should be a small "t"
S01_Transcription	and then an epsilon e. An "h" epsilon e. Okay. Then, uh.
S01_Transcription	"You ran." Uh, "Did you strain?"
S01_Transcription	Did you strain yourself? Like that? Okay.
S01_Transcription	Lot'a/ Lot'i shirahetan/ shirawitan?
S01_Morpheme	Lot'a-'a/ Lot'i shira-heta-n/ shira-wita-n?
S01_Gloss	Run-2.F.SG.CPL run-2.M.SG.CPL strain-2.F.SG.CPL.II-Q strain-2.M.SG.CPL.II-Q
S01_Translation	Did you strain yourself running? (f and m)



S01_Transcription	Hon,shirahtani.	Aha, shirahtan'ehε.
S01_Morpheme	Hon, shira-htani	Aha, shira-htani-'aha.
S01_Gloss	Yes, strain-1.SG.CPL.II	No, strain-1.SG.CPL.II-NEG
S01_Translation	Yes, I strained myself.	No, I didn't strain myself.
S01_Transcription	It's about straining yourself	
S01_Transcription	But we did have something, and don't confuse this, this one I might drop because we have that	
S01_Transcription	um	
S01_Transcription	You know maybe you become strained or Tishlina does that to you too.	
Notes	"Tishlina" or "The Stone Witch" is a supernatural being in the Tunica Texts. There is a set of verbs involving states and feelings that are called Tishlina verbs because they often appear in stories featuring Tishlina and they always take third person feminine singular endings	
S01_Transcription	This one is just one I threw in there that I think y'all remembered	
S01_Transcription	And I didn't want to say "If you lied" I said uh	
S01_Transcription	Uh, if Pinocchio lied so I may throw this one in there	
S01_Transcription	Pinocchio hahpar'uta?	
S01_Morpheme	Pinocchio hahpari-'uta-n?	
S01_Gloss	Pinocchio lie-3.M.SG.CPL.II-Q?	
S01_Translation	Did Pinocchio lie?	
S01_Transcription	Hon, uwi hahpar'uta.	He lied.
S01_Morpheme	Hon, uwi hahpari-'uta.	
S01_Gloss	Yes 3.M.NOM lie-3.M.SG.CPL.II.Q?	
S01_Translation	Yes, he lied.	



S01_Transcription	Pronoun prefix.	Namu yanalepihetan?	
S01_Morpheme		Namu yanalepi-heta-n?	
S01_Gloss		Much talk-2.F.SG.CPL.II-Q	
S01_Translation		Did you talk much?(f)	
S01_Transcription	Namu yanalepiwitan?	Hon, namu yanalepihtani.	
S01_Morpheme	Namu yanalepi-wita-n?	Hon, namu yanalepi-htani.	
S01_Gloss	Much talk-2.M.SG.CPL.II-Q	Yes, much talk-1.SG.CPL.II	
S01_Translation	Did you talk much?(m)	Yes, I talked a lot.	
S01_Transcription	And then how would you make the "aha"?	I left that blank.	
S01_Transcription	Yanalepihtan'ehɛ		
S01_Morpheme	Yanalepi-htani-aha		
S01_Gloss	talk-1.SG.CPL.II-NEG		
S01_Translation	I didn't talk much.		
S01_Transcription	the "n", drop your "i", have your glottal then the "ehɛ"		
S01_Transcription	That's for you, you know I kinda let go there		
S01_Transcription	And then I had this one. And remember this one is uh		
S01_Transcription	I'm going to say "Did you eat breakfast?"		
S01_Transcription	Teshuhetan?		
S01_Morpheme	Teshu-heta-n?		
S01_Gloss	eat.breakfast-2.F.SG.CPL.II-Q?		
S01_Translation	Did you eat breakfast?(f)		
S01_Transcription	Teshuwitan?	Hon, teshuhtani.	
S01_Morpheme	Teshu-wita-n?	Hon, teshu-htani.	
S01_Gloss	eat.breakfast-2.M.SG.CPL.II-Q?	Yes, eat.breakfast-1.SG.CPL.II	
S01_Translation	Did you eat breakfast?(m)	Yes, I ate breakfast.	
S01_Transcription	Aha, teshuhtan'ehɛ.	And you can fill that one in.	
S01_Morpheme	Aha, teshu-htani-'aha.		

S01_Gloss	No, eat.breakfast-1.SG.CPL.II-NEG
S01_Translation	No I didn't eat breakfast.
S01_Transcription	So, hahchi,
S01_Morpheme	So, hahchi,
S01_Gloss	So, now,
S01_Translation	So, now,
S01_Transcription	We'll go back now, and ask somebody to ask someone else
S01_Transcription	I'm looking at the time as well...      Okay.
S01_Transcription	[NAME] da? Hon? [NAME] um      See... or...
S01_Morpheme	[NAME] da? Hon? [NAME] um
S01_Gloss	[NAME] ready? Yes? [NAME] um
S01_Translation	[NAME] ready? Yes? [NAME] um
S01_Transcription	Sara?
Notes	[NON-PARTICIPANT]
S01_Transcription	[NAME], [NAME]hchi tihkwiraheta?ki?
S01_Morpheme	[NAME], [NAME]-hchi tihk-wira-heta-ki
S01_Gloss	[NAME]-F 3.F.SG.ACC-ask-IMP
S01_Translation	[NAME] ask [NAME].
S02_Transcription	Okay, uh
S01_Transcription	Higahchi tihkwi...tihkwihetan. And she can answer each one, either one.
S01_Morpheme	Hi-gahchi tihkwi...tihk-wiheta-n. And she can answer each one, either one.
S01_Gloss	2.F.POSS-mom 3.F.SG.ACC-see-2.F.SG.CPL.II-Q
S01_Translation	Do you see your mom? And she can answer each one, either one.
S02_Transcription	higahchihchi tihkwihetan?
S02_Morpheme	hi-igahchi-hchi tihk-wi-heta-n?
S02_Gloss	2.F.POSS-mom-F 3.F.SG.ACC-see-2.F.SG.CPL.II-Q

S02_Translation	Did you see your mom?	
S03_Transcription	Hon...tihk...tihk...uh... wihtani.	
S03_Morpheme	Hon...tihk...tihk...uh... wi-htani.	
S03_Gloss	Yes...3.F.SG.ACC...3.F.SG.ACC...uh ask-1.SG.CPL.II	
S03_Translation	Yes, I asked her.	
S01_Transcription	Hon. Lapu.	
S01_Morpheme	Hon. Lapu.	
S01_Gloss	Yes, good.	
S01_Translation	Yes, good.	
Notes	Other person	
S01_Transcription	[NAME] uhkwirahetaki hesihku	
S01_Morpheme	[NAME] Uhk-wira-heta-ki hi-esi-ku	
S01_Gloss	3.M.SG.ACC-ask-2.F.SG.II.CPL 2.SG.INAL.POSS-father-M	
S01_Translation	Ask [NAME] (about) her father.	
S01_Transcription	And it should be "hesihkuku". I could've put "hesihkuku", I could've put the two, like it has "igahchichi".	
S01_Transcription	"hesikuku", you know, like that	
S01_Transcription	Lapu mishtihki. Better with "higahchihchi"	Sara.
S01_Morpheme	Lapu mishtihki. Better with "hi-igahchi=hchi"	Sara.
S01_Gloss	Good SUPER. Better with "2.SG.INAL.POSS-mother=F"	Sorry.
S01_Translation	Better. Better with "higahchihchi"	Sorry.
S01_Transcription	[NAME] uhkwirawitahki hesihku, uh, wesihku, wesihku.	
S01_Morpheme	[NAME] uhkwirawitahki hesihku, uh, wesihku, wesihku.	
S01_Gloss	[NAME] 3.M.SG.ACC-ask-2.M.SG.II .CPL 2.F.SG.INAL.POSS-father-M, 2.M.SG.INAL.POSS-father-M, 2.M.SG.INAL.POSS-father-M.	
S01_Translation	Ask [NAME] (about) her father, his father, his father.	
S03_Transcription	Wesiku uhkwirawitan?	
S03_Morpheme	Wi-esi-ku uhk-wira-wita-n?	

S03_Gloss	2.M.SG.INAL.POSS-father-M 3.M.SG.ACC-ask-2.M.SG.II.CPL-n?	
S03_Translation	"Did you ask your father"?	
Notes	[Non-participant]	
S01_Transcription	No because you were little right? And Jackie was old?	
S01_Transcription	Or your, you could say for uh "step-father" too.	
S01_Transcription	And include that one. We should sometime.	Okay, lapu!
S01_Morpheme		Okay, lapu!
S01_Gloss		Okay, good!
S01_Translation		Okay, good!
S01_Transcription	It's just with whatever choice you choose and its with the correct ending.	
S01_Transcription	Hahchi	
S01_Morpheme	Hahchi	
S01_Gloss	Now,	
S01_Translation	Now,	
Notes	-hchi is an adverbializing suffix that appears only in "hahchi" ('now') and "hichchi" ("here") (Tunica-English Dictionary). Unclear what "ha" is	
S01_Transcription	And I should've put a comma after "aha" too, to define it	Sara.
S01_Morpheme		Sara.
S01_Gloss		Sorry
S01_Translation		Sorry.
S01_Transcription	Okay.	Hahchi,
S01_Morpheme		Hahchi,
S01_Gloss		Now,
S01_Translation		Now,
S01_Transcription	Uhwirawitaki [NAME] hema, or ma, ma rahpa	

S01_Morpheme	Uhkwirawitaki [NAME] hema, or ma, ma rahpa	
S01_Gloss	3.M.SG.ACC-ask-2.M.SG.II.-IMP 2.F.SG.NOM 2.M.SG.NOM 2.M.SG.NOM to.play.ball	
S01_Translation	"Ask [NAME] "you (f) you(m) play ball?"	
S01_Transcription	ma,ma rahpa	
S01_Morpheme	ma, ma rahpa	
S01_Gloss	2.M.SG.NOM 2.M.SG.NOM to.play.ball	
S01_Translation	You, you play ball.	
Notes	[Non-participant]	
S01_Transcription	And the next one, uh-huh, the next one...	
S01_Transcription	mar...rahpa	Hon, lapu.
S01_Morpheme	mar...rahpa	Hon, lapu.
S01_Gloss	[FALSE START]...close	Yes, good.
S01_Translation	Close	Yes, good.
Notes	[Non-participant]	
Notes	[Non-participant]	
S01_Transcription	[NAME] tihk, uh, tihkwirahetaki, howashi	
S01_Morpheme	[NAME] tihk, uh, tihk-wira-heta-ki, howashi	
S01_Gloss	[NAME] 3.F.SG.ACC-ask-2.F.SG.CPL.II-IMP outside	
S01_Translation	Ask [NAME], outside	
S01_Transcription	[UNCLEAR] hon, lapu	
S01_Morpheme	[UNCLEAR] hon, lapu	
S01_Gloss	[UNCLEAR] yes, good	
S01_Translation	[UNCLEAR] yes, good	
Notes	[Non-Participant]	
S01_Transcription	It means, uh, "Did you yell outside?" because sometimes, you know, we see somebody and we might yell outside	
S01_Transcription	As opposed to, uh, kichu. You know, ri kichu.	Lapu.
S01_Morpheme	As opposed to, uh, kichu. You know, ri kichu.	Lapu.

S01_Gloss	As opposed to, uh, in. You know, house in.	Good.
S01_Translation	As opposed to, uh, in, you know, in the house.	Good.
S01_Transcription	Hahchi, uh, [NAME], [NAME] tihkwirahetaki hesintapachu	
S01_Morpheme	where is the verb?	
Notes	NAME TO REMOVE [Non-participant]	
S01_Transcription	hesintapachu [NAME], hesintapachu hihkara, hihkara.	
S01_Morpheme	hi-esini-ta-pachu [NAME], hi-esini-ta-pachu hihk=ara, hihk=ara.	
S01_Gloss	2.F.SG.POSS-DET-to.adorn.oneself, 2.F.SG.POSS-DET-to.adorn.oneself 2.F.SG.NOM=to.have 2.F.SG.NOM=to.have	
S01_Translation	You have your necklace.	
S01_Transcription	Hihkara, hon, hon. Okay...	
S01_Morpheme	Hihk=ara, hon, hon. Okay...	
S01_Gloss	2.F.SG.NOM=to.have, yes, yes. Okay.	
S01_Translation	You have, yes, yes, Okay.	
Notes	[Non-participant]	
S01_Transcription	Ya tahkishi tarahetan?	
S01_Morpheme	Ya tahkishi tara-heta-n?	
S01_Gloss	deer skin stretch-2.F.SG.II.CPL-QP	
S01_Translation	Do you stretch the deerskin?	
Notes	[Non-participant response]	
S01_Transcription	Hon, hon "Tarahtani", "tarahtani", hon?	
S01_Morpheme	Hon, hon. "Tara-htani", "tara-htani", hon?	
S01_Gloss	Yes, yes. stretch-1.SG.II.CPL stretch-1.SG.II.CPL yes	
S01_Translation	Yes, yes. "I stretch it", "I stretch it", yes?	
S02_Transcription	[LAUGHS] yeah, um, hatika, hatika, um...	
S02_Morpheme	[LAUGHS] yeah, um, hatika, hatika, um...	
S02_Gloss	[LAUGHS] yeah, um, again, again, um...	
S02_Translation	[LAUGHS] yeah, um, again, again, um...	



S01_Transcription	Ya tahkishi tarahetan?
S01_Morpheme	Ya tahkishi tara-heta-n?
S01_Gloss	deer skin stretch-2.F.SG.II.CPL-QP
S01_Translation	Do you stretch deer skin?
S02_Transcription	Tihika ahkishi ya tahkishi tarahtani.
S02_Morpheme	Tihika ahkishi ya tahkishi tara-htani.
S02_Gloss	Year behind deer skin stretch-1.SG.II.CPL
S02_Translation	Years ago I stretched deer skin.
S01_Transcription	So when you have the deer hide you spread it, you can spread it for different things you can use it. You soak it and you spread it, that's what I said.
S01_Transcription	Okay, Uh, [NAME], uh...
S01_Transcription	[NAME]-hchi tihkwirahetaki okasema.
S01_Morpheme	[NAME]-hchi tihk-wira-heta-ki oka-sema.
S01_Gloss	[NAME]-F 3.F.SG.ask-2.F.SG.II.CPL-IMP [NAME] child-M.PL
S01_Translation	[NAME], ask [NAME] (about) kids.
S01_Transcription	sara, I'll scroll down, okasema.
S01_Morpheme	sara, I'll scroll down, oka-sema.
S01_Gloss	Sorry, I'll scroll down, child-M.PL
S01_Translation	Sorry, I'll scroll down, Kids
S02_Transcription	okasema wirahetan?
S02_Morpheme	okasema wira-heta-n?
S02_Gloss	child-M.PL count-2.F.SG.II.CPL-QP
S02_Translation	Did you count the children?
Notes	Could be "count", Tunica Webonary lists 'wira' ('to count') as intransitive as of March 2023
S01_Transcription	Lapu
S01_Morpheme	Lapu
S01_Gloss	Good.

S01_Translation		Good.
S03_Transcription	Um....aha.	Uh, ima kuwa wirahtani.
S03_Morpheme	Um....aha.	Uh, ima kuwa wira-htani.
S03_Gloss	Um....no.	Uh, I duck ask-1.SG.II.CPL
S03_Translation	Um....no.	Uh, I duck ask-1.SG.II.CPL
S01_Transcription	So she said she didn't count the children she did count the ducks, uh.	
S01_Transcription	Ruby, uh.	Ruby, hon, hon. Rubyhchi, hon hon.
S01_Morpheme		Ruby, hon, hon. Ruby=hchi, hon, hon.
S01_Gloss		Ruby, yes, yes.. Ruby=F, yes, yes.
S01_Translation		Ruby, yes, yes.. Ruby, yes, yes.
S02_Transcription		Hon.
S02_Morpheme		Hon.
S02_Gloss		Yes.
S02_Translation		Yes.
S01_Transcription	[NAME], [NAME] uhk, uh, uhkwieahetaki rushta.	
S01_Morpheme	[NAME], [NAME] uhk, uh, uhk-wera-heta-ki rushta.	
S01_Gloss	[NAME], [NAME] 3.M.SG.ACC 3.M.SG.ACC-hunt-2.F.SG.CPL.II-IMP rabbit	
S01_Translation	[NAME] ask [NAME] "Did you hunt rabbit(s)?"	
S01_Transcription		Rushta Lapu.
S01_Morpheme		Rushta Lapu.
S01_Gloss		Rabbit Good.
S01_Translation		Rabbit. Good.
S03_Transcription	Rushta wera-witan?	
S03_Morpheme	Rushta wera-wita-n?	
S03_Gloss	Rabbit hunt-2.M.SG.II.CPL-QP?	
S03_Translation	Did you hunt rabbit?	
S01_Transcription	Hahchi, [NAME]	
S01_Morpheme	Hahchi, [NAME]	
S01_Gloss	Now, [NAME]	
S01_Translation	Now, [NAME],	

S01_Transcription	[NAME] tihkwirawitaki "halhipu hayihta tehiheta?"
S01_Morpheme	[NAME] tihk-wira-wita-ki "hali-hipu hayihta tehi-heta-n?"
S01_Gloss	[NAME] 3.F.SG-ask-2.M.SG.II.CPL-IMP "ground-dance on move.about-2.F.SG.II.CPL-QP
S01_Translation	Did you walk around on the dance grounds?
S01_Transcription	Nihkirhipush, hon?      Aha.
S01_Morpheme	Nihkirhipu-sh, hon?      Aha.
S01_Gloss	Pow.wow-at, yes?      No.
S01_Translation	At the pow-wow, yes?      No.
S01_Transcription	[NAME] tihkwirawitaki.      Sara.
S01_Morpheme	[NAME] tihk-wira-wita-ki.      Sara.
S01_Gloss	[NAME] 3.F.SG.ACC-ask-2.M.SG.II.CPL-IMP      Sorry.
S01_Translation	Ask [NAME].      Sorry.
S01_Transcription	
S01_Morpheme	Nihkirhipush, Nihkirhipush.
S01_Gloss	Nihkirhipu-sh, Nihkirhipu-sh.
S01_Translation	Pow.wow-at, pow.wow-at
Notes	At the pow-wow, at the pow-wow.
S01_Transcription	[NON-PARTICIPANT]
S01_Morpheme	
S01_Gloss	
S01_Translation	
Notes	"Nihkirhipush" like "at the pow-wow". "Nihkirhipu-sh" like "at the pow-wow". Pow.wow-at like "At the pow-wow" "at the pow-wow" like "At the pow-wow"
S01_Transcription	[Non-participant]
Notes	Discussing typo on assignment
S01_Transcription	"htan'ehε", hon? so that one is wrong, I needed to add the "ehε" there. You, when you...
S01_Transcription	When you go to the Pow-Wow you didn't walk around to see all of the vendors?

Notes	[Non-participant]
S01_Transcription	Oh, well, the year before when we had, when we had it
Notes	The previous year's Pow-Wow had been canceled due to Covid
Notes	[Non-participant]
S01_Transcription	Oh yeah, that's right, when we do that that's true
S01_Transcription	Sometimes, yeah. In one spot. Hon, lapu. Okay. Hahchi,
S01_Morpheme	Hon, lapu. Hahchi,
S01_Gloss	Yes, good. Now,
S01_Translation	Yes, good. Now,
S01_Transcription	Uh. [NAME], [NAME]-hchi tihkwirahetaki
S01_Morpheme	[NAME], [NAME]-hchi tihk-wira-heta-ki
S01_Gloss	[NAME], [NAME]-F 3.F.SG-ask-2.F.SG.II.CPL-IMP
S01_Translation	[NAME], ask [NAME]
S01_Transcription	[UNKNOWN] sara, yeah, wirahetaki 'Pinocchio', 'Pinocchio'.
S01_Morpheme	[UNKNOWN] sara, yeah, wira-heta-ki 'Pinocchio', 'Pinocchio'.
S01_Gloss	[UNKNOWN] sorry yeah, ask-2.F.SG.CPL.II-IMP 'Pinocchio', 'Pinocchio'.
S01_Translation	Ask "Pinocchio", "Pinocchio"
Notes	[Non-participant]
S01_Transcription	Uh huh? You can't see it? I have it....there you go
Notes	[Non-participant]
S01_Transcription	Yeah, you know Pinocchio I had that example when we did Class II and it was about lie... "He lied".
S01_Transcription	And we know that's a classic example

S01_Transcription	His nose grows... Okay, let's see.	Hahchi, uh...
S01_Morpheme		Hahchi, uh...
S01_Gloss		Now, uh...
S01_Translation		Now, uh
S01_Transcription	onihayisema sihkshika...sihkshikahetan, sihkshikahetan?	
S01_Morpheme	oni-hayi-sema sihk-shika...sihk-shika-heta-n? sihk-shika-heta-n?	
S01_Gloss	person-old-M.PL 3.PL.M.ACC-help...3.PL.M.ACC-help-2.F.SG.II.CPL-QP?	
S01_Translation	Did you... Did you help old people? Did you help old people?	
S02_Transcription	onihayisema sihkshihkahtani.	
S02_Morpheme	oni-hayi-sema sihk-shihka-htani.	
S02_Gloss	people-old-M.PL 3.M.PI.ACC-help-1.SG.II.CPL	
S02_Translation	I help old people.	
S01_Transcription	[NAME], tohkuhch, tihkwirahetaki.	
S01_Morpheme	[NAME], tohkuhch, tihk-wira-heta-ki.	
S01_Gloss	[NAME], please, 3,F,SG.ACC-ask-2.F.SG.II.CPL-IMP	
S01_Translation	Please ask [NAME].	
S01_Transcription	onihayisema	
S01_Morpheme	oni-hayi-sema	
S01_Gloss	people-old-M.PL	
S01_Translation	Old people	
S02_Transcription	Onihayisema sihkshikahketan?	
S02_Morpheme	Oni-hayi-sema sihk-shika-hketa-n?	
S02_Gloss	people-old-M.PL 3.M.PL.ACC-help-2.F.SG.II.HAB-QP?	
S02_Translation	Do you help old people?	
S01_Transcription		Lapu. Tohkuhch,
S01_Morpheme		Lapu. Tohkuhch,
S01_Gloss		Good. Please,
S01_Translation		Good. Please,
S03_Transcription	Hon, sihkshikahkatani.	
S03_Morpheme	Hon, sihk-shika-hkatani.	
S03_Gloss	Yes 3.M.PL.ACC-help-1.SG.II.HAB	

S03_Translation	Yes, I help old people.	
S01_Transcription	[NAME] uhkwirahɛtaki onihayisɛma, hatika.	
S01_Morpheme	[NAME] uhk-wira-hɛta-ki oni-hayi-sɛma, hatika.	
S01_Gloss	[NAME] 3.M.SG.ACC-ask-2.F.SG.II.CPL-IMP people-old-M.PL again	
S01_Translation	Ask [NAME] (about) old people again.	
S03_Transcription	onihayisɛma sihkshihkawitan?	
S03_Morpheme	oni-hayi-sɛma sihk-shihka-wita-n?	
S03_Gloss	people-old-M.PL 3.M.PL.ACC-help-2.M.SG.II.CPL-QP?	
S03_Translation	Did you help old people>	
S01_Transcription	Ingrasa "Do you help?"	Okay...
S01_Morpheme	Ingrasa "Do you help?"	
S01_Gloss	English "Do you help?"	
S01_Translation	In English it is "Do you help?"	
Notes	[NON-PARTICIPANT]	
S01_Transcription	sihkshikatan'ɛhɛ	
S01_Morpheme	sihk-shika-htan(i)-'aha	
S01_Gloss	3.M.PL.ACC-help-1.SG.II.CPL-NEG	
S01_Translation	"I don't help them"	
S01_Transcription	So that one meant "Do you help old people" "do you help them". Older people, elders.	
S01_Transcription	Yeah, I don't mean [LAUGHS], okay	
Notes	[NON-PARTICIPANT]	
S01_Transcription	Oh! Hon, hon. Or "Did you help old people", yes.	
S01_Morpheme	Oh! Hon, hon.	
S01_Gloss	Oh! Yes, yes.	
S01_Translation	Oh! Yes, yes.	
S01_Transcription	So for the last one we ask "Did you eat breakfast?" "Did you" uh...	

S01_Transcription	So you say "teshu"		
S01_Transcription	teshu...teshuhetan?		
S01_Morpheme	teshu...teshu-hɛta-n?		
S01_Gloss	eat.breakfast...eat.breakfast-2.F.SG.II.CPI-QP		
S01_Translation	Did you...Did you eat breakfast?		
S01_Transcription	teshuwitan?		
S01_Morpheme	teshu-wita-n?		
S01_Gloss	eat.breakfast...eat.breakfast-2.M.SG.II.CPI-QP		
S01_Translation	Did you...Did you eat breakfast?		
S01_Transcription	"teshu... teshuhtani"or "teshutan'ɛhɛ"		
S01_Morpheme	"teshu... teshu-htani"or "teshu-htan(i)'aha"		
S01_Gloss	eat.breakfast...eat.breakfast-1.SG.CPL or eat.breakfast-1.SG.CPL-NEG		
S01_Translation	Eat breakfast... I did eat breakfast or I didn't eat breakfast.		
S01_Transcription	[NAME], teshuhetan?	Hon.	
S01_Morpheme	[NAME], teshu-hɛta-n?	Hon.	
S01_Gloss	eat.breakfast-2.F.SG.II.CPI-QP	Yes.	
S01_Translation	Did you eat breakfast?	yes	
S01_Transcription	"teshu... teshuhtani. Teshuhtani.		
S01_Morpheme	"teshu... teshu-htani. Teshu-htani.		
S01_Translation	Eat breakfast... I eat breakfast. I eat breakfast.		
S01_Gloss	eat.breakfast...eat.breakfast-1.SG.II.CPL.eat.breakfast-1.SG.II.CPL		
S01_Transcription		Teshuhtani.	Uh, okay.
S01_Morpheme		Teshu-htani,	
S01_Gloss		eat.breakfast-1.SG.II.CPL.	
S01_Translation		I eat breakfast.	
Notes	[NON-PARTICIPANT]		
S01_Transcription	Okay, uh, kaku...		Somebody, uh.
S01_Morpheme	Okay, uh, kaku...		

S01_Translation	Okay, uh, somebody
S02_Transcription	Okay, uh, somebody
S01_Transcription	Aha. Say they did not eat breakfast. Hotu? Okay.
S01_Morpheme	Aha Hotu?
S01_Gloss	No Everything?
S01_Translation	No Everything?
S01_Transcription	Hotuti! Gimkit?
S01_Morpheme	Hotu-ti!
S01_Gloss	finish-3.F.SG.CPL
S01_Translation	Finished!
Notes	Gimkit ( <a href="http://www.gimkit.com">www.gimkit.com</a> ) is a website for creating your own educational games. The program used it frequently while classes was online
S01_Transcription	Aha? Okay, "teshu" so you say:
S01_Morpheme	Aha?
S01_Gloss	No?
S01_Translation	No?
S01_Transcription	teshuhtan'ɛhɛ, uh huh, teshuhtan'ɛhɛ.
S01_Morpheme	teshu-htani-'aha, uh huh, teshu-htani-'aha.
S01_Gloss	eat.breakfast-1.SG.CPL.II-NEG, uh huh, eat.breakfast-1.SG.CPL.II-NE
S01_Translation	"I didn't eat breakfast", uh huh, "I didn't eat breakfast".
S01_Transcription	"I didn't eat breakfast" uh huh. teshuhtan'ɛhɛ
S01_Morpheme	teshu-htani-'aha
S01_Gloss	eat.breakfast-1.SG.CPL.II-NEG
S01_Translation	"I didn't eat breakfast"
S01_Transcription	Okay! So, Gimkit inkara? Do we have one? Okay.
S01_Morpheme	So, Gimkit ink=ara?
S01_Gloss	So Gimkit 1.PL.POSS=have
S01_Translation	So we have a Gimkit?



S01_Transcription	Hotu dan?
S01_Morpheme	Hotu da-n
S01_Gloss	All ready-Q
S01_Translation	Everyone ready?

## C.5 Class Transcripts: April 30, 2021

S01_Transcript	eshkalahpi	
S01_Morpheme	i-ashka-lahpi	
S01_Gloss	1.SG.INAL-foot-worn	
S01_Translation	my shoe	
Notes	hen two vowels are next to each other, they combine into one. In this case, "i" and "a" became "ε". You can find more information in the "Tunica at a Glance" in the Tunica Language Textbook!	
S01_Transcript	eshkarahpuni	eshkarahpunikochu
S01_Morpheme	i-ashka-rahpu-ni	i-ashka-rahpu-ni-kochu
S01_Gloss	1.SG.INAL-foot-pull.on-NMLZ	1.SG.INAL-foot-pull.on-NMLZ-short
S01_Translation	My leggings	My socks
S01_Transcript	estayitirasinima	ehniyutamihkusinima
S01_Morpheme	i-astayi-tira=sinima	i-ehniyu-ta-mihku=sinima
S01_Gloss	1.SG.INAL-body-cloth=F.PL	1.SG.INAL-heart-AGEN-wear=F.PL
S01_Translation	My skirts	My shirts
S01_Transcript	Um erutamihku	
S01_Morpheme	i-eruhki-ta-mihku	
S01_Gloss	1.SG.INAL-neck-AGEN-wear=F.PL	
S01_Translation	My shawl	
S01_Transcript	ihkenitamuri	eht'irawoyu
S01_Morpheme	i-hkēni-ta-muri	i-eh't'ira-woyu
S01_Gloss	1.SG.INAL.-finger-AGEN-squeeze	1.SG.INAL.-clothes-swim
S01_Translation	My ring	My bathing suit.
S01_Transcript	Taluhschimashuhchi	
S01_Morpheme	Ta-luhchi-mashu=hchi	
S01_Gloss	AGEN-language-make=F	
S01_Translation	Taluhschimashuhchi	
Notes	Name S01 occasionally suggested for Meg	
S01_Transcript	ihktiratasihu	ihktakoma

S01_Morpheme	ihk-tira-ta-sihu	ihk-ta-koma
S01_Gloss	1.SG.INAL-cloth-AGEN-dry	1.SG.POSS-AGEN-comb
S01_Translation	My towels	My comb
S01_Transcript	ihktakoma, hon?	
S01_Morpheme	ihk-ta-koma, hon?	
S01_Gloss	1.SG.POSS-AGEN-comb, yes?	
S01_Translation	My comb, right?	
S01_Transcript	Oh she's having problems getting on, what happened. Oh, people are freezing.	
S01_Transcript	Okay	
Notes	[NON-PARTICIPANT]	
S01_Transcript	"Da" ihkni'eki, ihkni'iki.	
S01_Morpheme	Da ihk-ni'a-ki ihk-ni-i-ki	
S01_Gloss	ready 1.SG.ACC-say-2.F.SG.CPI-IMP 1.SG.ACC-say-2.M.SG.CPI-IMP	
S01_Translation	Tell me when you are ready	
S01_Transcript	Let me know when you're ready	
S01_Transcript	And we will go over these. I see that some people have froze but we will.. ay ya!	
S01_Transcript	Aha. [UNCLEAR] some more Huh?	
S01_Morpheme	Aha	
S01_Gloss	No	
S01_Translation	No.	
Notes	[NON-PARTICIPANT]	
S01_Transcript	Oh [NAME] okay.... [NAME] Uh	
S01_Transcript	Ihkshuhpali...ihkshupalikochu	
S01_Morpheme	Ihk-shuhpali ihk-shupali-kochu	
S01_Gloss	1.SG.POSS-pants 1.SG.POSS-pants-short	

S01_Translation	My pants, my shorts		
S01_Transcript	eshkarahpuni	uh, NAME.	ihkshuhpalikochu
S01_Morpheme	i-ashka-rahpu-ni		ihk-shuhpali-kochu
S01_Gloss	1.SG.INAL-foot-wear-NMLZ		1.SG.POSS-pants-short
S01_Translation	My leggings		
S01_Transcript	eshkarahpuni		ihkenitamuri
S01_Morpheme	i-ashka-rahpu-ni		i-hkɛni-ta-muri
S01_Gloss	1.SG.INAL-foot-wear-NMLZ		1.SG.POSS-hand-POSS-squeeze
S01_Translation	My leggings.		My ring.
S01_Transcript	ihktakoma		Taluhchimashuhchi
S01_Morpheme	ihk-ta-koma		Ta-luhchi-mashu=hchi
S01_Gloss	1.SG.POSS-AGEN-comb		AGEN-language-make=F
S01_Translation	My comb		Taluhchimashuhchi
S01_Transcript	ihktiratasihu	Accessory	taka
S01_Morpheme	ihk-tira-ta-sihu		taka
S01_Gloss	1.SG.POSS-cloth-AGEN-dry		thing
S01_Translation	My towel		Accessory
S01_Transcript	Okay let's see.	Dan?	ihktapo
S01_Morpheme		da-n	ihk-ta-po
S01_Gloss		ready-Q	1.SG.POSS-AGEN-look
S01_Translation		Ready?	My glasses
S01_Transcript	Luhchi Ingrasa kichu	Tapo	
S01_Morpheme	luhchi Ingrasa kichu	ta-po	
S01_Gloss	language English in	AGEN-look	
S01_Translation	In English?	Glasses	
S03_Transcript			ihktapo?
S03_Morpheme			ihk-ta-po
S03_Gloss			1.SG.POSS-AGEN-look
S03_Translation			My glasses?
S01_Transcript	uh huh "ihktahpo", uh huh		

S01_Morpheme	uh huh ihk-ta-po- uh huh		
S01_Gloss	uh huh 1.SG.POSS-AGEN-look uh huh		
S01_Translation	uh huh "ihktahpo", uh huh		
S03_Transcript	My glasses.		
S01_Transcript	Yeah my glasses, huh?	Hon. Uh	Ihktahch'itapo
S01_Morpheme		hon	ihk-tahch'i-ta-po
S01_Gloss		yes	1.SG.POSS-sun-AGEN-look
S01_Translation		Yes.	My sun glasses
S01_Transcript		Mmhmmm, uh...	
Notes	[NON-PARTICIPANT]		
S01_Transcript	Ihktach'itawohku		Okay, okay.
S01_Morpheme	Ihk-tach'i-ta-wohku		
S01_Gloss	1.SG.POSS-sun-AGEN-cover		
S01_Translation	My sunhat.		
Notes		[NON-PARTICIPANT]	
S01_Transcript	Kaku sahu	Someone else?	Ihktach'itawohku
S01_Morpheme	kaku sahu		Ihk-tach'i-ta-wohku
S01_Gloss	someone other		1.SG.POSS-sun-AGEN-cover
S01_Translation	Someone else?		My sunhat
S01_Transcript	Anyone...	Kaku sahu	Anyone can...
S01_Morpheme		kaku sahu	
S01_Gloss		someone other	
S01_Translation		Someone else.	
S03_Transcript			Sun hat?
S01_Transcript	Yeah "sunhat", uh huh. Uh...		Ihkshupalikochu.
S01_Morpheme			ihk-shupali-kochu
S01_Gloss			1.SG.POSS-pants-short
S01_Translation			My shorts.
S01_Transcript		Yes.	Ihktirasinima
S01_Morpheme			Ihk-tira=sinima

S01_Gloss		1.SG.POSS-clothes=F
S01_Translation		My clothes
Notes	[NON-PARTICIPANT]	
S01_Transcript	Problems tihk'ara?	Tihk'aran?
S01_Morpheme	problems tihk='ara	Tihk='ara-n?
S01_Gloss	problems 3.F.SG.ACC=have	3.F.SG.ACC=have-Q
S01_Translation	Does she have problems?	Does she have them?
S01_Transcript	She has problems too, huh?	Oh, gee. Okay. Kaku sahu?
S01_Morpheme		kaku sahu
S01_Gloss		who other
S01_Translation		Who else?
S01_Transcript	Ihktirasinima	Anyone can say it.
S01_Morpheme	ihk-tira=sinima	
S01_Gloss	1.SG.POSS-clothes=F.PL	
S01_Translation	My clothes	
S03_Transcript		My dresses?
S01_Transcript	Hon, hon. Okay... [NAME] ihktirahalu?	
S01_Morpheme	hon hon [NAME] ihk-tira-halu	
S01_Gloss	yes yes [NAME] 1.SG.POSS-cloth-under	
S01_Translation	Yes, yes. [NAME] "ihktirahalu"?	
S01_Transcript		Yes, "underclothes", "underwear"
S03_Transcript	"My underwear"?	
S01_Transcript	Ihktiratasaru	
S01_Morpheme	ihk-tira-ta-saru	
S01_Gloss	1.SG.POSS-cloth-AGEN-belt	
S01_Translation	My belt	
Notes		[NON-PARTICIPANT]
S01_Transcript		Hon, hon lapu. Uh, okay.
S01_Morpheme		hon hon lapu
S01_Gloss		yes yes good

S01_Translation		Yes, yes good.	
S03_Transcript	"Belt".... Its a belt...		
S01_Transcript	eshkalahpi?		
S01_Morpheme	i-ashka-lahpi		
S01_Gloss	1.SG-INAL-foot-worn		
S01_Translation	eshkalahpi?		
S03_Transcript		Do you have, um... [UNCLEAR]	
S01_Transcript	eshkalahpi?	eshkalahpi?	Sara, sara, okay.
S01_Morpheme	i-ashka-lahpi	i-ashka-lahpi	sara sara okay
S01_Gloss	1.SG-INAL-foot-worn	1.SG-INAL-foot-worn	sorry sorry okay
S01_Translation	eshkalahpi?	eshkalahpi?	Sorry, sorry, okay.
S01_Transcript	eshkalahpi?	Kaku sahu?	Taluhchimashuhchi
S01_Morpheme	i-ashka-lahpi	kaku sahu	Ta-luhchi-mashu=hchi
S01_Gloss	1.SG-INAL-foot-worn	who else	AGEN-language-make=F
S01_Translation	eshkalahpi?	Who else?	Taluhchimashuhchi
S01_Transcript	Meg. eshkalahpi?	eshka...eshkalahpi	
S01_Morpheme	i-ashka-lahpi	i-ashka i-ashka-lahpi	
S01_Gloss	1.SG-INAL-foot-worn	1.SG-INAL-foot	1.SG-INAL-foot-worn
S01_Translation	eshkalahpi?	eshka...eshkalahpi	
Meg_Transcript	Can y'all not hear me?		
S01_Transcript		I can hear you now.	
Meg_Transcript	Ah okay, I had hit the... the mute button...		
S01_Transcript		Yeah, oh, sara.	
S01_Morpheme		yeah oh sara	
S01_Gloss		yeah oh sorry	
S01_Translation		Yeah, oh, sorry!	
Meg_Transcript	Anyway, sara!	Is that um, "shoes"?	
Meg_Morpheme	anyway sara		
Meg_Gloss	anyway sorry		
Meg_Translation	Anyway, sorry!		

S01_Transcript		Hon, "shoes".
S01_Morpheme		hon shoes
S01_Gloss		yes shoes
S01_Translation		Yes, "shoes".
S01_Transcript	Okay, we probably need a word for "sandals" because I was thinking about sandals too. I didn't see but	
Notes	[NON-PARTICIPANT]	
S01_Transcript	Yeah "open shoes". Yeah, like the word we used yesterday in the class for "open" like "open the door". That's good, uh, you might want to put that down	
S01_Transcript	So you said "eshkalahp'εpa"?	
S01_Morpheme	So you said i-ashka-lahpi-εpa	
S01_Gloss	So you said 1.SG.INAL-worn-open	
S01_Translation	So you said "eshkalahp'εpa"?	
S03_Transcript		"eshkalahp'εpa"
S03_Morpheme		i-ashka-lahpi-εpa
S03_Gloss		1.SG.INAL-foot-worn-open
S03_Translation		"eshkalahp'εpa"
S01_Transcript	eshkalahp'εpa	
S01_Morpheme	i-ashka-lahpi-εpa	
S01_Gloss	1.SG.INAL-foot-worn-open	
S01_Translation	Sandals.	
Notes	Neologism	
S01_Transcript	eshkalahp'εpa	Okay, uh...
S01_Morpheme	i-ashka-lahpi-εpa	
S01_Gloss	1.SG.INAL-foot-worn-open	
S01_Translation	Sandals.	
S01_Transcript	eshkarahpuni	
S01_Morpheme	i-ashka-lahpi-εpa	
S01_Gloss	1.SG.INAL-foot-worn-open	



S01_Translation Notes	"Sandals".			
				[NOM-PARTICIPANT]
S01_Transcript	Yeah, I mean that's for me that's not for everybody.			
S01_Transcript	eshkarahpunikochu.		Problems, tihk'aran? Hon.	
S01_Morpheme	i-ashka-rahpu-ni-kochu		problems, tihk='ara-n hon	
S01_Gloss	1.SG.INAL-foot-put.on-short		problems 3.F.SG.ACC=have-Q yes	
S01_Translation	My socks.		Do you have problems? Yes.	
S01_Transcript	eshkarahpunikochu? Kaku sahu? Somebody?			
S01_Morpheme	i-ashka-rahpu-ni-kochu kaku sahu somebody			
S01_Gloss	1.SG.INAL-leg-put.on-NMLZ-short who else somebody			
S01_Translation	"eshkarahpunikochu"? Who else? Somebody?			
S01_Transcript	Anybody?	Kaku sahu?		
S01_Morpheme		kaku sahu		
S01_Gloss		Who else		
S01_Translation		Who else?		
Notes				[NON-PARTICIPANT]
S01_Transcript	"eshkarahpunikohchu"		Uh huh, socks	Hon, hon.
S01_Morpheme	i-ashka-rahpu-ni-kohchu			hon hon
S01_Gloss	1.SG.INAL-foot-put.on-NMLZ-short			yes yes
S01_Translation	"eshkarahpunikohchu"			Yes, yes.
S01_Transcript	Estayitirasinima?			
S01_Morpheme	i-astayi-tira=sinima			
S01_Gloss	1.SG.ALIEN-body-cloth=F.PL			
S01_Translation	"Estayitirasinima"?			
Notes				[NON-PARTICIPANT]
S01_Transcript	Okay if I can find the one... Yeah I see it's coming up.			
S01_Transcript	Estayitirasinima?			
S01_Morpheme	i-astayi-tira=sinima			
S01_Gloss	1.SG.INAL-cloth=F.PL			

S01_Translation	"Ĕstayitirasinima"?	
S03_Transcript		"Ĕstayitirasinima"?
S03_Morpheme		i-astayi-tira=sinima
S03_Gloss		1.SG.INAL-body-cloth=F.PL
S03_Translation		"Ĕstayitirasinima"?
S03_Transcript	"Our skirt"? Uh, "my skirt"?	
S01_Transcript	Yes, "my skirts" and the thing is that's confusing cause you'd think... but that;s the early form of "dress" is the skirt before, you know.	
S03_Transcript	"body dress"	
S01_Transcript	"Body dress", yeah "body cloth" uh huh, "body cloth"	
S01_Transcript	Hon, "body dress" right.	Just a, uh...
S01_Morpheme	hon body dress right	
S01_Gloss	hon body dress right	
S01_Translation	Yes, "body dress", right.	
S01_Transcript	ehniyutamihkusinima	
S01_Morpheme	i-ehniyu-ta-mihku=sinima	
S01_Gloss	1.SG.INAL-heart-AGEN-wear=F.PL	
S01_Translation	My shirts?	
Notes		[NON-PARTICIPANT]
S01_Transcript	Oh, sara! Sara.	
S01_Morpheme	oh sara sara	
S01_Gloss	oh sorry sorry	
S01_Translation	Oh, sorry! Sorry.	
S01_Transcript	Yeah, I, I, I'm so thinking about something else... looking at my paper and...	
S01_Transcript	Ehniyutamihkusinima?Ehniyu...	
S01_Morpheme	i-ehniyu-ta-mihku=sinima i-ehniyu...	

S01_Gloss	1.SG.INAL-heart-AGEN-wear 1.SG.INAL-heart	
S01_Translation	My shirt? My...	
S04_Transcript	Ehniyutamihkusinama...	Is that "my shirts"?
S04_Morpheme	i-ehniyu-ta-mihku=sinama	
S04_Gloss	1.SG.INAL-heart-AGEN-wear	
S04_Translation	"My shirts"?	
S01_Transcript	Uh huh, "my shirts" . It's for "your heart", for your heart, where your heart is.	
S01_Transcript	"Erutamihku"?	
S01_Morpheme	i-eruhki-ta-mihku	
S01_Gloss	1.SG.INAL-neck-AGEN-wear	
S01_Translation	"Erutamihku"?	
S01_Transcript	This is really for, really like uh ladies, you know, erutamihku	
Notes	Shawls are traditionally women's clothing	
S01_Transcript	erutamihku	Yeah...
S01_Morpheme	i-eruhki-ta-mihku	
S01_Gloss	1.SG.INAL-neck-AGEN-wear	
S01_Translation	my shawl.	
Notes	[NON-PARTICIPANT]	
S01_Transcript	eruhki, yeah, eruhkitamihku probably eruhki, eruhki.	
S01_Morpheme	i-eruhki yeah i-eruhki-ta-mihku probably i-eruhki i-eruhki	
S01_Gloss	1.SG.INAL-neck yeah 1.SG.INAL-neck-AGEN-wear probably 1.SG.INAL-neck 1.SG.INAL-neck	
S01_Translation	"My neck" yeah "My shawl". "My neck" , "my neck".	
Notes	[GESTURING TO NECK AND COLLARBONE AREA]	
S01_Transcript	"erutamihku" is like the, the and it's also around that area	So, uh
S01_Transcript	erutamihku	

S01_Morpheme	i-eruhki-ta-mihku	
S01_Gloss	1.SG.INAL-neck-AGEN-wear	
S01_Translation	My shawl.	
Notes		[NON-PARTICIPANT]
S01_Transcript	Or "eru". "Eru", "eru" like this one.	Trying to see.. like this.
S01_Transcript		Hon, hon. Okay, uh hinyatihch uh
S01_Morpheme		hon hon okay uh hinyatihch uh
S01_Gloss		yes yes okay uh then uh
S01_Translation		Yes, yes. Okay, uh then uh
Notes		[NON-PARTICIPANT]
Notes		[NON-PARTICIPANT]
S01_Transcript	Ihkenita...Ihkenitamuri	
S01_Morpheme	i-hkeni-ta i-hkeni-ta-muri	
S01_Gloss	1.SG.INAL-hand-AGEN 1.SG.INAL-hand-AGEN-squeeze	
S01_Translation	"Ihkenita...Ihkenitamuri"	
Notes		[NON-PARTICIPANT]
S01_Transcript	Yeah because sometime, you know, some you might, cause I know sometimes I don't wear my ring Every now and then.	
S01_Transcript	"Ehtirawoyu"?	Pro...Problems tihk'ara?
S01_Morpheme	i-eh-tira-ta-woyu	pro problems tihk='ara
S01_Gloss	1.SG.INAL-clothes-AGEN-swim	pro problems 3.F.SG.ACC=have
S01_Translation	"Ehtirawoyu"?	Does she have problems?
S01_Transcript	"Ehtirawoyu"?	I just change it up because NAME
S01_Morpheme	i-eh-tira-woyu	
S01_Gloss	1.SG.INAL-clothes-swim	
S01_Translation	"Ehtirawoyu"?	
S01_Transcript	"Ehtirawoyu"?	Sara.
S01_Morpheme	i-eh-tia-woyu	sara

S01_Gloss	1.SG.INAL-clothes-swim	sorry
S01_Translation	"Ehtirawoyu"?	Sorry.
S02_Transcript	"My bathing suit"? "My swim clothes"?	
S01_Transcript	Uh huh, I say "swim clothes", "swim clothes", uh huh.	
S01_Transcript	That's the way I... we didn't have one so I put that one. I thought that it made sense.	
S01_Transcript	Ihk...Okay.	Taluhchimashuhchi,
S01_Morpheme		ta-luhchi-mashu=hchi
S01_Gloss		AGEN-language-make=F
S01_Translation		Taluhchimashuhchi,
S01_Transcript	"Ihktiratasihu", "Ihktiratasihu"?	
S01_Morpheme	ihk-tira-ta-sihu ihk-tira-ta-sihu	
S01_Gloss	1.SG.POSS-cloth-AGEN-dry 1.SG.POSS-cloth-AGEN-dry	
S01_Translation	"Ihktiratasihu", "Ihktiratasihu"?	
S01_Transcript	This is a ... taka	Accessory, a thing that you need.
S01_Morpheme	This is a taka	
S01_Gloss	This is a accessory	
S01_Translation	This is an accessory.	
S01_Transcript	You use it...	Ehtirawoyu
S01_Morpheme		i-eh-tira-woyu
S01_Gloss		1.SG.INAL-clothes-swim
S01_Translation		Bathing suit.
S01_Transcript	Yanɛra... Uh, am'ɛk'ahcha	Yanɛra am'ɛk'ahcha, hon?
S01_Morpheme	yanɛra uh am'ɛk'ahcha	yanɛra ami-'a-k'ahcha hon
S01_Gloss	ocean uh go-2.F.SG.CPL-FUT	ocean go-2.F.SG.CPL-FUT yes
S01_Translation	You will go to the ocean.	You will go to the ocean, yeah?
S01_Transcript	Ehtirawoyu?	
S01_Morpheme	i-eh-tira-woyu	

S01_Gloss	1.SG.INAL-clothes-swim
S01_Translation	Bathing suits?
S01_Transcript	Hehtirawoyu, hihktiratasihu, hon?
S01_Morpheme	hi-eh-tira-woyu, hihk-tira-ta-sihu hon
S01_Gloss	2.F.SG.INAL-clothes-swim 2.F.SG.POSS-cloth-AGEN-dry yes
S01_Translation	Your bathing suit, your towel right?
Notes	[NON-PARTICIPANT]
S01_Transcript	"Towel", right. [LAUGHS] I was asking Meg but that's okay.
S01_Transcript	Ihktiratasihu Uh huh, that's okay no that's okay.
S01_Morpheme	ihk-tira-ta-sihu
S01_Gloss	1.SG.POSS-cloth-AGEN-dry
S01_Translation	My towel.
S01_Transcript	And then I ask, uh, Ihktakoma [NAME] or
S01_Morpheme	ihk-ta-koma
S01_Gloss	1.SG.POSS-AGEN-comb
S01_Translation	"Ihktakoma"
S04_Transcript	Sorry!
S01_Transcript	Taluhchimashuhchi, "The language maker"? [LAUGHS]
S01_Morpheme	ta-luhchi-mashu=hchi
S01_Gloss	AGEN-language-make=F
S01_Translation	Taluhchimashuhchi,
Meg_Transcript	I think, "my comb?"
S01_Transcript	Yeah my comb, uh huh, my comb, uh huh.
S01_Transcript	The one from... I was going to put "brush" but I put "comb
S01_Transcript	"ihktakoma"
S01_Morpheme	ihk-ta-koma
S01_Gloss	1.SG.POSS-AGEN-comb
S01_Translation	"my comb"

S01_Transcript	Something, you know. Just some accessories and some um some main clothing.
S01_Transcript	Uh, but you can change up yourself. Now,
S01_Transcript	Yanalepini, hahchi, yanalepini
S01_Morpheme	yanalepini hahchi yanalepini
S01_Gloss	conversation now conversation
S01_Translation	Yanalepini, now, yanalepini.
Notes	"Yanalepini" is untranslated because it is the term used (in English and Tunica) for this specific type of class activity.
S01_Transcript	And, uh...
S01_Transcript	And, uh, I put in the chat (let me hover over here...) And I have in the chat... ah, where did it go, ay!
Notes	"chat" refers to the public messaging system on Zoom, the software that hosted all language classes at the LCRP.
S01_Transcript	It already disappeared.... The ones that are back, can I get them back? Or no, I have to put it again?
Meg_Transcript	What's the problem?
S01_Transcript	Hatika? Hatika, uh, hon?
S01_Morpheme	hatika hatika uh hon
S01_Gloss	again again uh yes
S01_Translation	Again? Again, uh, right?
S01_Transcript	I put, I want to put back in the chat I had um
S01_Transcript	Hema Hawai'ish amek'ahcha.
S01_Morpheme	hema Hawai'i-sh ami-'a-k'ahcha.
S01_Gloss	3.F.SG.NOM Hawai'i-towards go-2.F.SG.CPL-FUT
S01_Translation	You (f) will go to Hawai'i.

S01_Transcript	Uh, "You are going to Hawai'i", "You will go to Hawai'i".
S01_Transcript	Ma Hawai'ish am'ik'ahcha.
S01_Morpheme	ma Hawai'i-sh ami-'a-k'ahcha.
S01_Gloss	3.M.SG.NOM Hawai'i-towards go-2.F.SG.CPL-FUT
S01_Translation	You (m) will go to Hawai'i.
Meg_Transcript	It's at the top of the chat but I'll just copy it and I'll paste it and I'll send it again.
S01_Transcript	Okay, tikhach, tikhach, yes.
S01_Morpheme	okay tikhach tikhach yes
S01_Gloss	okay thanks thanks yes
S01_Translation	Okay, thanks, thanks, yes.
S01_Transcript	Because we're going to use those because I wrote first person but then I wanted y'all to use that um uh huh...
Notes	[NON-PARTICIPANT]
S01_Transcript	We're translating and now we're going... Hahchi wiralipini, now the questions
S01_Morpheme	We're translating and now we're going hahchi wiralipini now the questions
S01_Gloss	We're translating and now we're going now questions now the questions
S01_Translation	We're translating and now we're going now the questions, now the questions.
S01_Transcript	Yeah, Taluhchimashuhchi, kashi, hon                      Okay.
S01_Morpheme	Yeah ta-luhchi-mashu=hchi kashi hon
S01_Gloss	yeah AGEN-language-maker=F true yes
S01_Translation	Yeah, Taluhchimashuhchi true hon.
Notes	[NON-PARTICIPANT]
S01_Transcript	Yeah it's "Hema Hawai'ish am'ek'ahcha"



S01_Morpheme	Yeah its hēma Hawai'i-sh ami-'a-k'ahcha
S01_Gloss	yeah its 2.F.SG.NOM Hawai'i-towards go-2.F.SG.CPL-will
S01_Translation	Yeah, it's "You will go to Hawai'i".
S01_Transcript	"You are going to Hawai'i" or "You will go to Hawai'i"
S01_Transcript	And, uh, you know the "Hihk, wihkōhkali kichu kanahku hihk'ara, kanahku wihk'ara"?
S01_Morpheme	and uh you know the hihk wihk=ōhkali kichu kanahku hihk='ara kanahku wihk='ara
S01_Gloss	and uh you know the 2.F.SG.POSS 2.M.SG.POSS=bag in what 2.F.SG.ACC=have 2.M.SG.ACC=have
S01_Translation	And, uh, you know the "What do you have in your bag?" (f and m)
Notes	Not natural speech, example including both grammatical genders.
S01_Transcript	And then "Ma Hawai'ish am'ik'ahcha".
S01_Morpheme	and then ma Hawai'i-sh ami-'i-k'ahcha
S01_Gloss	and then 2.M.SG.NOM Hawai'i go-2.M.SG.CPL-will
S01_Translation	And then "You will go to Hawai'i".
S01_Transcript	Okay. Hinyatihch, hahchi, hahchi um... Let's see...
S01_Morpheme	okay hinyatihch hahchi hahchi um
S01_Gloss	okay then now now um
S01_Translation	Okay. Then, now, now, um....
S01_Transcript	Oh, sara! [LAUGHS]
S01_Morpheme	oh sara
S01_Gloss	oh sorry
S01_Translation	Oh, sorry! [LAUGHS]
Notes	[NON-PARTICIPANT
S01_Transcript	Hema Hawai'ish am'ek'ahcha hihkōkali kichu kanahku hihk'ara?
S01_Morpheme	hēma hawai'ish ami-'a-k'ahcha hihk-ōkali kichu kanahku hihk='ara?
S01_Gloss	2.F.SG.NOM hawai'i go-2.F.SG.CPL-FUT 2.F.SG.POSS-bag in what 2.F.SG.ACC=have
S01_Translation	"You will go to Hawai'i, what do you have in your bag?"

S03_Transcript	Ihktahch'itapo, Uh, ehtirawoyu, Tahch'itawohku,
S03_Transcript	Tahch'i ondetishmahka Hotuti.
S01_Transcript	Tohkuhch, [NAME] [NAME] uhkwirahetahki "Ma Hawai'ish am'ik'ahcha wihkōkalikichu kanahku wihk'ara?"
S01_Morpheme	tokuhch
S01_Transcript	Uhwirahetaki "Hema Hawai'ish.." no, hara, sara "Ma Hawai'ish am'ik'ahcha,
S01_Transcript	Hihk, wihk wihk! Sara. Wihkōkali kichu kanahku wihk'ara?
S01_Transcript	Kanahku, uh, Hawai'i kichu kanahku Kanahku, kanahku, chuhki
S01_Morpheme	UNKNOWN
S04_Transcript	Hawai'ish, howashi eniyutamihku. Likata, ihkshuhpali kochu, oshkalahp'ēpa,
S04_Transcript	itahch'itapo, ihtawohku, iranik'ahcha.
S01_Transcript	NAME NAME tihkwirawitaki " hihkwira... yeah tihkwirahetaki
S01_Transcript	Ma, uh, hema, sara, hema Hawai'ish Hotuti? Hotuti?
S01_Transcript	Ta...taluchchimashuhchi EXPECT CHI tihkwirahetaki
S01_Transcript	Hema Hawai'ish am'ek'ahcha hihkōkali kichu kanahku hihk'ara?
Meg_Transcript	Um is someone asking me or...is [UNCLEAR]
S01_Transcript	Yes, uh huh, yes.
S01_Transcript	Uh huh, yes, I asked [NAME] to ask you.
S01_Transcript	That's why I was waiting and then I was going to help her. Okay... [NAME]

S01_Transcript	Okay you're asking...okay.		
S01_Transcript	In Hawai'i what, uh, what you have and also you're going to... so I have in the chatbox...		
S01_Transcript	"Hɛma Hawai'ish am'ɛk'ahcha ɔhkali kichu kanahku ihk'ara"		
S01_Morpheme	hɛma Hawai'i-sh ami-'a-k'ahcha ɔhkali kichu kanahku ihk='ara		
S01_Gloss	2.F.SG.NOM Hawai'i-towards go-2.F.SG.CPL-FUT bag in what 1.SG.ACC=have		
S01_Translation	"Hɛma Hawai'ish am'ɛk'ahch ɔhkali kichu kanahku ihk'ara"		
S01_Transcript	"What do you have in your bag"?		
S01_Transcript	"You're going to Hawai'i, what do you have in your bag?"		
S01_Transcript	Okay, but you can also, because J-- Ay yi yi.		
S01_Transcript	[NAME] I was about to say J...		
S01_Transcript	Was saying what he's going to wear, hon.		
S01_Morpheme	was saying what he's going to wear hon		
S01_Gloss	was saying what he's going to wear yes		
S01_Translation	Was saying what he's going to wear, yes.		
S01_Transcript	And when y'all do the assessment you can change up, use other things, you know, than what I have here. To we.. what you're going to wear...		
S01_Transcript	what you have in your bag. Because we have different, um, we have three different venues.		
S01_Transcript	Touring the island or outside.	Yanɛra, hɔwashi	Yanɛra
S01_Morpheme		yanɛra hɔwashi	yanɛra
S01_Gloss		ocean outside	ocean
S01_Translation		The ocean, outside	The ocean

S01_Transcript	The ocean and uh	Kuhpani luhchi, hon	
S01_Morpheme		kuhpa-ni luhchi hon	
S01_Gloss		gather-NMLZ language yes	
S01_Translation		Language gathering, yeah.	
Notes	Going for "language conference"		
S01_Transcript	Different la...like language gathering. A conference! A language gathering.		
S01_Transcript	So three different places. But uh, you're going to ask her?		
S01_Transcript	"Hɛma Hawai'ish am'ɛk'ahcha"		Hon? Lapu,
S01_Morpheme	hɛma Hawai'i-sh ami'a-k'ahcha		hon lapu
S01_Gloss	2.F.SG.NOM Hawai'i-toward go-2.F.SG.CPL-FUT		yes good
S01_Translation	"Hɛma Hawai'ish am'ɛk'ahcha"		Yes? Good.
Meg_Transcript	Ihktapo, ihk'ara....ihktahch'itapo... Let's see		
Meg_Morpheme	ihk-ta-po ihk='ara ihk-tahchi-ta-po let's see		
Meg_Gloss	1.SG.POSS-AGEN-look 1.SG.ACC=have 1.SG.POSS-sun-AGEN-look let's see		
Meg_Translation	My glasses...my sunglasses... Let's see		
Meg_Transcript	Ehniyu, uh, tawohku uh, sinima, ihk'ara? I have shirts		
Meg_Morpheme	i-ehniyu uh ta-wohku uh sinima ihk='ara		
Meg_Gloss	1.SG.INAL-heart uh AGENT-cover.head F 1.SG.ACC=have		
Meg_Translation	I have uh my shirts?		
Meg_Transcript	Wait can y'all... can y'all hear me?		
S01_Transcript		Hon, lapu, hon!	
S01_Morpheme		hon lapu hon	
S01_Gloss		yes good yes	
S01_Translation		Hon, lapu, hon!	
Meg_Transcript	Uh and I should probably have [LAUGHS] um		
Meg_Transcript	eshkalahpi um and uh	uh ihkshuhpalikoch....kochu	

Meg_Morpheme	i-ashka-lahpi um and uh	uh ihk-shuhpali-kochu kochu
Meg_Gloss	1.SG.INAL-foot-wear	uh 1.SG.POSS-pants-short short
Meg_Translation	my shoes um and uh	Uh my shorts...short.
S01_Transcript	Hon, lapu.	Shim'itiki Shim'itik'acha?
S01_Morpheme	hon lapu	shimi-iti-ki shimi-iti-k'ahcha
S01_Gloss	yes good	play-1.PL.CPL-IMP play-1.PL.CPL-FUT
S01_Translation	Yes, good.	Let's play! Shall we play?
S01_Transcript	Okay, so since some people are frozen we don't have...	
S01_Transcript	Uh and I was hoping but I think you have the idea and like I said for the um...	
S01_Transcript	For the assessment you're going to be, you know, like a dialogue and you can talk about cause um get started on that where you're thinking about the different places.	
S01_Transcript	Um a meeting, um a conference, because that was going to be a reality.	
Notes	Referring to the International Conference on Language Documentation and Conservation, which was moved online during the Covid-19 lockdown	
S01_Transcript	Okay, so,	Hahchi shimi'tik...shimi'tiki...
S01_Morpheme		hahchi shimi-iti-ki shimi-ti-ki
S01_Gloss		now play-1.PL.CPL-IMP play-1.PL.CPL-IMP
S01_Translation		Now, let's play...let's play...
S01_Transcript	Now we have the Gimkit practice.	
Notes	Gimkit ( <a href="http://www.gimkit.com">www.gimkit.com</a> ) is a website for creating your own educational games. The program used it frequently while classes were online.	
S01_Transcript	Oh, okay, oh boy this one. I gotta go, wait, I gotta go here.	

S01\_Transcript

Uh huh, let's see, uh...

## C.6 Class Transcripts: May 4, 2021

S01_Transcript	Sara.	Kana hɛma?	Kana hɛma?
S01_Morpheme	Sara	Kana hɛma?	Kana hɛma?
S01_Gloss	Sorry	How 2.F.SG.NOM	How 2.F.SG.NOM
S01_Translation	Sorry	How are you?	How are you?
S01_Transcript	Hihkhayin?		Hihktohkunin?
S01_Morpheme	Hihk=hayi-n?		Hihk=tohkuni-n?
S01_Gloss	2.F.SG.ACC=old-QP?		2.F.SG.ACC=small-QP?
S01_Translation	Are you old?		Are you tired?
S01_Transcript	Hihksihun?		Hihksipin?
S01_Morpheme	Hihk=sihu-n		Hihk=sipi-n?
S01_Gloss	2.F.SG.ACC=thirsty-QP?		2.F.SG.ACC=cold-QP?
S01_Translation	Are you thirsty?		Are you cold?
S01_Transcript	Hihkshniyun?		shrukan? Hihkmahkan?
S01_Morpheme	Hihk=shniyu-n?		shruka-n? Hihk=mahka-n?
S01_Gloss	2.F.SG.ACC=loneley-QP?		scared-QP 2.F.SG.ACC=small-QP?
S01_Translation	Are you lonely?		Scared? Are you in love?
S01_Transcript	Hihkahan?		Hihkaran?
S01_Morpheme	hihk=aha-n		Hihk-ara-n
S01_Gloss	2.F.SG.ACC=not.have-QP?		2.F.SG.ACC=have-QP?
S01_Translation	Do you have nothing?		Do you have things?
S01_Transcript	Hihkyashi?		Hihkwananin?
S01_Morpheme	Hihk=yashi?		Hihk=wanani-n?
S01_Gloss	2.F.SG.ACC=angry-QP?		2.F.SG.ACC=to.be.feverish-QP?
S01_Translation	Are you angry?		Are you feverish?
S01_Transcript	sh'ɛpa?	wana? hihkyahpan?	
S01_Morpheme	sh'ɛpa?	wana? hihk-yahpa-n?	
S01_Gloss	to.be.pleased	to.want? 2.F.SG.ACC-to.be.hungry-QP?	
S01_Translation	Pleased?	Wanting? Are you hungry?	
S01_Transcript	yarin?		shpitun?
S01_Morpheme	yari-n?		shpitu-n

S01_Gloss	to.be.ashamed-QP?	to.be.forgetful-QP?	
S01_Translation	Ashamed?	Forgetful?	
S01_Transcript	hihkelun?	ihpotan?	ihpotan?
S01_Morpheme	hihk=elu-n?	ihpota-n?	ihpota-n?
S01_Gloss	2.F.SG.ACC=to.like-QP?	to.be.gassy-QP?	to.be.gassy-QP?
S01_Translation	Do you like anything?	Gassy?	Gassy?
S01_Transcript	Kana hema, [NAME]?	He'esh, kana hema?	
S01_Morpheme	Kana hema, [NAME]?	He'esh, kana hema?	
S01_Gloss	How 2.F.SG.NOM	today, how 2.SG.NOM?	
S01_Translation	How are you, [NAME]?	How are you today?	
S02_Transcript	He'esh, ihktohkuni	Ima ihksihu	
S02_Morpheme	He'esh, ihk=tohkuni	ima ihk=sihu	
S02_Gloss	today 1.SG.NOM=tired	1.SG.NOM 1.SG.ACC=thirsty	
S02_Translation	Today, I am tired	I am thirsty.	
Notes	could possible be "ma" or "ama" (used to connect nouns)		
S01_Transcript	tihk, uh... [NAME], [NAME] tihkwirahetaki.		
S01_Morpheme	tihk, uh... [NAME], [NAME] tihk-wira-heta-ki.		
S01_Gloss	3.F.SG.ACC uh [NAME], [NAME] 3.F.SG.ACC-ask-2.F.SG.II.CPL-IMI		
S01_Translation	her.... uh, [NAME] ask [NAME].		
S01_Transcript	tihkwirahetaki."kana hema?"		
S01_Morpheme	tihk-wira-heta-ki "kana hema?"		
S01_Gloss	3.F.SG.ACC-ask-2.F.SG.II.CPL-IMP "how 2.F.SG.NOM"?		
S01_Translation	Ask her "how are you?"		
S01_Transcript	he'esh, kana hema?		
S01_Morpheme	he'esh, kana hema?		
S01_Gloss	today, how 2.F.SG.NOM?		
S01_Translation	How are you today?		
S02_Transcript		He'esh, kana hema?	
S02_Morpheme		He'esh, kana hema?	
S02_Gloss		today how you?	



S02_Translation	How are you today?
S01_Transcript	[NAME], tokuhch, hahchi,
S01_Morpheme	[NAME] tokuhch hahchi
S01_Gloss	[NAME] please now
S01_Translation	[NAME], please, now,
S01_Transcript	[NAME], [NAME]ku uhkwirahetaki "He'esh, kana ma?"
S01_Morpheme	[NAME] [NAME]=ku uhk-wira-heta-ki he'esh kana ma
S01_Gloss	[NAME], [NAME]=M 3.M.SG.ACC-ask-2.F.SG.II.CPL-IMP "today how 2.M.SG.NOM"?
S01_Translation	[NAME], ask [NAME] "How are you today?"
S01_Transcript	Hon, heni, hon... like      Hon, hon.
S01_Morpheme	hon heni hon like      hon hon
S01_Gloss	yes hello yes like      yes yes
S01_Translation	Yes, greeting, yes, like      Yes, yes.
Notes	[NON-PARTICIPANT]
S01_Transcript	I, uh, stative huh?      Hon.
S04_Transcript	hekani?
S04_Gloss	Excited?
S04_Morpheme	hekani?
S04_Translation	Excited?
Notes	[NON-PARTICIPANT]
S01_Transcript	Yes, hon. "ihkani" unknown
S01_Morpheme	yes hon pɛka-kani
S01_Gloss	yes yes hammer.INTR-1.SG.HAB
S01_Translation	Yes, yes. Unknown
Notes	[NON-PARTICIPANT]
S01_Transcript	Hɛkani
S01_Morpheme	hekani
S01_Gloss	excited
S01_Translation	excited
Notes	[NON-PARTICIPANT]

S01_Transcript	həkani tayawana? həkani stative?	
S01_Morpheme	həkani tayawana? həkani stative?	
S01_Gloss	excited verb-want? Excited stative?	
S01_Translation	həkani is a stative verb? həkani is stative?	
S01_Transcript	"ihkhəkani", hon?	
S01_Morpheme	ihk=həkani hon	
S01_Gloss	1.SG.ACC=to.be.excited yes	
S01_Translation	"I am excited", yes?	
Notes	"ihkhəkani" could be either "I am distraught" or "I am excited"	
S01_Transcript	"ihkhəkani",	e...erusa
S01_Morpheme	ihk=həkani	e..i-erusa
S01_Gloss	1.SG.ACC=to.be.excited	e...1.SG.INAL-to.know
S01_Translation	"I am excited."	I... I understand
S01_Transcript	Hihk...wihk,umm, wihksh'əpan? Hon?	
S01_Morpheme	Hihk...wihk, umm, wihk=sh'əpa-n hon	
S01_Gloss	2.F.SG.ACC...2.M.SG.ACC, ummm, 2.M.SG.ACC.=to.be.pleased-Q Yes	
S01_Translation	Are you, you, happy? Yes?	
S01_Transcript	wihkhəkani, wihksh'əpan? Hon?	
S01_Morpheme	wihk-həkani, wihk-sh'əpa-n? Hon?	
S01_Gloss	2.M.SG.ACC-to.be.excited, 2.M.SG.ACC.=to.be.pleased-Q yes	
S01_Translation	You are excited? You are happy?	
S01_Transcript	Hon. Hahchi, uh, tokuhch [NAME],	
S01_Morpheme	hon hahchi uh tokuhch [NAME]	
S01_Gloss	yes now uh please [NAME]	
S01_Translation	Yes. Now, uh, please [NAME].	
S01_Transcript	[NAME], [NAME]ku, uhkwirawitaki, uhkwirawitaki " Kana ma?'	
S01_Morpheme	[NAME], [NAME]=ku, uhk-wira-wita-ki, uhk-wira-wita-ki " Kana ma?'	
S01_Gloss	[NAME], [NAME]=M 3.M.SG.ACC-ask-2.M.SG.II.CPL-IMP "how 2.M.SG.NOM"	

S01_Translation	[NAME], ask [NAME] "How are you?"
S01_Transcript	Hε'εsh, kana ma?
S01_Morpheme	hε'εsh, kana ma?
S01_Gloss	today how 2.M.SG.NOM
S01_Translation	How are you today?
S04_Transcript	Hon, [NAME], uh, Kana ma?
S04_Gloss	how are you?
S04_Morpheme	Kana ma?
S04_Translation	How you>
S01_Transcript	Mishtiki? Mishtikin?
S01_Morpheme	mishtiki mishtiki-n
S01_Gloss	more more-Q
S01_Translation	More, more?
Notes	[NON-PARTICIPANT] [NON-PARTICIPANT]
Notes	[NON-PARTICIPANT]
S01_Transcript	Lapu mishtihkin? Hon? Lapu mishtihkin? Hon?
S01_Morpheme	lapu mishtihki-n hon lapu mishtihki-n hon
S01_Gloss	good more-Q yes good more-Q yes
S01_Translation	Better? Yes? Better?
S01_Transcript	"Lapu mishtihki", "better". "hamishtihki", "best".
S01_Morpheme	lapu mishtihki better hamishtihki best
S01_Gloss	good more better good most best.
S01_Translation	"Lapu mishtihki" is "better". "Lapu hamishtihki" is "best".
S01_Transcript	Okay, okay, hahchi.
S01_Morpheme	okay okay hahchi
S01_Gloss	okay okay now
S01_Translation	Okay, okay, now.
S01_Transcript	[NAME], [NAME]-hchi tihkwirahetaki "Kana hema?"
S01_Morpheme	[NAME] [NAME]=hchi tihk-wira-heta-ki kana hema
S01_Gloss	[NAME] [NAME]=F 3.F.SG.ACC-ask-2.F.SG.II.CPL-IMP how

S01_Translation	2.F.SG.NOM [NAME], ask [NAME] "How are you?"		
S01_Transcript	Hɛ'esh, kana hɛma?		Mishtihki?
S01_Morpheme	hɛ'esh kana hɛma		mishtiki
S01_Gloss	today how you		mishtiki
S01_Translation	How are you today?		better>
Notes		[NON-PARTICIPANT]	
S01_Transcript	Tohkuni?	Hihksihun?	Hihksihun?
S01_Morpheme	tohkuni	hihk=sihu-n	Hihk=sihu-n?
S01_Gloss	tired	2.F.SG.ACC=thirsty-Q	2.F.SG.ACC=thirsty-Q
S01_Translation	Tired?	Are you thirsty?	Are you thirsty?
S01_Transcript			Hihksihun?
S01_Morpheme			Hihk=sihu-n
S01_Gloss			2.F.SG.ACC=thirsty-Q
S01_Translation			Are you thirsty>
S03_Transcript	[NAME] kanahku wihk'ara?		
S03_Morpheme	[NAME] kanahku wihk-'ara?		
S03_Gloss	[NAME] what 2.M.SG.ACC-have?		
S03_Translation	[NAME] what do you have?		
S01_Transcript	Hihksihun?		
S01_Morpheme	Hihk=sihu-n?		
S01_Gloss	2.F.SG.ACC=thirsty-Q		
S01_Translation	Are you thirsty>		
S01_Transcript	Hihksihun? Hihkyahpa?		
S01_Morpheme	hihk=sihu-n hihk=yahpa		
S01_Gloss	2.F.SG.ACC-thirsty-QP? 2.F.SG.ACC=hungry?		
S01_Translation	Are you thirsty? You are hungry?		
S01_Transcript	Hihkyahpan?	Sara, hihktohkuni.	
S01_Morpheme	hihk=yahpa-n	sara hihk=tohkuni.	
S01_Gloss	2.F.SG.ACC=hungry-Q	sorry 2.F.SG.ACC=tired	
S01_Translation	Are you hungry?	Sorry, you are tired.	

S01_Transcript	[NAME], [NAME] tihkwirahetaki "Kana hema?"	
S01_Morpheme	[NAME], [NAME] tihk-wira-hetaki kana hema	
S01_Gloss	[NAME] [NAME] 3.F.SG.-ask-2.F.SG.CPL-IMP how 2.F.SG.NOM	
S01_Translation	[NAME], ask [NAME] "how are you?"	
Notes	[NON-PARTICIPANT] [NON-PARTICIPANT]	
S01_Transcript	Hihksihun? Hihksihun?	
S01_Morpheme	hihk=sihu-n hihk=sihu-n	
S01_Gloss	2.F.SG.ACC-thirsty-QP?2.F.SG.ACC=thirsty-Q	
S01_Translation	Are you thirsty? Are you thirsty?	
S01_Transcript	Hihkyahpan? Hihkyahpan? Hon?	
S01_Morpheme	Hihk-yahpa-n? Hihk=yahpa-n hon	
S01_Gloss	2.F.SG.ACC-hungry-QP?2.F.SG.ACC=hungry-Q	
S01_Translation	Are you hungry? Are you hungry?	
S01_Transcript	Oh, sara. Hahchi, uh, let's see... hmmm.	
S01_Morpheme	oh sara hahchi uh let's see hmmm	
S01_Gloss	oh sorry now uh let's see hmmm	
S01_Translation	Oh, sorry. Now, uh, let's see...hmmmm.	
S01_Transcript	Kanahku luhchi Ingrasa kichu?	
S01_Morpheme	kanahku lu=hchi Ingrasa kichu	
S01_Gloss	what tongue=F English in	
S01_Translation	What is that in English?	
S01_Transcript	Hayi? Kanahku luhchi Ingrasa kichu?	
S01_Morpheme	hayi kanahku lu=hchi Ingrasa kichu	
S01_Gloss	old what tongue=F English in	
S01_Translation	"Hayi" what is that in English?	
S01_Transcript	Tayawana "hayi"? Kanahku luhchi Ingrasa kichu?	Kaku sahu?
S01_Morpheme	taya-wana hayi kanahku lu=hchi Ingrasa kichu	kaku sahu
S01_Gloss	verb-want old what tongue=F English in	who other
S01_Translation	The stative verb "hayi", what is that in English?	Who else?

S01_Transcript	Hon, lapu, hon la-- to be old hon.	Kaku sahu?
S01_Morpheme	hon lapu hon la to be old hon	kaku sahu
S01_Gloss	yes good yes la to be old yes	who other
S01_Translation	Hon, lapu, hon la-- to be old hon.	Who else?
S01_Transcript	Kanahku tohkuni luhchi Ingrasa kichu?	Kaku sahu.
S01_Morpheme	kanahku tohkuni lu=hchi Ingrasa kichu	kaku sahu
S01_Gloss	what tired tongue=F English in	who other
S01_Translation	Kanahku tohkuni luhchi Ingrasa kichu?	Who else?
S01_Transcript		Hon, lapu tohkuni, hon?
S01_Morpheme		hon lapu tohkuni hon
S01_Gloss		yes good tired yes
S01_Translation		Hon, lapu Tired, yeah?
Notes	[NON-PARTICIPANT]	
S01_Transcript	Uh, "sihu", kanahku... kaku sahu... kanahku luhchi Ingrasa kichu?	
S01_Morpheme	uh sihu kanahku kaku sahu kanahku lu=hchi Ingrasa kichu	
S01_Gloss	uh dry what who other what ltongue=F English	
S01_Translation	Uh, "sihu", kanahku... kaku sahu... kanahku luhchi Ingrasa kichu?	
S01_Transcript	sihu.	
S01_Morpheme	sihu	
S01_Gloss	dry	
S01_Translation	"sihu"	
Notes	[NON-PARTICIPANT]	
S01_Transcript	Hon. "sipi" kanahku luhchi Ingrasa kichu?	Hon, huh? Um...
S01_Morpheme	hon sipi kanahku lu=hchi Ingrasa kichu	hon huh um
S01_Gloss	yes cold what tongue=F English in	yes huh um
S01_Translation	Hon. "sipi" kanahku luhchi Ingrasa kichu?	Yes, huh? Um.
S01_Transcript	Wink...winksipin?	
S01_Morpheme	Wink...wink=sipi-n?	
S01_Gloss	3.M.PL.ACC...3.M.PL.ACC=cold-QP?	
S01_Translation	Y'all.... are y'all cold?	

S01_Transcript	Hihchi... winksipin? Hotu, winksipin?	
S01_Morpheme	Hihchi... wink=sipi-n? Hotu, wink-sipi-n?	
S01_Gloss	Here.... 3.M.PL.ACC=cold-QP? Everyone, 3.M.PL.ACC-cold-QP?	
S01_Translation	Are y'all cold here? Everyone, are y'all cold?	
S01_Transcript	Hon,aha? Are we cold here? Aha?	
S01_Morpheme	hon aha are we cold here aha	
S01_Gloss	yes no are we cold here no	
S01_Translation	Hon/aha? Are we cold here? Aha?	
Notes	"Hon/Aha" is an activity where learners answer "yes"/"no" questions that use the new vocabulary or grammar.	
S01_Transcript	Hon, aha.	Kanahku "shniyu"? Kanahku luhchi Ingrasa kichu?
S01_Morpheme	hon aha	kanahku shniyu kanahku lu=hchi Ingrasa kichu
S01_Gloss	yes no	what lonely what tongue=F English in
S01_Translation	Yes, no.	What is "shniyu"? What is that in English?
S01_Transcript	Hon, hon, lapu.	"Shniyu". Lonely.
S01_Morpheme	hon hon lapu	shniyu
S01_Gloss	yes yes good	lonely
S01_Translation	Hon, lapu. "Shniyu".	
S01_Transcript	Shruka? Kaku sahu, kanahku luhchi Ingrasa kichu?	
S01_Morpheme	shruka kaku sahu kanahku lu=hchi Ingrasa kichu	
S01_Gloss	afraid who else what tongue=F language English in	
S01_Translation	"Shruka"? Who else, what is that in English?	
S01_Transcript	Shruka. Hon, hon, lapu	shruka.
S01_Morpheme	shruka hon hon lapu	shruka
S01_Gloss	afraid yes yes good	afraid
S01_Translation	"Shruka". Yes, yes, good.	shruka
Notes	[NON-PARTICIPANT]	
S01_Transcript	Mahka? Kanahku luchi Ingrasa kichu.	Kaku sahu?
S01_Morpheme	mahka kanahku lu=hchi Ingrasa kichu	kaku sahu
S01_Gloss	love what tongue=F English in	who other

S01_Translation	mahka? Kanahku luchi Ingrasa kichu.      Who else?
S01_Transcript	Hon?
S01_Morpheme	hon
S01_Gloss	yes
S01_Translation	Yes?
Notes	[NON-PARTICIPANT]
S01_Transcript	"mahka"? It's um it is uh we say "to love", uh huh, "to love", uh huh.
S01_Transcript	And I think sometimes uh I think maybe Tishlina might help to make you fall in love, to fall in love too.
Notes	"Tishlina" or "The Stone Witch" is a supernatural being in the Tunica Texts. There is a set of verbs involving states and feelings that are called Tishlina verbs because they often appear in stories featuring Tishlina and they always take third person feminine singular endings
S01_Transcript	Hon.
S01_Morpheme	hon
S01_Gloss	yes
S01_Translation	Yes.
Notes	[NON-PARTICIPANT]
S01_Transcript	Yeah she might ha...might both, both things might happen. Yeah.
S01_Transcript	I guess she could do that. She could forcefully, you know forcefully upon you.
S01_Transcript	Tishlina, hon? Aha. Kanahku...
S01_Morpheme	Tishlina hon aha kanahku
S01_Gloss	Tishlina yes no what
S01_Translation	Tishlina, yes? No. What...
Notes	[NON-PARTICIPANT]
S01_Transcript	No, it's not a traditional teaching, it's just something that we use to



	remind ourselves.
Notes	Comment on the fact that Tishlina is not, historically or culturally, considered the "actor" in Tishlina verbs. Instead this is just a convenient term for these verbs!
S01_Transcript	It's something that we invented to prove those nouns and it's a feminine, it's a feminine form that's used.
S01_Transcript	So, uh, but she is very actually Tishlina is very nice, she raised the orphan children. She's not a bad person that people think.
Notes	Reference to the second telling of the Thunder Myth in Mary R. Haas and Sesostrie Youchigant's collection of texts.
S01_Transcript	Aha, kanahku luhchi Ingrasa kichu, aha?
S01_Morpheme	aha kanahku lu=hchi Ingrasa kichu
S01_Gloss	no what tongue=F English in no
S01_Translation	"Aha", what is that in English, "aha"?
S01_Transcript	"Not have", right, "not have". Okay.
S04_Transcript	"Don't have" or "do not have".
S01_Transcript	Hahchi, [NAME] [NAME] uhkwirahetaki "Kannahku ""ara" luhchi Ingrasa kichu?"
S01_Morpheme	hahchi [NAME] [NAME] uhk-wira-heta-ki kannahku ara lu=hchi Ingrasa kichu
S01_Gloss	Now [NAME] [NAME] 3.M.SG.ACC-ask-2.F.SG.II.CPL-IMP what to.have tongue=F English in
S01_Translation	Now, [NAME] ask [NAME] "What is ""ara" in English?"
S01_Transcript	Taka namu? Taka, namu?
S01_Morpheme	taka namu taka namu
S01_Gloss	thing much thing much
S01_Translation	Many things? Many things?
S03_Transcript	Um, kannahku wihk'ara?
S03_Morpheme	um kannahku wihk='ara

S03_Gloss	um what 2.M.SG.ACC=have	
S03_Translation	Um, what do you have?	
S04_Transcript		Namu!
S04_Gloss		namu
S04_Morpheme		much
S04_Translation		Lots!
S04_Transcript	Hon, taka namu.	Uh, nehtali, uh, ihknehtali
S04_Gloss	hon taka namu	uh nehtali uh ihk-nehtali
S04_Morpheme	yes big thing	Uh bed uh 1.SG.POSS-bed
S04_Translation	Yes, a lot of things.	Uh bed, my bed,
S04_Transcript	ihk'ara	ihksa, ihkminusinima
S04_Gloss	ihk='ara	ihk-sa ihk-minu=sinima
S04_Morpheme	1.SG.ACC=have	1.SG.POSS-dog 1.SG.POSS-cat=F.PL
S04_Translation	I have	my dog, my cats
S01_Transcript		Uh, let's see. [NAME], uh
S03_Transcript		Mmmhmm.
S04_Transcript	ihk'ara	
S04_Gloss	1.SG.POSS=have	
S04_Morpheme	1.SG.POSS=have	
S04_Translation	I have.	
S01_Transcript	tihkwirawitaki uh hihk uh hihkyashi	
S01_Morpheme	tihk-wira-wita-ki uh hihk uh hihk=yashi	
S01_Gloss	3.F.SG.-ask-2.M.SG.CPL-IMP uh 2.F.SG.ACC=angry	
S01_Transcript	Hon, hihkyashi.	
S01_Morpheme	hon hihk=yashi	
S01_Gloss	yes 2.F.SG.ACC=angry	
S01_Translation	Yes, you are angry	
S01_Transcript	tihkwira...tihkwirahetaki	
S01_Morpheme	tihk-wira tihk-wira-heta-ki	
S01_Gloss	3.F.SG.ACC-ask.3.F.SG.ACC-ask-2.F.SG.II.CPL-IMP	
S01_Translation	Ask her...ask her	

S01_Transcript	Hihk, uh, "hihkyashin?"	
S01_Morpheme	hihk uh hihk-yashi-n	
S01_Gloss	2.F.SG.ACC uh 2.F.SG.ACC-angry-Q	
S01_Translation	"are you angry?"	
S01_Transcript	[NAME], hihkyashin?	
S01_Morpheme	[NAME] hihk-yashi-n	
S01_Gloss	[NAME] 2.F.SG.ACC-angry-QP	
S01_Translation	[NAME] , are you angry?	
S01_Transcript	Hɛma, uh, kaku orusa?	Herusa?
S01_Morpheme	hɛma uh kaku u=erusa	hi=erusa-n
S01_Gloss	2.F.SG.ACC uh who 3.M.SG.INAL=know	2.F.SG.ACC=know-Q
S01_Translation	You... who knows?	You know?
S01_Transcript	uh "uhkyashi"?	Luhchi Ingrasa kichu?
S01_Morpheme	uh uhk=yashi	lu=hchi Ingasa kichu
S01_Gloss	uh 3.M.SG.ACC=angry	tongue=F English in
S01_Translation	uh angry?	What is that in English?
S01_Transcript	And do you know someone, um, angry?	
S01_Transcript	uhk, uh, uhk=yashi?	Yeah uhk...uh huh Okay.
S01_Morpheme	uhk uh uhk=yashi	
S01_Gloss	3.M.SG.ACC uh 3.M.SG.ACC=angry	
S01_Translation	uhk, uh, uhk yashi?	
S01_Transcript	Uh huh? That's confusing to you. Okay.	
Notes	[NON-PARTICIPANT]	
S01_Transcript	Hahchi, ar..a'aki?	
S01_Morpheme	hahchi ar a'aki	
S01_Gloss	now [false.start] left.over	
S01_Translation	Now, what's left?	
S01_Transcript	It's like uh... you can use that to be left..leftover like uh	

S01_Transcript	We use for the uh "a'aki" for the food left over, left over food. "A'aki".
Notes	[NON-PARTICIPANT]
S01_Transcript	"Left you at the start"? I think that would be "yola", "y]la" like abandon?
S01_Transcript	The word "yola" uh... let me see.
S01_Transcript	I don't want use the capital....oh I don't want to put that one... "yola", "yola", okay.
S01_Transcript	That is "abandoned". But the "a'aki" is kind of like when you have a meal and you have left overs. It's kind of strange.
S01_Transcript	"Left over" like that but "yola" is "to abandon, to leave someone, to leave something, a place". "Yola".
S01_Transcript	Okay? Werusan? You understand? Okay.
S01_Morpheme	okay wi=erusa-n you understand okay
S01_Gloss	okay 2.M.SG.ACC=know-Q you understand okay
S01_Translation	Okay? You understand? You understand? Okay.
Notes	[NON-PARTICIPANT]
S01_Transcript	Yeah it's like food left over, kind of in that sense. I've seen it, I've seen some things uh
S01_Transcript	some examples with that. It's like from um left of Thanksgiving leftovers or something
S01_Transcript	Um, it's a little strange. It is a stative verb, but it is a little strange I know.
S01_Transcript	But "yola" is when someone leaves you somewhere.

S01_Transcript	Abandons you, or leaves you somewhere. "Yɔla", a verb in itself. A base verb.Okay, um...	
S01_Transcript	[NAME], sara, [NAME] wihkwana...wihkwananin?	
S01_Morpheme	[NAME] sara [NAME] wihk=wana wihk=wanani-n	
S01_Gloss	[NAME] sorry [NAME] 3.M.SG.ACC=wana 3.M.SG.ACC=fever-Q	
S01_Translation	[NAME] sorry [NAME] are you... are you feverish?	
S01_Transcript	Wihkwananin?	Oh, sara, let me move this box over here.
S01_Morpheme	wihk=wanani-n	oh sara let me move this box over here
S01_Gloss	3.M.SG.ACC=fever-Q	oh sorry let me move this box over here
S01_Translation	Are you feverish?	Oh, sorry, let me move this box over here.
S01_Transcript	Wihkwananin?	Hɛ'ɛsh, wihkwananin? "fever"
S01_Morpheme	wihk=wanani-n	hɛ'ɛsh wihk=wanani-n
S01_Gloss	3.M.SG.ACC=fever-Q	3.M.SG.ACC=fever-Q
S01_Translation	Are you feverish	Are you feverish today?
S01_Transcript	Wihkwananin?	
S01_Morpheme	wihk=wanani-n	
S01_Gloss	3.M.SG.ACC=fever-Q	
S01_Translation	Are you feverish?	
Notes		[NON-PARTICIPANT RESPONSE]
S01_Transcript	Hon, aha? Wihkwananin?	
S01_Morpheme	hon aha wihk=wanani-n	
S01_Gloss	yes no 3.M.SG.ACC=fever-Q	
S01_Translation	Yes, no? Are you feverish?	
Notes		[NON-PARTICIPANT]
S01_Transcript	Hatika, "ihk"...uh huh, "ihk"...	ihkwanani
S01_Morpheme	hatika ihk uh huh ihk	ihk=wanani
S01_Gloss	again 1.SG.ACC uh huh 1.SG.ACC	1.SG.ACC=to.be.feverish
S01_Translation	Again, "Ihk", uh huh, "ihk"	I am feverish.
S01_Transcript	ihkwanan'ɛhe	
S01_Morpheme	ihk-wanani-'aha	

S01_Gloss	1.SG.ACC-to.be.feverish-NEG
S01_Translation	I am not feverish.
Notes	When two vowels are next to each other, they combine into one. In this case, "i" and "a" became "ε". You can find more information in the "Tunica at a Glance" in the Tunica Language Textbook!
S01_Transcript	ihkwanan'εhε, ihkwanan'εhε, hon, lapu
S01_Morpheme	ihk-wanan(i)-'aha ihk-wanan(i)-'aha hon, lapu
S01_Gloss	1.SG.ACC-to.be.feverish-NEG, 1.SG.ACC-to.be.feverish-NEG, yes, good
S01_Translation	I am not feverish, I am not feverish., yes, good
S01_Transcript	[NAME], hihk...hihksh'εpan?
S01_Morpheme	[NAME], hihk hihk=sh'εpa-n?
S01_Gloss	[NAME] 2.F.SG.ACC... 2.F.SG.ACC-to.be.pleased-Q
S01_Translation	[NAME] are you... are pleased?
S01_Transcript	Hε'esh, hihksh'εpan? Hon, hotu, hon?
S01_Morpheme	hε'esh hihk=sh'εpa-n hon hotu hon
S01_Gloss	today 2.F.SG.ACC=to.be.pleased-Q yes everythingyes
S01_Translation	Today, are you pleased? Yes, is that everything, yes?
Notes	[NON-PARTICIPANT] [NON-PARTICIPANT]
S01_Transcript	Hon, "Ima ihksh'εpa", hon lapu
S01_Morpheme	hon ima ihk=sh'εpa hon lapu
S01_Gloss	yes 1.SG.NOM 1.SG.NOM=to.be.pleased yes good
S01_Translation	Yes, "I am pleased", yes, good
Notes	[NON-PARTICIPANT]
S01_Transcript	Kanakhu, uh..., kanahku hihkwana? Kanahku hihkwana?
S01_Morpheme	kanahku uh kanahku hihk=wana kanahku hihk=wana
S01_Gloss	what uh what 3.F.SG.ACC=want what 3.F.SG.ACC=want
S01_Translation	What, uh, what do you want? What do you want?

S01_Transcript	Kanahku hihkwana?	"wana"
S01_Morpheme	kanahku hihk=wana	
S01_Gloss	what 3.F.SG.ACC=want	
S01_Translation	What do you want?	
Notes		[NON-PARTICIPANT]
S01_Transcript	Taco Bell? Taco Bell hihkwanan?	
S01_Morpheme	Taco Bell Taco Bell hihk=wana-n	
S01_Gloss	Taco Bell Taco Bell 2.F.SG.ACC=want-Q	
S01_Translation	Taco Bell? You want Taco Bell?	
S01_Transcript	Kanahku hihkwanan? Hon?	
S01_Morpheme	kanahku hihk=wana-n	
S01_Gloss	what 3.F.SG.ACC=want-Q	
S01_Translation	What do you want? Yeah?	
S01_Transcript		Nɛhtahli? Nɛhtahli?
S01_Morpheme		nɛhtahli nɛhtahli
S01_Gloss		bed bed
S01_Translation		Bed? Bed?
S04_Transcript	[DISCUSSION OF LOGISTICS FOR WORK]	
S01_Transcript	You want, uh...	Hihk...hihknehtahli
S01_Morpheme		hihk hihk-nɛhtahli
S01_Gloss		2.F.SG.POSS 2.F.SG.POSS-bed
S01_Translation		Your...your bed?
S01_Transcript	Do you want the bed?	hihknehtali hihkwanan?
S01_Morpheme		hihk-nɛhtahli hihl=wana-n
S01_Gloss		2.F.SG.POSS-bed 2.F.SG
S01_Translation		You want your bed?
S01_Transcript	Hatika, hihknehtali?	
S01_Morpheme	hatika hihk-nɛhtahli	
S01_Gloss	again 1.F.SG.POSS-bed	
S01_Translation	Again, your bed?	

S01_Transcript	hihkwana, hihkwana, hihkwana,	Okay.
S01_Morpheme	hihk=wana hihk=wana hihk=wana	
S01_Gloss	2.F.SG.ACC=want 2.F.SG.ACC=want 2.F.SG.ACC=want	
S01_Translation	You want, you want, you want. (f)	
S01_Transcript	Let's see. uh... [NAME] uh let's see...	
S01_Transcript	Kanahku... kanahku hihkelu? Kanahku hihkelu?	
S01_Morpheme	kanahku kanahku hihk=elu kanahku hihk=elu	
S01_Gloss	what what 2.F.SG.ACC=like 2.F.SG.ACC=like	
S01_Translation	What... what do you like? What do you like?	
S01_Transcript		Okay... Mishtihkin? Mishtihkin?
S01_Morpheme		mishtihki-n mishtihki-n
S01_Gloss		more-q more-q
S01_Translation		Is there more? More?
Notes	[NON-PARTICIPANT]	
S01_Transcript		Hon, hon, lapu. Mishtihkin?
S01_Morpheme		hon hon lapu mishtihki-n
S01_Gloss		yes yes good more-q
S01_Translation		Yes, yes, good. Is there more?
Notes	[NON-PARTICIPANT]	
S01_Transcript		Kɔra nisa? kɔra nisa hihkelu?
S01_Morpheme		kɔra nisa kɔra nisa hihk=elu
S01_Gloss		car new car new 2.F.SG.ACC=like
S01_Translation		New car? You like new cars?
Notes	[NON-PARTICIPANT]	
Notes	[NON-PARTICIPANT]	
S01_Transcript	[NAME], [NAME] tihkwirahetaki "Kannahku hihkelu?"	
S01_Morpheme	[NAME] [NAME] tihk-wira-heta-ki kannahku hihk=elu	
S01_Gloss	[NAME] [NAME] 2.F.SG.ACC=ask-2.F.SG.CPL-IMP 2.F.SG.ACC=like	
S01_Translation	NAME ask NAME "What do you like?"	



Notes	[NON-PARTICIPANT]
S01_Transcript	Tohkuch, uh, [NAME] [NAME]ku uhkwirahetaki "kanahku wihkelu".
S01_Morpheme	tohkuch uh [NAME] [NAME]=ku uhk-wira-heta-ki what wihk=elu
S01_Gloss	please uh [NAME] [NAME] =M 3.SG.M.ACC-ask-2.F.SG.CPL-IMP what 2.M.SG.ACC=like
S01_Translation	Please, uh, NAME ask NAME "What do you like?"
S03_Transcript	[NAME], kanahku wihkelu?
S03_Morpheme	[NAME] kanahku wihk=elu
S03_Gloss	[NAME] what 2.M.SG.ACC=like
S03_Translation	[NAME], what do you like?
S04_Transcript	Hon... Ima wishiyimohku ihkelu, ima ondetishi ihkelu....
S04_Gloss	hon ima wishi-yimohku ihk=elu ima ondetishi ihk=elu
S04_Morpheme	yes 1.SG.NOM water-herb 1.SG.ACC=like 1.SG.NOM milk 1.SG.ACC=like
S04_Translation	Yes... I like tea, I like milk...
S04_Transcript	Uh, ima uma ihkelu, ima let's see...
S04_Gloss	uh ima uma ihk=elu ima let's see
S04_Morpheme	uh 1.SG.NOM animal 1.SG.ACC=like 1.SG.NOM
S04_Translation	Uh, I like animals... I...let's see....
S01_Transcript	Hahchi, uh...
S01_Morpheme	hahchi uh
S01_Gloss	now uh
S01_Translation	Now, uh...
S04_Transcript	milahchi or imilasinima ihkelu
S04_Gloss	mila=hchi or i-mila-sinima ihk=elu
S04_Morpheme	child=F or 1.SG.INAL-child-F.D 1.SG.ACC=like
S04_Translation	I like my daughter or daughters.
S01_Transcript	[NAME] [NAME] uhkwirawitaki "kanahku wihkelu?"
S01_Morpheme	[NAME] [NAME] uhk-wira-wita-ki kanahku wihk=elu
S01_Gloss	[NAME] [NAME] 3.M.SG.ACC-ask-2.M.SG.CPL-IMP what 2.M.SG.ACC=like
S01_Translation	NAME NAME uhkwirawitaki "kanahku wihkelu?"

S04_Transcript	"Okay, there we go"	[NAME], kanahku wihkelu?
S04_Gloss		[NAME] kanahku wihk=elu
S04_Morpheme		[NAME] what 2.F.SG.ACC=like
S04_Translation		[NAME], what do you like?
S03_Transcript		Imapa.
S03_Morpheme		ima-pa
S03_Gloss		1.SG.NOM-too
S03_Translation		Me too.
Notes	[NON-PARTICIPANT]	[NON-PARTICIPANT]
S01_Transcript	lotan?	
S01_Morpheme	lotan	
S01_Gloss	run-Q	
S01_Translation	Running?	
S03_Transcript		ihksh'ɛpa
S03_Morpheme		ihk-sh'ɛpa
S03_Gloss		1.SG.ACC-please
S03_Translation		I am pleased
Notes	[NON-PARTICIPANT]	
S01_Transcript	Lota wihksh'ɛpa	
S01_Morpheme	lotan wihk=sh'ɛpa	
S01_Gloss	run 2.M.SG.ACC=to.be.pleased	
S01_Translation	Running makes you happy.	
S01_Transcript	Lota wihksh'ɛpa. Taya, taya.	
S01_Morpheme	lotan wihk=sh'ɛpa taya taya	
S01_Gloss	run 2.M.SG.ACC=to.be.pleased verb verb	
S01_Translation	Running makes you happy. Verb, verb.	
S01_Transcript	Lota wihksh'ɛpan? Hon?	
S01_Morpheme	lotan wihksh'ɛpan hon	
S01_Gloss	run 2.M.SG.ACC=to.be.pleased yes	
S01_Translation	You like running, yes?	
S01_Transcript	"elu", "taka", "elu", "taka". Taka is something	
S01_Morpheme	elu taka elu taka taka taka is something	

S01_Gloss	like thing like thing thing thing is something		
S01_Translation	"elu" "something", "something. "Taka" is something.		
Notes	S01 is explaining that "elu" is used with things, while "sh'ɛpa" is used for enjoying actions		
S01_Transcript	"Taya" is uh... a "verb" with the "sh'ɛpa" like "glad to do something", hon?		
S01_Morpheme	taya is uh a verb with the sh'ɛpa like glad to do something hon		
S01_Gloss	verb is uh a verb with the to.be.pleased like glad to do something hon		
S01_Translation	"Taya" is uh... a "verb" with the "sh'ɛpa" like "glad to do something", yes?		
S01_Transcript	Werusan?	Yoluyana ili nahku	
S01_Morpheme	wi=erusa-n	yoluyana ili nahku	
S01_Gloss	2.M.SG.ACC=know-Q	word two like	
S01_Translation	Do you understand? (m)	Two similar words.	
S01_Transcript	Yeah, "noun", there you go.	Yoluyana ili nahku.	"yari"
S01_Morpheme		yoluyana ili nahku	yari
S01_Gloss		word two like	to.be.ashamed
S01_Translation		Two similar words.	"Yari?"
S01_Transcript	Yanahku	They are almost alike.	"Nahku".
S01_Morpheme	ya-nahku		nahku
S01_Gloss	act-like		like
S01_Translation	Act like.		"Nahku".
S01_Transcript	"Yari" and "Shimitiki" when we play, we have these words.		
S01_Morpheme	yari and shimi-iti-ki when we play we have these words		
S01_Gloss	to.be.ashamed and play-1.PL.CPL-IMP when we play we have these		
S01_Translation	"Yari" and ... when we play... when we play we have these words.		
S01_Transcript	Tayawana	Yoluyana ili tayawana	
S01_Morpheme	taya-wana	yoluyana ili tay-wana	

S01_Gloss	verb-want	word two verb-want
S01_Translation	Stative verbs.	Two stative verbs.
Notes	A stative verb is a verb that indicates a state as opposed to an action.	
S01_Transcript	They're both the statives:	Yari, ya... kaku sahu?
S01_Morpheme		yari ya kaku sahu
S01_Gloss		to.be.ashamed ya who other
S01_Translation		"yari, ya"... Who else?
S01_Transcript		"Yaru"
S01_Morpheme		yaru
S01_Gloss		to.be.curious
S01_Translation		"Yaru"
S03_Transcript	"Yaru".	
S03_Morpheme	yaru	
S03_Gloss	to.be.curious	
S03_Translation	"Yaru".	
S01_Transcript	"Yari", luhchi Ingrasa kichu, "to be ashamed"	
S01_Morpheme	yari lu=hchi Ingrasa kichu to be ashamed	
S01_Gloss	to.be.ashamed tongue=F English in to be ashamed	
S01_Translation	"Yari" in English is "to be ashamed".	
S01_Transcript	"Yaru"? Uh... "minu" uh "minu yaru"	
S01_Morpheme	yaru uh minu uh minu yaru	
S01_Gloss	to.be.curious uh cat uh cat to.be.curious	
S01_Translation	"Yaru"? Uh... "minu" uh "minu yaru"	
S01_Transcript	Yeah, uh, curiosity. Uh, "the cat is curious". I don't wanna say [LAUGHS]	
S01_Transcript	hon?	"Minu", "yaru". "Yari", "yaru".
S01_Morpheme	hon	minu yaru yari yaru
S01_Gloss	yes	cat to.be.curious to.be.ashamed to.be.curious
S01_Translation	Yes?	"Minu", "yaru". "Yari", "yaru".

S01_Transcript	Okay? Mishtihkin?	Tayawana mishtihkin?
S01_Morpheme	okay mishtihki-n	taya-wana mishtihki-n
S01_Gloss	okay more-q	verb-want more-q
S01_Translation	Okay? More?	More stative verbs?
S01_Transcript	And did we have any other, uh, stative, uh verbs that we remember that aren't here?	
S01_Transcript	Sorry, my [LAUGHS]	Sara.
S01_Morpheme		sara
S01_Gloss		sorry
S01_Translation		Sorry.
S04_Transcript	"Pɛsha"?	"Pɛsha"? "To be sad".
S04_Gloss	pɛsha	pɛsha to be sad
S04_Morpheme	to.be.sad	to.be.sad to be sad
S04_Translation	"Pɛsha"?	"Pɛsha"? "To be sad".
S01_Transcript	Oh yeah the "Pɛsha", uh huh. So there's some here but not all because it's...	
S01_Transcript	"ihk'ɛsha", "ihk'ɛsha" its kind of... yeah	
Notes	Repeating the ɛ sound to distinguish it from "e"	
S01_Transcript	Cause you have that "p" there and it's almost like a voiceless...	
Notes	A "voiceless" sound is one in which the vocal chords do not vibrate. For example, in English and Tunica "p" is voiceless while "b" is voiced.	
S01_Transcript	Okay, mishtihkin? Lapu.	
S01_Morpheme	okay mishtihki-n lapu	
S01_Gloss	okay more-Q good	
S01_Translation	Okay, more? Good.	
S01_Transcript	And you can say "hɛkani". It means "to be excited".	
S01_Morpheme	and you can say hɛkani it means to be excited	

S01_Gloss	and you can say to.be.excited it means to be excited
S01_Translation	And you can say "həkani". It means "to be excited".
S01_Transcript	"shari" "to have time"
S01_Morpheme	shari to have time
S01_Gloss	to.have.time to have time
S01_Translation	"shari" "to have time"
S03_Transcript	There's, uh, "shari" "to have time"
S03_Morpheme	there's uh shari to have time
S03_Gloss	there's uh to.have.time to have time
S03_Translation	There's, uh, "shari" "to have time"
S01_Transcript	Uh what about the one that was uh "tipsy" too.
S01_Transcript	You had uh hon tipsy
S01_Morpheme	you had uh hon tipsy
S01_Gloss	you had uh yes tipsy
S01_Translation	You had uh, yes "tipsy".
S03_Transcript	Tipsy, tipsy, tipsy.
S01_Transcript	Yanatame "tipsy", yanatame uh...
S01_Morpheme	yana-ta-me tipsy yana-ta-me uh
S01_Gloss	word-AGEN-search tipsy word-AGEN-search
S01_Translation	Dictionary, "tipsy", dictionary uh...
S01_Transcript	Tipsy, tipsy, it's here... Oh! "Səkani"?
Notes	Misreading
S01_Transcript	"səkani" uh tipsy But then uh... okay.
S01_Transcript	Yeah, [UNCLEAR]. "Rəkani!" I didn't see the "r" I didn't see the, even with my glasses, it's small kinda faded.
S01_Transcript	"Rəkani", "rəkani", hon. Uh "tipsy" uh.
S01_Morpheme	rəkani rəkani
S01_Gloss	tipsy tipsy, yes.
S01_Translation	"Tipsy", "tipsy", yes.

S03_Transcript	"Rɛkani"
S03_Morpheme	rekani
S03_Gloss	tipsy
S03_Translation	Tipsy.
S01_Transcript	Gimkit, uh, ink'ara.
S01_Morpheme	Gimkit uh ink='ara
S01_Gloss	Gimkit uh 1.PL.ACC=have
S01_Translation	We have a Gimkit.
Notes	Gimkit ( <a href="http://www.gimkit.com">www.gimkit.com</a> ) is a website for creating your own educational games. The program used it frequently while classes were online.
S01_Transcript	We have an uh a Gimkit
S01_Morpheme	Hahchi, shim'itiki
S01_Gloss	hahchi shimi-iti-ki
S01_Translation	now play-1.PL.CPL- Now, let's play!
S01_Transcript	You can look over these other ones. This is the "erusa" "I know" and it goes through the different persons.
S01_Transcript	But the main thing is uh be able to talk about how someone feels um, or write about it.
S01_Transcript	If you, some, if you have to bring someone to the doctor or hospital and uh someone to make um a diagnosis
S01_Transcript	How does that person feel?
S01_Transcript	How have they been feeling, over the days. Okay.
S01_Transcript	Shim'itiki!
S01_Morpheme	shimi-iti-ki
S01_Gloss	play-1.PL.CPL-IMP
S01_Translation	Let's play!

S01_Transcript	Sehinta, uh Tishlina. Uh taya Tishlina. Tomorrow we do the Tishlina verbs review, hon.
S01_Morpheme	sehinta uh Tishlina uh taya Tishlina tomorrow we do the Tishlina verbs hon
S01_Gloss	Tomorrow uh Tishlina uh verb Tishlina tomorrow we do the Tishlina verbs hon
S01_Translation	Tomorrow, uh Tishlina uh verbs. Tishlina tomorrow, yes
Notes	"Tishlina" or "The Stone Witch" is a supernatural being in the Tunica Texts. There is a set of verbs involving states and feelings that are called Tishlina verbs because they often appear in stories featuring Tishlina and they always take third person feminine singular endings



## C.7 Class Transcripts: May 5, 2021

S01_Gloss	hohchi uh [NAME]			
S01_Morpheme	to.limp uh [NAME]			
S01_Transcript	Hohchi, uh, [NAME]?			
S01_Translation	"limp", uh, [NAME]?			
Notes	The Online Tunica Webonary notes that this is generally a transitive verb but can be intransitive (March 4, 2023)			
S01_Gloss	hohchi	keshka	lahi	
S01_Morpheme	to.limp	to.be.strained	to.get.burned	
S01_Transcript	"Hohchi"? [NAME]	"Keshka". [NAME]	"Lahi".	
S01_Translation	"Hohchi"?	"Keshka".	"Lahi".	
S01_Gloss	kanahku lu=hchi Ingrasa kichu sahku-hta kanahku lu=hchi Ingrasa kichu hon			
S01_Morpheme	what tongue=F English in one-ORD what tongue=F English know yes			
S01_Transcript	Kanhaku luhchi Ingrasa kichu? Sahkuhta, kanahku luhchi Ingrasa kichu,hon?			
S01_Translation	What is that in English? First, what is that in English, right?			
S01_Gloss	lipu	lopa		
S01_Morpheme	to.twitch.	to.become.paralyzed		
S01_Transcript	[NAME] "Lipu".	[NAME]	"Lopa".	
S01_Translation	"Lipu".	"Lopa".		
S01_Gloss	Ta-lu=hchi-mashuh=chi			
S01_Morpheme	AGEN-tongue=F-make=F			
S01_Transcript	Taluhschimashuhchi			
S01_Translation	Taluhschimashuhchi			
Notes	This is a name S01 occasionally used for Meg, but not one Meg or others use.			
S01_Gloss	uh meka	milu	pira	pitu
S01_Morpheme	uh to.have.bad.luck	to.get.choked	to.transform	to.get.lost
S01_Transcript	Uh, "meka"	"Milu".	"Pira".	"Pitu".

S01_Translation	Uh, "mɛka".	"Milu".	"Pira"	"Pitu".		
S01_Gloss	puhti	ruhu	shita	shuli	yuri ya	owi
S01_Morpheme	to.swell	to.throw.up	to.itch	to.warm.up	yuri ya	to.sweat
S01_Transcript	"Puhti".	"Ruhu".	"Shita".	"Shuli".	"Yuri ya".	"Owi".
S01_Translation	"Puhti".	"Ruhu".	"Shita".	"Shuli".	"Yuri ya"	"Owi".
S01_Gloss	ashu	ashu				
S01_Morpheme	to.sneeze	to.sneeze				
S01_Transcript	"Ashu".	"Ashu".	We skip "elu", don't worry about "elu"			
S01_Translation	"Ashu".	"Ashu".				
Notes	"Elu" is a stative verb meaning "to like [SOMETHING]. Stative verbs refer to verbs that communicate a particular state rather than an action.					
S01_Gloss	ashu					
S01_Morpheme	to.sneeze					
S01_Transcript	"Ashu".					
S01_Translation	"Ashu".					
S01_Transcript	Because "elu" they use it for like "to be accustomed to" but we know we use it for "elu "like					
S01_Gloss	ihk=elu					
S01_Morpheme	1.SG.ACC=to.like					
S01_Transcript	"lhkelu".					
S01_Translation	"I like".					
S01_Transcript	But like "get used to something" we don't, we don't always use that I don't want to confuse you.					
S01_Gloss	yawa	yasha ya		tolu		
S01_Morpheme	to.be.impulsive	to.be.in.pain		to.get.a.crimp		
S01_Transcript	"Yawa".	"Yasha ya".	Uh, and	"Tolu".		
S01_Translation	"Yawa".	"Yasha ya".		"Tolu".		

S01_Gloss	kanahku lu=hchi Ingrasa kichu
S01_Morpheme	what tongue=F English in
S01_Transcript	Kanahku luhchi Ingrasa kichu?
S01_Translation	What is that in English?
S01_Transcript	Don't worry about the "elu" even though it's "to be accustomed to", that is also a Tishlina when it's used like that.
Notes	"Tishlina" or "The Stone Witch" is a supernatural being in the Tunica Texts. There is a set of verbs involving states and feelings that are called Tishlina verbs because they often appear in stories featuring Tishlina and they always take third person feminine singular endings
S01_Gloss	ihk-elu-ti
S01_Morpheme	1.SG.NOM-be.accustomed.to-3.F.SG.CPL
S01_Transcript	"lhkeluti".
S01_Translation	"lhkeluti".
Notes	The idea that Tishlina makes you do the things described by Tishlina verbs is a way of remembering the words, rather than a Tunica cultural belief.
S01_Transcript	"I am accustomed to something", she makes you accustomed, used to something.
Meg_Morpheme	uh yoluyana sahku ihk-'ara
Meg_Gloss	uh word one 1.SG.ACC=have
Meg_translation	Uh, I have one word?
Meg_Transcript	Uh, yoluyana s... Yoluyana sahku ihk'ara?
S01_Gloss	yoluyana sahku ah yoluyana lu=hchi Ingrasa kichu kanahku lu=hchi Ingrasa kichu
S01_Morpheme	word one ah word one tongue=F English in what tongue=F English in
S01_Transcript	Yoluyana sahku... ah yoluyana luchi ingrasa kichu. Kanahku luchi Ingrasa kichu?

S01_Translation	One word...ah the word in English. What is the word in English?
S01_Gloss	hon
S01_Morpheme	yes
Meg_Transcript	Uh, do I only have one word?
S01_Transcript	Hon.
S01_Translation	Yes.
S01_Transcript	Yeah, cause you're doing recording too that's why I didn't want to mess up... remember how one time something happened?
Meg_Transcript	Oh yeah [LAUGHS]. No, I appreciate that I just wanted to make sure I didn't miss it.
S01_Gloss	yeah just that one uh ihk=elu uh that uh mali mɛka
S01_Morpheme	yeah just that one uh 1.SG.ACC=like uh that uh to.obtain.supernatural.power to.have.bad.luck
S01_Transcript	Yeah, just that one, uh, "lhkelu" uh that uh "mali"... "mɛka".
S01_Translation	Yeah, just that one, uh, "lhkelu" uh that uh "mali"... "mɛka".
S01_Gloss	mali mɛka
S01_Morpheme	to.obtain.supernatural.power to.have.bad.luck
S01_Transcript	"Mali", "mɛka".
S01_Translation	"Mali", "mɛka".
S01_Gloss	mali uh huh mali
S01_Morpheme	to.obtain.supernatural.power uh huh to.obtain.supernatural.power
S01_Transcript	"Mali", uh huh, "mali".
S01_Translation	"Mali", uh huh, "mali".
Meg_Morpheme	tikahch
Meg_Gloss	thanks
Meg_translation	Thank you!
Meg_Transcript	Tikahch!
S01_Transcript	Kind of like Mali the French speaking, uh in French-speaking Africa. Afrique francophone. Mali.

Notes	"Afrique francophone" is French for "French-speaking Africa"			
S01_Transcript		Huh?		
Notes	[NON-PARTICIPANT]		[NON-PARTICIPANT]	
S01_Gloss	yeah hon let's see uh lahi uh		milu	
S01_Morpheme	yeah yes let's see uh to.get.burned uh		to.get.choked	
S01_Transcript	Yeah, hon, let's see... Uh "lahi", uh		"Milu".	
S01_Translation	Yeah, yes, let's see... Uh "lahi", uh		"Milu".	
S01_Transcript	Or did I give you "pira"? Oh, gee... I have to go through again.			
S01_Gloss	okay hatika hatika			
S01_Morpheme	okay again again			
S01_Transcript	Okay hatika. Hatika?			
S01_Translation	Okay, again. Again?			
S01_Transcript	I have to go through the whole thing, I didn't number them.			
S01_Gloss	hohchi	keshka	lahi	
S01_Morpheme	to.limp	to.be.strained	to.get.burned	
S01_Transcript	"Hohchi"? [NAME]	Keshka.	[NAME]	"Lahi".
S01_Translation	"Hohchi"?	Keshka.		"Lahi".
S01_Gloss	lipu	lopa		
S01_Morpheme	to.twitch.	to.become.paralyzed		
S01_Transcript	[NAME] "Lipu".	[NAME] "Lopa".		[NAME]
S01_Translation	"Lipu".	"Lopa".		
S01_Gloss	lu=hchi-ta-mashuh=chi	mali		
S01_Morpheme	tongue=F-AGEN-make=F	to.obtain.supernatural.powers		
S01_Transcript	luhchi tamashu...tamashuhchi.	"Mali".		
S01_Translation	Luhchitamashu...tamashuhchi	"Mali".		
S01_Gloss	milu	pira		
S01_Morpheme	to.get.choked	to.transform		
S01_Transcript	[NAME] "Milu".	[NAME] "Pira".		[NAME]

S01_Translation	"Milu".		"Pira"	
S01_Gloss	pitu		puhti	ruhu
S01_Morpheme	to.get.lost		to.swell	to.throw.up
S01_Transcript	"Pitu".	[NAME]	"Puhti".	[NAME] "Ruhu". [NAME]
S01_Translation	"Pitu".		"Puhti".	"Ruhu".
S01_Gloss	shita		shuli	yuri ya
S01_Morpheme	to.itch		to.warm.up	yuri ya
S01_Transcript	"Shita".	[NAME]	"Shuli".	[NAME] "Yuri ya". [NAME]
S01_Translation	"Shita".		"Shuli".	"Yuri ya"
S01_Gloss	owi		elu-aha	
S01_Morpheme	to.sweat		elu-NEG	
S01_Transcript	"Owi".	Skip the "elu".	El'oho.	
S01_Translation	"Owi".		Not "elu".	
Notes	When two vowels are next to each other, they combine into one. In this case, "u" and "a" became "o". You can find more information in the "Tunica at a Glance" in the Tunica Language Textbook!			
S01_Gloss			ashu	yawa
S01_Morpheme			to.sneeze	to.be.impulsive
S01_Transcript	Then uh can I say...	[NAME]	"Ashu".	[NAME] "Yawa".
S01_Translation			"Ashu".	"Yawa".
S01_Gloss		yasha ya	tolu	tolu
S01_Morpheme		to.be.in.pain	to.get.a.cramp	to.get.a.cramp
S01_Transcript	[NAME]	"Yasha ya".	[NAME] "Tolu".	"Tolu".
S01_Translation		"Yasha ya".	"Tolu".	"Tolu".
S01_Gloss		da-n	da i mean uh sara	
S01_Morpheme		ready-Q	ready i mean uh sorry	
S01_Transcript	Da ihkniy'eki	Dan?	Da, I mean, uh, sara...	
S01_Translation		Ready?	Ready, I mean, uh, sorry...	
S01_Gloss	[NAME] da-n	da uh [NAME]	da-n hon okay	

S01_Morpheme	[NAME] ready-Q	ready uh [NAME]	da-Q yes okay
S01_Transcript	[NAME] dan?	Da, uh, [NAME]?	Dan? Hon, okay.
S01_Translation	[NAME] ready?	Ready, uh, [NAME]?	Ready? Yes, okay.
S01_Gloss	hatika	hɛku hatika	
S01_Morpheme	again	this again	
S01_Transcript	Hatika.	Hɛku hatika.	
S01_Translation	Again.	This again.	
S01_Transcript	That's why, this is a review because I gave... we did these already.		
S01_Gloss	da		
S01_Morpheme	ready		
S01_Transcript	Da.	Okay.	
S01_Translation	Okay.		
S01_Gloss	hohchi kanahku lu=hchi Ingrasa kichu [NAME] hohchi		
S01_Morpheme	to.limp what tongue=F English in [NAME] to.limp		
S01_Transcript	"Hohchi"? Kanahku luhchi Ingrasa kichu [NAME]? "Hohchi"?		
S01_Translation	"Hohchi"?What is that in English, [NAME]? "Hohchi"?		
S01_Gloss		hon kɛshka	
S01_Morpheme		Yes to.get.sprained	
S01_Transcript		Hon. "Kɛshka"?	
S01_Translation		Yes. "Kɛshka"?	
S03_Transcript	"Hohchi" means "to limp".		
S01_Transcript		Uh huh, "strained", uh huh.	
Notes	[NON-PARTICIPANT]		
S01_Gloss		lu=hchi Yoroni kichu	
S01_Morpheme		tongue=F Tunica in	
S01_Transcript	Now "kɛcha" there's uh	Luhchi Yoroni kichu	
S01_Translation		In Tunica	
S01_Gloss	kɛcha is like bite but	kɛshka here to get sprained	
S01_Morpheme	to.bite is like bite but	to.get.sprained here to get sprained	

S01_Transcript	"kɛcha" is like "bite" but	"kɛshka" here "to get sprained".
S01_Translation	"kɛcha" is like "bite" but	"kɛshka" here "to get sprained".
S01_Gloss	Tishlina taya Tishlina	lahi [NAME] lahi
S01_Morpheme	Tishlina verb Tishlina	to.get.burned [NAME] to.get.burned
S01_Transcript	Tishlina, taya Tishlina.	"Lahi", [NAME], "lahi".
S01_Translation	Tishlina verbs, Tishlina.	"Lahi", [NAME], "lahi".
Notes	[NON-PARTICIPANT]	
S01_Gloss		lahi
S01_Morpheme		to.get.burned
S01_Transcript	Oh okay, oh okay. Because I put [NAME], okay.	"Lahi".
S01_Translation		"Lahi".
S01_Gloss	because I wrote it so small sara sara okay	sara
S01_Morpheme	because I wrote it so small sorry sorry okay	sorry
S01_Transcript	Because I wrote it so small. Sara, sara. Okay.	Sara.
S01_Translation	Because I wrote it so small. Sorry, sorry. Okay.	Sorry.
S01_Transcript	In Latin I say "mea culpa, mea culpa, mea maxima culpa".	
S01_Gloss	my fault sara sorry	
S01_Morpheme	my fault sorry sorry	
S01_Transcript	"My fault". Sara, sorry.	
S01_Translation	"My fault". Sorry, sorry.	
S01_Transcript	Take a few minutes in case you're looking for it.	
S01_Gloss	hon lapu	[NAME] lipu
S01_Morpheme	yes good	[NAME] twitch
S01_Transcript	Hon, lapu.	[NAME], "lipu"?
S01_Translation	Yes, good.	[NAME], "lipu"?
Notes	[NON-PARTICIPANT]	
Notes	[NON-PARTICIPANT]	



S01_Transcript	Uh huh, it's the eye like an eye twitch and some people have that uh	
S01_Transcript	Something happened to them and that's what Tishlina does to you.	
S01_Gloss	[NAME] lopa	
S01_Morpheme	[NAME] to.become.paralyzed	
S01_Transcript	[NAME], "lopa"?	
S01_Translation	[NAME], "lopa"?	
Notes		[NON-PARTICIPANT]
S01_Gloss	lopa-n uh lame	
S01_Morpheme	to.become.paralyzed uh lame	
S01_Transcript	Lopan? Uh, lame?	
S01_Translation	"Lopa", right? Uh, lame	
S01_Transcript	You mean uh "lame"? "Lame" or "paralyzed" that's what we have.	
Notes	[NON-PARTICIPANT]	[NON-PARTICIPANT]
S01_Gloss	it's okay because lazy lazy uh we had tohkuni	
S01_Morpheme	it's okay because lazy lazy uh we had tired	
S01_Transcript	It's okay because "lazy" "lazy" uh we had "tohkuni"	
S01_Translation	It's okay because "lazy" "lazy" uh we had "tohkuni"	
S01_Gloss	ihk=tohkuni	
S01_Morpheme	1.SG.ACC=tired is tired	
S01_Transcript	"Ihktohkuni" is tired.	
S01_Translation	"Ihktohkuni" is tired.	
S01_Transcript	It's like close to the uh... "tired" and "lazy" are close that's uh	
S01_Gloss	uh lawushi from yesterday	uh sara uh lu=hchi uh
S01_Morpheme	uh yesterday from yesterday	uh sorry uh tongue=F uh
S01_Transcript	uh lawushi, from yesterday.	Uh sara, uh, luhchi, uh,
S01_Translation	uh yesterday, from yesterday.	Uh sorry uh language uh...
S01_Gloss	I mean ta-lu=hchi-mashu-hchi mali	

S01_Morpheme	I mean AGEN-tongue=F-make-F to.obtain.supernatural.powers		
S01_Transcript	I mean Taluhchimashuhchi "mali".		
S01_Translation	I mean Taluhchimashuhchi "mali".		
S01_Gloss			yes
S01_Morpheme			hon
Meg_Transcript	Um, "to obtain supernatural powers".		
S01_Transcript			Hon.
S01_Translation			Yes.
S01_Gloss	[NAME] mɛka		
S01_Morpheme	[NAME] to.have.bad.luck		
S01_Transcript	[NAME], "mɛka"?		
S01_Translation	[NAME], "mɛka"?		
S03_Transcript			"Mɛka" is "to have bad luck".
S01_Gloss		milu	
S01_Morpheme		to.get.choked	
S01_Transcript	Right, uh, [NAME]	"Milu"?	
S01_Translation		"Milu"?	
Notes			[NON-PARTICIPANT]
S01_Gloss	pira pira	pira	sara
S01_Morpheme	to.be.born to.be.born	to.be.born	sorry
S01_Transcript	"Pira"? "Pira"?	"Pira"?	Sara.
S01_Translation	"Pira"? "Pira"?	"Pira"?	Sorry.
Notes			[NON-PARTICIPANT]
S01_Gloss	ph y'all don't have I don't have my camera there sara I didn't mean to do that		
S01_Morpheme	ph y'all don't have I don't have my camera there sorry I didn't mean to do that		
S01_Transcript	Oh, y'all don't have... I don't have my camera there, sara! I didn't mean to do that.		
S01_Translation	Oh, y'all don't have... I don't have my camera there, sorry! I didn't mean to do that.		
S01_Transcript	Oh gosh. At least it's in my [INDISTINCT], huh?		

Notes	[NON-PARTICIPANT]
S01_Transcript	Yes, to 'turn into' to "come to life", "be reborn", and that's the one that most, most
S01_Gloss	uh taya uh taya Tishlina things you know she turns into something
S01_Morpheme	uh taya uh verb Tishlina things you know she turns into something
S01_Transcript	uh taya, uh taya Tishlina things. You know she turns into something.
S01_Translation	uh taya, uh Tishlina verb things. You know she turns into something.
S01_Gloss	[NAME] pitu                      hon    [NAME] puhti
S01_Morpheme	[NAME] to.get.lost    yes    [NAME] to.swell
S01_Transcript	[NAME] "pitu"?              Hon.    [NAME], "puhti"?
S01_Translation	[NAME] "pitu"?              Yes.    [NAME], "puhti"?
Notes	[NON-PARTICIPANT]
S01_Transcript	Okay, I know, I remember because last time remeber that "puhti" can be like "the bubbles" when [NAME]... but it's something else.
S01_Transcript	To get what?
Notes	[NON-PARTICIPANT]
S01_Transcript	You know, "puhti", that's not "sihi", you know "puhti" "to get a swelling".
Notes	[NON-PARTICIPANT]
S01_Transcript	Yeah "puhti" because it can be like the bubbles like...
S01_Transcript	The uh wishiputi for uh              "soft drink" or "cold drink"/
S01_Gloss	[NAME] ruhu                      lapu-aha
S01_Morpheme	[NAME] to.throw.up    good-NEG
S01_Transcript	And also "puhti" for bubbles    [NAME], "ruhu"?    lap'oho
S01_Translation	[NAME], "ruhu"?              Not good.

S01_Gloss		ruhu hon ruhu	
S01_Morpheme		to.throw.up yes to.throw.up	
S01_Transcript		"Ruhu", hon? "Ruhu".	
S01_Translation		"Ruhu", yes? "Ruhu".	
Notes	[NON-PARTICIPANT]		
S01_Gloss			[NAME] shita
S01_Morpheme			[NAME] to.itch
S01_Transcript		Yeah, Tishlina, argh!	[NAME], "shita"?
S01_Translation			[NAME], "shita"?
Notes	[NON-PARTICIPANT]		
S01_Gloss	yes	[NAME] shuli	
S01_Morpheme	yes	[NAME] to.warm.up	
S01_Transcript	Hon.	[NAME], "shuli"?	
S01_Translation	Yes.	[NAME], "shuli"?	
S03_Transcript	"To itch"?		
S04_Gloss	uh to.warm.up to.warm.up to.warm.up where are you oh to warm up		
S04_Morpheme	Uh, "shuli"? "Shuli", "shuli" where are you... Oh, "To warm up"!		
S04_Transcript	Uh, "shuli"? "Shuli", "shuli" where are you... Oh, "To warm up"!		
S04_Translation	uh shuli shuli shuli where are you oh to warm up		
S01_Gloss	[NAME] yuri-ya		
S01_Morpheme	[NAME] sore-do		
S01_Transcript	[NAME], "yuriya"?		Uh huh, yeah?
S01_Translation	[NAME], "yuriya"?		
Notes		[NON-PARTICIPANT]	
S01_Gloss	hon lapu	[NAME] uh owi	
S01_Morpheme	yes good	[NAME] uh to.sweat	
S01_Transcript	Hon, lapu.	[NAME], uh, "owi"?	
S01_Translation	Yes, good.	[NAME], uh, "owi"?	
Notes			[NON-PARTICIPANT]
S01_Gloss	[NAME]hon uh		hon ashu ashu
S01_Morpheme	[NAME]yes uh		yes to.sneeze to.sneeze
S01_Transcript	[NAME] hon, uh...		Hon, "ashu". "Ashu"!

S01_Translation Notes	[NAME] yes, uh... [NON-PARTICIPANT]	Hon, "ashu". "Ashu"!
S01_Gloss	hon like otomatopoeia ashoo	
S01_Morpheme	yes like otomatopoeia ashoo	
S01_Transcript	[NAME] Hon, like otomatopoeia? "ashoo"!	[NAME]
S01_Translation	Yes, like otomatopoeia? "ashoo"!	
S01_Gloss	uh yawa	yes hon lapu
S01_Morpheme	uh to.be.impulsive	yes yes good
S01_Transcript	Uh, "yawa"?	Yes, hon, lapu.
S01_Translation	Uh, "yawa"?	Yes, yes, good.
S03_Transcript	"To be impulsive"?	
S01_Gloss	impulsive to make one's mind up right away	impulsive hon
S01_Morpheme	impulsive to make one's mind up right away	impulsive yes
S01_Transcript	"Impulsive", "to make one's mind up right away".	"Impulsive", hon.
S01_Translation	"Impulsive", "to make one's mind up right away".	"Impulsive", yes.
S01_Gloss	[NAME] yasha ya	
S01_Morpheme	[NAME], pain-make	
S01_Transcript	[NAME], "yasha ya"?	
S01_Translation	[NAME], "yasha ya"?	
Notes	[NON-PARTICIPANT]	
S04_Transcript Notes	"Yasha ya" is "to be in pain" or "to hurt".	[NON-PARTICIPANT]
S01_Gloss	hon lapu	and [NAME] tolu tolu
S01_Morpheme	yes good	and [NAME] to.cramp to.cramp
S01_Transcript	Hon, lapu.	And [NAME], "tolu", "tolu".
S01_Translation	Yes, good.	And [NAME], "tolu", "tolu".
Notes		[NON-PARTICIPANT]
S01_Transcript	As in the "Tishlina"? Taya Tishlina or transimpersonal.	
Notes	"Transimpersonal" is a term used by Mary Haas to describe what	

	we call "Tishlina verbs".	
S01_Gloss	hmmmbtolu	
S01_Morpheme	hmmm to.cramp	
S01_Transcript	Hmmm? "Tolu".	
S01_Translation	Hmmm? "Tolu".	
Notes		[NON-PARTICIPANT]
S01_Gloss	I can't uh I didn't hear you sara	
S01_Morpheme	I can't uh I didn't hear you sorry	
S01_Transcript	I can't, uh, I didn't hear you, sara?	
S01_Translation	I can't, uh, I didn't hear you, sorry?	
Notes		[NON-PARTICIPANT]
S01_Transcript	Okay, yeah, that would be like "molu" but "tolu"...	
S01_Transcript	Yeah remember that one? Like "to get a cramp"? You think of something round and that's how cramps do they kinda, like this, get tight.	
S01_Gloss	tolu	
S01_Morpheme	to.cramp	
S01_Transcript	Huh? "Tolu".	
S01_Translation	"Tolu".	
S01_Transcript	Okay... Okay cause there's so many we have so many.	
S01_Gloss	yoluyana namu ink='ara	
S01_Morpheme	words many 1.SG.PL.ACC=have	
S01_Transcript	Yoluyana namu ink'ara.	
S01_Translation	We have a lot of words.	
S01_Transcript	We have so many, so many things we have learned and new words we have.	
S01_Gloss	so hahchi uh	[NAME] [NAME] hon
S01_Morpheme	so now uh	[NAME] [NAME] yes

S01_Transcript	So, hahchi, uh... [NAME], [NAME], hon?
S01_Translation	So, now, uh... [NAME], [NAME], yes?
S01_Gloss	kanahku uh kanahku hihk-ya-ti
S01_Morpheme	what uh what 2.F.SG.ACC-do-CPL
S01_Transcript	Kanahku, uh, kanahku hihkyati? "What happened to you?"
S01_Translation	What, uh, what happened to you?
S01_Gloss	uh kanahku hihk-ya-ti uh lawushi
S01_Morpheme	uh what 2.F.SG.ACC-do-3.F.CPL yesterday
S02_Gloss	ka'ash
S02_Morpheme	when
S01_Transcript	Uh, kanahku hihkyati uh lawushi?
S01_Translation	Uh, what happened to you yesterday?
S02_Transcript	Ka'ash?
S02_Translation	When?
S01_Transcript	Just use one of these, I just want you to use one of these like uh
S01_Gloss	wiralepini
S01_Morpheme	question
S01_Transcript	Wiralipini. Okay? question, answer?
S01_Translation	questions.
S01_Gloss	kanahku hihk-ya-ti
S01_Morpheme	what 2.F.SG.ACC-do-3.F.CPL
S01_Transcript	Kanahku hihkyati? So you have, sorry, is it... is it...
S01_Translation	What happened to you?
S01_Gloss	yeah kanahku hihk-ya-ti
S01_Morpheme	yeah what 2.F.SG.ACC-do-CPL
S01_Transcript	Yeah, "Kannahku hihkyati?"
S01_Translation	Yeah, "Kannahku hihkyati?"
S01_Transcript	So you have "what" and then you have the alienable prefix "hihk" or "wihk"

Notes	"Alienable" refers to "alienable possession" that is, something you have that could be taken away. For example, we might use an alienable possessive prefix "ihk" for a book I have, but not for a body part.
S01_Transcript	And then 'ya" Like "yati".
S01_Transcript	What Tishlina did you to, "yati", what happened to you.
S01_Gloss	kanahku hihk wihk-ya-ti
S01_Morpheme	what 2.F.SG.ACC 2.M.SG.ACC-do- 2.F.SG.CPL
S01_Transcript	"Kahahku hihk wihkyati"
S01_Translation	"Kahahku hihk wihkyati"
S01_Transcript	That's for everyone to know. And you would answer, you would put the
S01_Transcript	"ihk" in front of the base verb there and then add the "ti".
S01_Transcript	Because whatever it is on here she did to you.
S02_Gloss	ka'ash uh ka'ash ima lota-ni
S02_Morpheme	when uh when 1.SG.NOM run-1.SG.HAB
S02_Transcript	Ka'ash, uh... Ka'ash ima lotani...
S02_Translation	When I run...
S02_Gloss	ka'ash ima lota-ni-hch ihk-owi-ti
S02_Morpheme	when 1.SG.NOM run-1.SG.HAB-while 1.SG.ACC-sweat-3.F.SG.CPL
S02_Transcript	Ka'ash ima lotanihch, ihkowitzi
S02_Translation	While I was running, I sweat.
S01_Gloss	lu=hchi Ingrasa kichu
S01_Morpheme	tongue=F English in
S01_Transcript	Luhchi Ingrasa kichu.
S01_Translation	What is that in English?
Notes	[NON-PARTICIPANT]



S01_Gloss	huh okay ihk-owi-ti	
S01_Morpheme	huh okay 1.SG.ACC-sweat-3.F.SG.CPL	
S01_Transcript	Huh? Okay, "ihkowitzi".	
S01_Translation	Huh? Okay, "ihkowitzi".	
S01_Transcript	Or "She became sweaty" "I...I sweat." I mean, "I became sweaty, I sweat". Uh huh.	
S01_Gloss		hahchi lapu
S01_Morpheme		now good
S01_Transcript	And Tishlina makes you sweat, the "owi". Okay.	Hahchi, lapu.
S01_Translation		Now, good.
S01_Gloss	[NAME] uh [NAME]=hchi tihk-wira-heta-ki kanahku hihk-ya-ti	
S01_Morpheme	[NAME] uh [NAME]=F 3.F.SG.ACC-ask-2.F.SG.CPL-IMP what 2.F.SG.ACC-do-3.F.SG.CPL	
S01_Transcript	[NAME] uh [NAME]hchi tihkwirahetaki "Kannahku hihkyati?"	
S01_Translation	[NAME] uh ask [NAME] "What happened to you?" (f,f)	
S02_Transcript	[NAME]	
S02_Gloss	kanahku hihk-ya-ti ihk-ni-'a-ki	
S02_Morpheme	what 2.F.SG.ACC-do-3.F.SG.CPL 1.SG.ACC-tell-2.F.SG.CPL-IMP	
S02_Transcript	Kannahku hihkyati ihkni'eki	
S02_Translation	Tell me what happened to you. (f)	
S03_Gloss	um lawushi	
S03_Morpheme	um yesterday	
S03_Transcript	Umm....	Um...lawushi...
S03_Translation		Um...yesterday...
S03_Gloss	lawushi i-chiki kichu ihk-tolu-ti	
S03_Morpheme	yesterday 1.SG.INAL-stomach in 1.SG.ACC-cramp-3.F.SG.CPL	
S03_Transcript	Lawushi, ichiki kichu ihktoluti	
S03_Translation	Yesterday, I had stomach cramps.	
S01_Gloss	i=erusa hon	lu=hci Ingrasa kichu tokuhch

S01_Morpheme	1.SG.ACC=know yes	tongue=F English	in please
S01_Transcript	Erusa, hon.	Luhchi ingrasa kichu, tokuhch.	
S01_Translation	I understand, yes.	What is it in English, please.	
S01_Gloss			lapu hahchi
S01_Morpheme			good now
S01_Transcript			Lapu. Hahchi...
S01_Translation			Good, now...
S03_Transcript	Yesterday, she gave me a cramp in my stomach.		
S01_Gloss	[NAME] [NAME] uhk-wira-wita-ki kanahku uhk-ya-ti		
S01_Morpheme	[NAME] [NAME] 3.M.SG.ACC-ask-2.M.SG.CPL-IMP what		
	3.M.SG.ACC-do-3.F.SG.CPL		
S01_Transcript	[NAME] [NAME] uhkwirahetaki "Kannahku uhkyati?"		
S01_Translation	[NAME], ask [NAME] "What happened to you?"		
S03_Gloss	kanahku wihk-ya-ti		
S03_Morpheme	what 2.M.SG.ACC-do-3.F.SG.CPL.		
S03_Transcript	Kannahku wihkyati?		
S03_Translation	What happened to you? (m)		
Notes		[NON-PARTICIPANT]	
S01_Gloss	my i-ashka i-ashka my u-ashka u-ashka i-ashka hon i-ashka		
	i-ashka hon i-ashka hon hon		
S01_Morpheme	my 1.SG.INAL-foot 1.SG.INAL-foot my 3.M.SG.INAL-foot		
	1.SG.INAL-foot yes 1.SG.INAL-foot 1.SG.INAL-foot yes		
	1.SG.INAL-foot yes yes		
S01_Transcript	"My"? Esh..Eshka, "my"? Oshka...Oshka... Eshka, hon? Eshka?		
	Eshka, hon? Eshka? Hon, hon.		
S01_Translation	"My"? Esh..Eshka, "my"? Oshka...Oshka... Eshka, hon? Eshka?		
	Eshka, hon? Eshka? Hon, hon.		
Notes	[NON-PARTICIPANT]	[NON-PARTICIPANT]	
S01_Gloss	ihk-shita-ti hon lapu		
S01_Morpheme	1.SG.ACC-itch-3.F.SG.CPL yes good		
S01_Transcript	"Ihkshitati". Hon, lapu.		
S01_Translation	"Ihkshitati". Yes, good.		

S01_Gloss	okay lu=hchi Ingrasa kichu
S01_Morpheme	okay tongue=F English in
S01_Transcript	Okay, luhchi Ingrasa kichu?
S01_Translation	Okay, what is that in English?
Notes	[NON-PARTICIPANT]
S04_Transcript	Uh, hold on, I forgot to press the thing for Meg's uh stuff but
S04_Gloss	yesterday foot 1.SG.ACC 1.SG.INAL-foot 1.SG.ACC-itch-3.F.SG.CPL
S04_Morpheme	Yesterday my foot itched.
S04_Transcript	Lawushi, ashka ihk...eshka ihkshitati.
S04_Translation	lawushi ashka ihk i-ashka ihk-shita-ti
S01_Gloss	hon lapu
S01_Morpheme	yes good
S03_Gloss	ko'o
S03_Morpheme	wow
S01_Transcript	Hon, lapu.
S01_Translation	Yes, good.
S03_Transcript	Ko'o.
S03_Translation	Wow!
S04_Transcript	Uh, "yesterday she made my foot itch".
S01_Transcript	Okay my foot beca...became like "Started to itch" or "became itchy". It could be you know like some loose translation like that.
S01_Gloss	hahchi um
S01_Morpheme	now um
S01_Transcript	Hahchi, um...
S01_Translation	Now, um...
S01_Gloss	[NAME] [NAME]=ku uhk-wira-wita-ki lawushi kanahku wihk-ya-ti
S01_Morpheme	[NAME] [NAME]=M 3.M.SG.ACC-ask-2.M.SG.CPL-IMP yesterday what 3.M.SG.ACC-do.3.F.SG.CPL
S01_Transcript	[NAME] [NAME]ku uhkwirawitaki "Lawushi kanahku wihkyati?"
S01_Translation	[NAME] ask [NAME] "What happened to you yesterday?" (m, m)

S01_Gloss	lawushi kanahku wihk-ya-ti
S01_Morpheme	yesterday what 3.M.SG.ACC-do-3.F.SG.CPL
S01_Transcript	Lawushi kanahku wihkyati?
S01_Translation	What happened to you yesterday? (m)
S01_Gloss	oh we don't hear you're muted okay sara sara okay
S01_Morpheme	oh we don't hear you're muted okay sorry sorry okay
S01_Transcript	Oh, we don't hear. You're muted. Okay, sara, sara, okay.
S01_Translation	Oh, we don't hear. You're muted. Okay, sara, sara, okay.
Notes	[NON-PARTICIPANT]
S01_Gloss	[NAME] [NAME]=ku uhk-wira-wita-ki lawushi kanahku wihk-ya-ti
S01_Morpheme	[NAME] [NAME]=M 3.M.SG.ACC-ask-2.M.SG.CPL-IMP yesterday what 3.M.SG.ACC-do.3.F.SG.CPL
S01_Transcript	[NAME] [NAME]ku uhkwirawitaki "Lawushi, kanahku wihkyati?"
S01_Translation	[NAME], ask [NAME]"What happened to you yesterday?"(m, m)
S04_Gloss	ah yes yesterday [NAME] what
S04_Morpheme	Ah, yes. Yesterday, [NAME] what...
S04_Transcript	Ah, hon. Lawushi [NAME] kanahku...
S04_Translation	ah hon lawushi [NAME] kanahku
Notes	[NON-PARTICIPANT]
S04_Gloss	3.M.SG.ACC-do-3.F.SG.CPL thanks
S04_Morpheme	happened to you, sorry. (m) Thanks.
S01_Transcript	wihk...uh huh.
S04_Transcript	wihkyati, sorry. Tikahch.
S04_Translation	wihk-ya-ti sorry tikhach
Notes	[NON-PARTICIPANT]
S01_Gloss	yuri-ya wihk-ya-ti okay sore and eat uh
S01_Morpheme	sore-make 3.F.SG.ACC-make-3.F.SG.CPL okay sore and eat uh
S01_Transcript	"yuriya wihkyati", okay, "sore" and "eat" uh.
S01_Translation	"yuriya wihkyati", okay, "sore" and "eat" uh.

S01_Gloss	uh kanahku kanahku ka kanahku wihk uh yuri-ya-ti	
S01_Morpheme	uh what what ka what 3.F.SG.ACC-sore-make-3.F.SG.CPL	
S01_Transcript	Uh, kanahku uh, kanahku Ka...kanahku wihk..uh yuriyati?	
S01_Translation	Uh what uh what wha... what was sore?	
S01_Gloss	kanahku kata chihki	wi-chihki
S01_Morpheme	what where stomach	2.M.SG.INAL-stomach
S01_Transcript	Kanahku? Kata? *Chihki?	Wichihki?
S01_Translation	What? Where? In the stomach?	Your stomach? (m)
S01_Gloss		shira
S01_Morpheme		back
S01_Transcript	Your stomach?	Shira? Oh 'back', huh? shira!
S01_Translation		"SHira".
S01_Gloss	huh hon lapu	wi-shira wi-shira
S01_Morpheme	huh yes good	2.M.SG.INAL-back 2.M.SG.INAL-back
S01_Transcript	Huh? Hon, lapu.	wishira, wishira
S01_Translation	Huh? Yes, good.	Your back, your back. (m)
S01_Gloss	shira lapu	
S01_Morpheme	back good	
S01_Transcript	Shira, lapu.	
S01_Translation	"Shira", good.	
S01_Gloss	[NAME] [NAME]=hchi tihk-wira-heta-ki lawushi kanahku hihk-ya-ti	
S01_Morpheme	[NAME] [NAME]=F 3.F.SG.ACC-ask-2.F.SG.CPL-IMP yesterday wha 2.F.SG.do-CPL	
S01_Transcript	[NAME] [NAME]hchi tihkwirawitaki "Lawushi kanahku hihkyati?"	
S01_Translation	[NAME], ask [NAME] "What happened to you yesterday?" (f,f)	
S01_Gloss		oh kata ta-rihku kichu
S01_Morpheme		oh where DET-woods in
S01_Transcript		Oh, kata? Tarku kichu?
S01_Translation		Oh, where? In the woods?
Notes	[NON-PARTICIPANT]	

S01_Gloss	Lafayette hon hon
S01_Morpheme	Lafayette yes yes
S01_Transcript	Lafayette? [LAUGHS] Hon, hon.
S01_Translation	Lafayette? [LAUGHS] Yes, yes.
Notes	[NON-PARTICIPANT]
Notes	Lafayette is another nearby city in central Louisiana.
S01_Gloss	Lafayette hon ugh oof      so kanahku lu=hchi Ingrasa kichu
S01_Morpheme	Lafayette yes ugh oof      so what tongue=F English in
S01_Transcript	Lafayette, hon, ugh. Oof!      So, kanahku luhchi Ingrasa kichu?
S01_Translation	Lafayette, yes, ugh. Oof!      So what is that in English?
Notes	[NON-PARTICIPANT]
S01_Transcript	Yeah Lafayette, in Lafayette yeah. I think easier than if you get lost there than in the woods but Lafayette, ugh!
S01_Transcript	kɔra kichu?      You know, in your car? In your car. Got lost, huh?
S01_Gloss	okay hahchi uh
S01_Morpheme	okay now uh
S01_Transcript	Okay, hahchi, uh,
S01_Translation	Okay, now, uh,
S01_Gloss	[NAME] [NAME]=hchi tihk uh tihk-wira-hɛta-ki kanahku uh lawushi kanahku uh hihk-ya-ti kanahku hihk-ya-ti
S01_Morpheme	[NAME] [NAME]=F 3.F.SG.ACC uh 3.F.SG.ACC-ask-2.F.SG.CPL-IMI what uh yesterday what uh 2.F.SG.ACC-do-3.F.SG.CPL 2.F.SG.ACC-do-3.F.SG.CPL
S01_Transcript	[NAME] [NAME]hchi tihk, uh, tihkwirahɛtaki "Kanhku, uh, lawushi, kanahku uh hihkyati? Kanahku hihkyati?"
S01_Translation	[NAME], ask name "What happened to you yesterday?What happened to you?"
S01_Gloss	hon uh huh      hon lapu
S01_Morpheme	yes uh huh      yes good

S01_Transcript	Hon, uh huh. Hon, lapu.
S01_Translation	Yes, uh huh. Yes, good.
Notes	[NON-PARTICIPANT]
S01_Gloss	okay hatika
S01_Morpheme	okay again
S01_Transcript	Okay. Hatika?
S01_Translation	Okay. Again?
Notes	[NON-PARTICIPANT] [NON-PARTICIPANT]
S01_Gloss	oh hon lapu lapu uh huh ihk-ashu-ti
S01_Morpheme	oh yes good good uh huh 1.SG.ACC-sneeze-3.F.SG.CPL
S01_Transcript	Oh, hon, lapu! Lapu, uh huh. "Ihkashuti".
S01_Translation	Oh, yes, good! Good, uh huh, lapu, "I sneezed".
S01_Gloss	hon lapu
S01_Morpheme	yes good
S01_Transcript	Yeah, "Yesterday I sneezed outside". Hon, lapu.
S01_Translation	Yes, good.
S01_Gloss	lawushi ihk-ashu-ti hon lapu
S01_Morpheme	yesterday 1.SG.ACC-sneeze-3.F.SG.CPL yes good
S01_Transcript	"Lawushi, ihkashuti." Hon? Lapu.
S01_Translation	"Lawushi, ihkashuti." Yes? good.
S01_Gloss	okay now shimi-iti-ki
S01_Morpheme	okay now play-1.PL.CPL-IMP
S01_Transcript	Okay, hahchi shim'itiki.
S01_Translation	Okay, now let's play.

## C.8 Class Transcripts: May 7, 2021

S01_Gloss	hohchi uh [NAME]			
S01_Morpheme	to.limp uh [NAME]			
S01_Transcript	Hohchi, uh, [NAME]?			
S01_Translation	"limp", uh, [NAME]?			
Notes	The Online Tunica Webonary notes that this is generally a transitive verb but can be intransitive (March 4, 2023)			
S01_Gloss	hohchi	keshka	lahi	
S01_Morpheme	to.limp	to.be.strained	to.get.burned	
S01_Transcript	"Hohchi"? [NAME]	"Keshka". [NAME]	"Lahi".	
S01_Translation	"Hohchi"?	"Keshka".	"Lahi".	
S01_Gloss	kanahku lu=hchi Ingrasa kichu sahku-hta kanahku lu=hchi Ingrasa kichu hon			
S01_Morpheme	what tongue=F English in one-ORD what tongue=F English know yes			
S01_Transcript	Kanhaku luhchi Ingrasa kichu? Sahkuhta, kanahku luhchi Ingrasa kichu,hon?			
S01_Translation	What is that in English? First, what is that in English, right?			
S01_Gloss	lipu	lopa		
S01_Morpheme	to.twitch.	to.become.paralyzed		
S01_Transcript	[NAME] "Lipu".	[NAME]	"Lopa".	
S01_Translation	"Lipu".	"Lopa".		
S01_Gloss	Ta-lu=hchi-mashuh=chi			
S01_Morpheme	AGEN-tongue=F-make=F			
S01_Transcript	Talihchimashuhchi			
S01_Translation	Talihchimashuhchi			
Notes	This is a name S01 occasionally used for Meg, but not one Meg or others use.			
S01_Gloss	uh meka	milu	pira	pitu
S01_Morpheme	uh to.have.bad.luck	to.get.choked	to.transform	to.get.lost
S01_Transcript	Uh, "meka"	"Milu".	"Pira".	"Pitu".



S03_Translation	Uh, more?		
S03_Morpheme	uh mishi-shtihki		
S01_Transcript	Uh, michusahku. Uh, rapusahku michusahku		
S03_Transcript	Uh, mishtihki?		
S01_Transcript	Give everyone a chance, you can remember, try to remember just think about something you can't count. Something that, uh, would be hard to count.		
S01_Morpheme	roptini hon	roptini hon roptini=hchi	
S01_Gloss	cotton yes	cotton yes cotton=f	
S01_Translation	"Cotton", yes.	Cotton, yes, cotton.	
S03_Gloss	cotton	cotton=F	
S03_Translation	Cotton?	Cotton.	
S03_Morpheme	roptini	roptini=hchi	
S01_Transcript	"Roptini", hon.	Roptini, hon, roptinihchi	
S03_Transcript	Roptini?	Roptinihchi	
S01_Morpheme	hon hahchu-wista=hchi		
S01_Gloss	yes salt-sweet=F		
S01_Translation	Yes, salt.		
S03_Gloss	salt-sweet=F	dust=F	
S03_Translation	Salt.	Dust.	
S03_Morpheme	hahchu-wista=hchi	halupishi=hchi	
S01_Transcript	Hon, hahchuwistahchi		
S03_Transcript	Hahchuwistahchi	Halupishihchi?	
S01_Morpheme	hon halupishi=hchi	hon	hon maka=hchi hon
S01_Gloss	yes dust=F	yes	yes oil=F yes
S01_Translation	Yes, dust.	Yes.	Yes, oil, yes.
S03_Gloss		oil=F	
S03_Translation		Oil.	
S03_Morpheme		maka=hchi	
S01_Transcript	Hon, halupishihchi	Hon.	Hon, makahchi, hon
S03_Transcript		Makahchi	
S01_Morpheme	niyu-kani t̄rahki hon hon		
S01_Gloss	think-1.SG.HAB ice yes yes		

S01_Translation	I think ice, yes, yes.
S03_Gloss	ice=F salt=F
S03_Translation	Ice. Salt.
S03_Morpheme	tɔrahki=hchi hahchu=hchi
S01_Transcript	niyukani tɔrahki, hon hon.
S03_Transcript	Tɔrahkihchi Hahchuhchi
S01_Morpheme	hahchu=hchi hon hon lapu
S01_Gloss	salt=F yes yes good
S01_Translation	Salt? Yes, yes, good.
S01_Transcript	Hahchuchi? Hon, hon lapu
S01_Morpheme	Yoroni you have after Yoroni lu lu=hchi hon lu=hchi hon that's a giveaway right there
S01_Gloss	Tunicai you have after Tunica tongue tongue=F yes tongue=F yes that's a giveaway right there
S01_Translation	"Yoroni" you have after "Yoroni "lu...luhchi", yes, "luhchi", yes that's a giveaway right there.
S01_Transcript	"Yoroni" you have after "Yoroni " "lu...luhchi", hon, "luhchi", hon that's a giveaway right there.
S03_Gloss	tongue
S03_Translation	"Lu".
S03_Morpheme	lu
S03_Transcript	"Lu".
S01_Transcript	Kind of, you know, as an older person it's difficult for me to talk about "wolu", but that's also uh a gender I mean a
S01_Morpheme	kuhpani uh Taka Kuhpani wolu
S01_Gloss	group noun group urinate
S01_Translation	Kuhpani, uh Taka Kuhpani. "Wolu".
Comments	"wolu" is "urinate".
S01_Transcript	Kuhpani, uh Taka Kuhpani. "Wolu".
Comments	"Taka Kuhpani" are collective nouns. That is, nouns that cannot be counted (often called mass nouns).

S01_Morpheme	maka
S01_Gloss	oil
S01_Translation	Oil.
S01_Transcript	Maka. Okay, lapu.
S01_Morpheme	[NAME] yoluyana Taka Kuhpani michu sahku teyana-'i-ki
S01_Gloss	[NAME] word noun group ten one tell-2.M.SG.CPL-IMP
S01_Translation	[NAME], tell 10 collective nouns.
S01_Transcript	[NAME] yoluyana Taka Kuhpani michu sahku teyan'iki
Comments	[NON-PARTICIPANT]
S01_Transcript	Put your gender on there too, put the gender on there. And remember that also think about that sentence. Remember when you're teaching to think about all the collectives you know you're doing research.
Comments	Collective nouns are always marked with the feminine singular =hchi
S01_Morpheme	Taka Kuhpani hotu hi-erusa wi-erusa
S01_Gloss	noun group all 2.F.SG.ACC=know 2.F.SG.ACC=know
S01_Translation	All collective nouns, you understand (f), you understand(m)?
S01_Transcript	Taka Kuhpani hotu herusa werusa
S01_Morpheme	hon torahki-hchi hon
S01_Gloss	yes ice=F yes
S01_Translation	Yes, ice, yes.
Comments	[NON-PARTICIPANT]
S01_Transcript	Hon, torahkihchi, hon.
S01_Morpheme	hahchi wira-kashi ili
S01_Gloss	now count-true two
S01_Translation	Now, number two.
S01_Transcript	Hahchi, wirakashi ili
S01_Morpheme	[NAME] yoluyana nisa michu sahku mashu-'i-ki      yoluyana nisa

S01_Gloss	[NAME] word new ten one make-2.M.SG.CPL-IMP	word new
S01_Translation	Make ten new words	New word.
S01_Transcript	[NAME] yoluyana nisa michu sahku mash'iki	yoluyana nisa
S01_Morpheme	yoluyana nisa kanahku lu=hchi Ingrasa kichu	
S01_Gloss	word new what tongue=F English in	
S01_Translation	What is "yoluyana nisa" in English?	
S01_Transcript	"Yoluyana nisa" kanahku luhchi Ingrasa kichu?	
S01_Morpheme		wihk=elu
S01_Gloss		2.M.SG.ACC=like
S01_Translation		You like them.
Comments	[NON-PARTICIPANT]	
S01_Transcript		wihkelu
S01_Morpheme	yoluyana nisa wihk=elu	wihk=elu namu
S01_Gloss	word new 2.M.SG.ACC=like	2.M.SG.ACC=like much
S01_Translation	You like new words.	You like them a lot.
S01_Transcript	Yoluyana nisa wihkelu.	wihkelu namu.
S01_Morpheme	yoluyana nisa what is that	kanahku lu=hchi Ingrasa kichu
S01_Gloss	word new what is that	what tongue=F English in
S01_Translation	"Yoluyana nisa", what is that?	What is that in English?
S01_Transcript	"Yoluyana nisa", what is that?	Kanahku luhchi Ingrasa kichu?
S03_Transcript	"New words".	
S01_Transcript	You still have that group that we're thinking about, maybe after the camp.	
S01_Morpheme		yoluyana nisa so
S01_Gloss		word new so
S01_Translation		"Yoluyana nisa", so...
Comments	Refers to a neologisms group.	
S01_Transcript		"Yoluyana nisa", so...
S01_Morpheme	michu sahku mashu-'i-ki	

S01_Gloss	ten one make-2.M.SG.CPL-IMP
S01_Translation	Make ten. (m)
S01_Transcript	michu sahku mash'iki
Comments	When two vowels are next to each other, they combine into one. In this case, "u" and "i" became "i". You can find more information in the "Tunica at a Glance" in the Tunica Language Textbook!
S01_Transcript	If you didn't make that one if you can remember some that we had at this point.
S01_Morpheme	wi=erusa-n wi=erusa
S01_Gloss	2.M.SG.ACC=know-Q 2.M.SG.ACC=know
S01_Translation	You understand?(m) You understand.
Comments	[NON-PARTICIPANT]
S01_Transcript	Werusan? Werusa.
S01_Morpheme	i-erusa wi-erusa I know you know
S01_Gloss	1.SG.ACC=know 2.M.SG.ACC=know I know you know
S01_Translation	I know you know, I know you know.
S01_Transcript	Erusa werusa, I know you know
S01_Transcript	Does everybody want to have a few minutes to think about it?
Comments	[NON-PARTICIPANT]
S01_Transcript	No, you don't have to you can give something you did already too.
S01_Transcript	Ones we did already too.
S01_Transcript	I'm just thinking. We will expound on these.
S01_Transcript	I'll give y'all a few minutes.
S01_Transcript	The most important thing is making those sentences.

S01_Transcript	You'll have these questions to look over and ask me about.
S01_Transcript	I'll give you a few minutes to write down...
S01_Morpheme	[NAME] yoluyana nisa michu sahku mashu-'i-ki
S01_Gloss	[NAME] word new ten one make-2.M.SG.CPL-IMP
S01_Translation	[NAME] make ten new words.
S01_Transcript	[NAME] yoluyana nisa michu sahku mash'iki.
S04_Transcript	Ten?
S01_Transcript	I'm going to go to other questions too, I said I'm going to pick different ones.
S04_Morpheme	oneri-sa-t'ε
S04_Gloss	horn-big-dog
S04_Translation	Rhino.
S04_Transcript	Onerisat'ε          A horned horse or a rhino
S01_Morpheme	oneri hon oneri sa-t'ε-oneri
S01_Gloss	horn yes horn yes dog-big-horn
S01_Translation	"Oneri", yes? "Oneri"? "Sat'εoneri"
S04_Gloss	jail animal
S04_Translation	Zoo
S01_Transcript	"Oneri", hon? "Oneri"? "Sat'εoneri"
S04_Transcript	laspichahiri yorom'aha
S01_Transcript	You can just give two right now and I can skip to someone else.
S01_Morpheme	yoluyana nisa michu sahku or mashu-'a-ki
S01_Gloss	word new ten one or make-2.F.SG.CPL-IMP
S01_Translation	Make ten words.
S01_Transcript	[NAME] Yoluyana nisa michu sahku or... mash'oki.
S01_Morpheme	kanahku lu=hchi Ingrasa kichu
S01_Gloss	what tongue=F English in
S01_Translation	What is that in English?
Comments	[NON-PARTICIPANT]

S01_Transcript	Kannahku luhchi Ingrasa kichu?	
S01_Morpheme	ili-hta I didn't hear the second one ili=hta hatika tokuhch	
S01_Gloss	two-ORD I didn't hear the second one two-ORD again please	
S01_Translation	Second? I didn't hear the second one. Second, again? Please?	
S01_Transcript	Ilihta? I didn't hear the second one. Ilihta, hatika? Tokuhch?	
S01_Morpheme	u-shtosu	
S01_Gloss	3.M.SG.INAL-eye	
S01_Translation	His eye?	
Comments	[NON-PARTICIPANT]	
S01_Transcript	ushtosu?	Okay, like, uh...
S01_Transcript	'Straight ahead'? 'Forward'?	
S01_Morpheme	yeah the line that's right leyuta hon	yes, i=erusa
S01_Gloss	yeah the line that's right straight yes	yes 1.SG.ACC=know
S01_Translation	Yeah the line, that's right, "leyuta", hon.	Yes, I know.
S01_Transcript	Yeah the line, that's right, "leyuta", hon.	Yes, erusa.
S01_Morpheme	wirakashita enihkuta	
S01_Gloss	wira-kashi-ha enihku-ha	
S01_Translation	count-true-ORD three-ORD	
S01_Transcript	Wirakashita enihkuta	
S02_Transcript	The third number.	
S01_Morpheme	uh oni sahku uh	
S01_Gloss	uh person other uh	
S01_Translation	Uh, someone else uh...	
S01_Transcript	Now let's go to number three.	Uh oni sahku, uh....
S01_Morpheme	oni sahku hi-eheli kichu hihk='elu tihk tihk	
S01_Gloss	person one 2.F.SG.INAL-family in 2.F.SG.ACC=like 3.F.SG.ACC 3.F.SG.ACC	
S01_Translation	Someone in your family you like... (f)	
S01_Transcript	Oni sahku heheli kichu hihk'elu tihk tihk...	

S01_Transcript	Talk all about... its supposed to be te....
S01_Morpheme	te-yana-'a-ki
S01_Gloss	about-talk-2.F.SG.CPL-IMP
S01_Translation	Talk about.
S01_Transcript	"teyan'aki".
S01_Transcript	Talk about somebody in your family, so um...
S01_Morpheme	oni sahku oni sahku hi-eheli kichu hihk'elu te-yana-'a-ki.=
S01_Gloss	person one person one 2.F.SG.INAL-family in 2.F.SG.ACC-like about-talk-2.F.SG.CPL-IMP
S01_Translation	Talk about someone in your family.
S01_Transcript	oni sahku... oni sahku heheli kichu hihk'elu teyan'aki.
S01_Transcript	I'm going to give you a few minutes to work on that.
S01_Morpheme	Kana oni sahku ka'ash tihk-pira-ti, ka'ash uhk-pira-ti
S01_Gloss	how person one when 3.F.SG.ACC-born-3.F.SG.CPL when 3.M.SG.ACC-born-3.F.SG.CPL
S01_Translation	How... when one person was born (f), was born (m).
S01_Transcript	Kana oni sahku ka'ash tihkpirati, ka'ash uhkpirati
S01_Morpheme	kata achi kata una
S01_Gloss	where live.3.F.SG.DUR where live.3.F.SG.DUR
S01_Translation	Where did she live? Where did he live?
S01_Transcript	Kata achi? Kata una?
Comments	[NON-PARTICIPANT]
S01_Transcript	[NAME] asked me about that yesterday.
S01_Morpheme	yeah I made a mistake there I probably was going to put te-hina-'a-ki and I wanted to go through and correct it this morning
S01_Gloss	yeah I made a mistake there I probably was going to put about-write-2.F.SG.CPL-IMP and I wanted to go through and correct it this morning
S01_Translation	Yeah, I made a mistake there I probably was going to put



S01_Transcript	"tehinaki"and I wanted to go through and correct it this morning. Yeah, I made a mistake there I probably was going to put "tehinaki"and I wanted to go through and correct it this morning.
Comments	The question for the exam will be written, so she would like to change it to "write about" instead of "talk about"
S01_Morpheme	talk about yeah sara
S01_Gloss	talk about yeah sorry
S01_Translation	"Talk about", yeah, sorry.
S01_Transcript	"Talk about", yeah, sara.      And then if I say:
S01_Morpheme	te-hina-'a-ki
S01_Gloss	about-write-2.F.SG.CPL-IMP
S01_Translation	"Write about". (f)
S01_Transcript	tehin'aki
S01_Transcript	It would be "write about it" like "hina" "to make one's mark".
S01_Morpheme	te-yana-'a-ki te-yana-'i-ki
S01_Gloss	about-talk-2.F.SG.CPL-IMP about-talk-2.F.SG.CPL-IMP
S01_Translation	Write about it, (f) write about it. (m)
S01_Transcript	teyan'aki, teyan'iki
S01_Transcript	Even the best professors you find... okay.
S01_Morpheme	wishi ihk='ara okay
S01_Gloss	water 1.SG.ACC=have okay
S01_Translation	I have water, okay...
S01_Transcript	Wishi ihk'ara, okay.
S01_Transcript	So [NAME] is going to be next and I'm giving everyone a chance to write about someone in their family.
S01_Transcript	that uh, you know, "favorite person" that's what I mean when I say "hihkelu, wihkelu" like favorite one, favorite person.

S01_Transcript	[DISCUSSING TYPOS]
S01_Transcript	Because "hila" is move, like "move about" you know, that's what that means. Sorry.
S01_Morpheme	sara
S01_Gloss	sorry
S01_Translation	Sorry.
S01_Transcript	Sara.
S01_Transcript	So even the teacher and I admit mea culpa mea culpa mea maxima culpa.
Comments	"mea culpa" Latin phrase meaning "my fault", essentially.
Comments	[NON-PARTICIPANT]
S01_Transcript	[MORE DISCUSSION OF TYPOS]
S01_Morpheme	the main thing is te-yana-'a-ki te-yana-'i-ki talk all about it okay in this case rapu-sahku
S01_Gloss	the main thing is about-talk-2.F.SG.CPL-IMP about-talk-2.M.SG.CPL-IMP talk all about it okay in this case sleep-one
S01_Translation	The main thing is "teyan'aki, teyan'iki" "Talk all about it", okay, in this case, Monday.
S01_Transcript	The main thing is "teyan'aki, teyan'iki" "Talk all about it", okay, in this case, rapusahku.
S01_Morpheme	te-yana-ki te-yana-'i-ki
S01_Gloss	about-talk-2.F.SG.CPL-IMP about-talk-2.M.SG.CPL-IMP
S01_Translation	Talk about it (f), talk about it. (m)
S01_Transcript	Teyan'aki, teyan'iki
S01_Transcript	Feminine, uh, imperative and uh masculine imperative there. Talk about the person.
S01_Morpheme	kaku da-n

S01_Gloss	who ready-Q
S01_Translation	Who is ready?
S01_Transcript	Kaku dan?
S01_Morpheme	hi uh hi-cha-ku your grandfather ti-cha-ku hon
S01_Gloss	hi uh 2.F.SG.INAL-grand.parent=M your grandfather 3.F.SG.INAL-grand.parent=M yes
S01_Translation	your, your grandfather, your grandfather, her grandfather, yes?
S01_Transcript	hi, uh, hichaku, your grandfather, tichahku hon?
Comments	[NON-PARTICIPANT]
S01_Transcript	Does somebody else want to share theirs?
S01_Morpheme	okay [NAME] is going to share and we will use that as an example hon
S01_Gloss	okay [NAME] is going to share and we will use that as an example yes
S01_Translation	Okay [NAME] is going to share and we will use that as an example yes?
S01_Transcript	Okay [NAME] is going to share and we will use that as an example hon?
Comments	Literally "sister's child"
S03_Gloss	1.SG.INAL-niece=F [NAME]=F 3.SG.INAL-name 3.SG.ACC 3.SG.ACC 3.SG.ACC play 3.SG.ACC=enjoy
S03_Translation	My niece's name is [NAME]. She...she likes to play.
S03_Morpheme	i-etohku=hchi [NAME]=hchi ti-etisa tihchi tihchi tihchi shimi tihk=sh'ɛpa
S03_Transcript	ehtohkuhchi [NAME]-hchi tetisa. Tihchi ...Tihchi...tihchi shimi tihksh'ɛpa
S03_Gloss	Um always 3.SG.ACC happy
S03_Translation	Um she is always happy.
S03_Morpheme	um hishtahaki tihchi hilahta
S03_Transcript	Um hishtahaki tihchi hilahta

Comments	"Chichtihkaki" is listed as the preferred modern form in the dictionary while this is considered more archaic.
S03_Gloss	finish-3.SG.CPL
S03_Translation	Finished.
S03_Morpheme	hotu-ti
S03_Transcript	Hotuti.
S01_Morpheme	hinyatihch rapu-sahku arhilani kichu te-yana-'a-ki te-yana-'i-ki
S01_Gloss	then sleep-one story about-talk-2.F.SG.CPL-IMP about-talk-2.M.SG.CPL-IMP
S01_Translation	On Monday talk about them in a story, (f), talk about them (m).
S01_Transcript	Hinyatihch rapusahku arhilani kichu teyan'aki, teyan'iki.
S01_Transcript	You wrote some things. If you saved them, you'll be able to think about them.
S01_Transcript	That's how they're useful.
S01_Morpheme	And I know that if you picked the person that you oni sahku hihk=elu wihk=elu rashtε-aha
S01_Gloss	And I know that if you picked the person that you person one 2.F.SG.ACC=like 2.M.SG.ACC=like hard-NEG
S01_Translation	And I know that if you picked the person that you ... the person you like best, (f) you like best (m), it's not hard.
S01_Transcript	And I know that if you picked the person that you oni sahku hihkelu wihkelu rasht'εhe
S03_Transcript	And what I said was "My niece her name is [NAME], she likes to play, and she is happy always."
S01_Morpheme	and then hihk wihk arhilani te-yana-'a-ki te-yana-'i-ki
S01_Gloss	and then 2.F.SG.ACC 2.M.SG.ACC about-talk-F.2.SG.CPL-IMP about-talk-2.M.SG.CPL-IMP
S01_Translation	And then talk about your story. (f,m)
S01_Transcript	and then hihk,wihk arihilani teyan'aki, teyan'iki

Comments	Not a common construction, trying to cover both male and female for teaching purposes
S01_Transcript	Now, I'm and the -pa-, shtuhku, -po- hila hapa
S01_Transcript	Now this one we are going to do the Gimkit
Comments	Gimkit ( <a href="http://www.gimkit.com">www.gimkit.com</a> ) is a website for creating your own educational games. The program used it frequently while classes were online.
S01_Transcript	The "chan" is the "must". "shtuhku" able to do
S01_Transcript	"po" what you try to do. "hila" "about to do"
S01_Transcript	And "hila" is moving "to move" and so that gives you the idea.
S01_Transcript	[COMPUTER ISSUE DISCUSSION]
S01_Transcript	"hila" like I said it means "to move" but as infix it's like "about to do" something, "fixing to do something."
Comments	An "infix" is a word piece that goes inside a word rather than at the beginning or end.
S01_Transcript	And then the "hapa", "already do" and it has to... you have the word "stop" so you should be able to remember like that too.
S01_Morpheme	yoluyana chan must
S01_Gloss	word must must
S01_Translation	Word "chan", "must"
S01_Transcript	Talk about your story here... Yoluyana "chan", "must"
S01_Transcript	"Shtuhku" "be able to", "po" "try to", "hila" "about to", "hapa" "already"
S01_Morpheme	hihk wihk arhilani kichu tohkuch

S01_Gloss	2.F.SG.POSS 2.M.SG.POSS story in please	
S01_Translation	In your story please. (f,m)	
S01_Transcript	hihk wihk arhilani kichu tohkuhch	
Comments	Not a common construction, short cut for applying to both feminine and masculine.	
S01_Morpheme	kaku sahu	
S01_Gloss	who else	
S01_Translation	Who else?	
S01_Transcript	Kaku sahu?	
S01_Transcript	Anybody, because we are doing a review you can always get back to me if you don't understand something.	
S01_Morpheme	kanahku ya-'a-shtuhku	kanahku ya-'a-shtuhku
S01_Gloss	what do-2.F.SG.CPL-be.able.to	what do-2.F.SG.CPL-be.able.to
S01_Translation	What are you able to do?	What are you able to do?
S01_Transcript	Kanahku ya'ashtuhku?	Kanahku ya'ashtuhku?
S01_Transcript	Is "what you can do".	
S01_Transcript	I really needed to put in the chatbox too there, I really needed to put uh	
S01_Morpheme	ya-'i-shtuhku ya-'i-shtuhku-aha	
S01_Gloss	do-2.M.SG.CPL-be.able.to do-2.M.SG.CPL-be.able.to-NEG	
S01_Translation	You can do it, you can't do it. (m)	
S01_Transcript	ya'ishtuhku. Ya'ishtuhk'oho.	
S01_Morpheme		ya-'i-chan okay
S01_Gloss		do-2.M.SG.CPL-must okay
S01_Translation		"Ya'ichan", okay?
S01_Transcript	for the masculine form.	Ya'ichan, okay?
S01_Morpheme	kanahku ya-'i-chan kanahku ya-'a-aha-chan	
S01_Gloss	what do-2.M.SG.CPL-must what do-2.M.SG.CPL-NEG-must	

S01_Translation	What must you do? What mustn't you do?	
S01_Transcript	Kahahku ya'ichan? Kahahku ya'ehchan?	
S01_Morpheme	kanahku ya-po-'a	kanahku ya-po-'i
S01_Gloss	what do-try-2.F.SG.CPL	what do-try-2.M.SG.CPL
S01_Translation	What do you try to do? (f)	What do you try to do? (m)
S01_Transcript	Kahahku yapo'a?	Kahahku ya'po'i?
S01_Morpheme	kanahku ya-hila-'a	kanahku ya-hila-'i
S01_Gloss	what do-about.to-2.F.SG.CPL	what do-about.to-2.M.SG.CPL
S01_Translation	What are you about to do? (f)	What are you about to do? (m)
S01_Transcript	Kahahku ya'hil'a?	Kahahku ya'hil'i?
S01_Morpheme	kanahku ya-hapa-'a	
S01_Gloss	what do-already-2.F.SG.CPL	
S01_Translation	What have you already done? (f)	
S01_Transcript	Kahahku ya'hap'a?	
S01_Morpheme	kanahku ya-hapa-'i	
S01_Gloss	what do-already-2.F.SG.CPL	
S01_Translation	What have you already done? (m)	
S01_Transcript	Kahahku ya'hap'i?	
S01_Morpheme	I said uh ima ihk-hayina ihk-ri ihk-kora sihi-htani-chan	
S01_Gloss	I said uh 1.SG.NOM 1.SG.POSS-yard 1.SG.POSS-house .SG.POSS-car clean-1.SG.CPL.II-must	
S01_Translation	I said uh "I must clean my yard, my house, and my car".	
S01_Transcript	I said, uh, "Ima ihk hayina ihkri ihk kora sihihtanichan"	
S01_Transcript	"sihihtani" because "sihi" is Class II.	
Comments	Class II verbs are a set of verbs that take different endings. You can find them in the "Tunica at a Glance" in the Tunica Language Textbook!	
S01_Transcript	"I must not drink alcohol" or, I have "whiskey" here.	

S01_Morpheme	ima wishi-ruwina kōra-ni-'aha-chan	
S01_Gloss	1.SG.NOM water-hot drink-1.SG.CPL-NEG-must	
S01_Translation	I mustn't drink whiskey.	
S01_Transcript	Ima wishiruwina kōran'ēhēchan.	Okay, so...
S01_Morpheme	kanahku ya-po-'a	
S01_Gloss	what do-try.to-2.F.SG.CPL	
S01_Translation	What do you try to do? (f)	
S01_Transcript	Kanahku yapo'a?	"What did you try to do?"
S01_Morpheme	ima lawushi lawu-yuru rapu-po-ni hinahkushman arupo=sinima lapu-aha ihk='ara	
S01_Gloss	1.SG.NOM yesterday night-long sleep-try-1.SG.CPL but dream=F.PL good-NEG 1.SG.ACC=have	
S01_Translation	I tried to sleep all night long last night but I had bad dreams.	
S01_Transcript	Ima lawushi lawuyuru lapuponi, hinahkushman... aruposinima lap'ōhō ihk'ara	
S01_Transcript	I said "I tried to sleep all night long last night but I had bad dreams".	
S01_Transcript	I tried to run, but I, uh, but I ... became tired.	
S01_Morpheme	ima lota-po-ni hinahkushman ihk-tohkuni-ti	
S01_Gloss	I run-try-1.SG.CPL but 1.SG.ACC=tired-3.F.SG.CPL	
S01_Translation	I tried to run but I was too tired.	
S01_Transcript	Ima lotaponi hinahkushman ihktohkuniti.	
S01_Transcript	I have the "po" between the base verb and the ending for the completive aspect.	
S01_Morpheme	ima lota-po-ni hinahkushman ihk-tohkuni-ti	
S01_Gloss	I run-try-1.SG.CPL but 1.SG.ACC=tired-3.F.SG.CPL	
S01_Translation	I tried to run but I was too tired.	
S01_Transcript	Ima lotaponi hinahkushman ihktohkuniti.	
S01_Transcript	"I tried to run but I got tired."	



S01_Morpheme	ima saku-po-ni hinahkushman ihk=shari-aha
S01_Gloss	1.SG.NOM eat-try-1.SG.CPL but 1.SG.ACC=have.time-NEG
S01_Translation	I tried to eat but I didn't have time.
S01_Transcript	Ima sakuponi hinahkushman ihkshar'eh
S01_Transcript	"I tried to eat but I didn't have time."
S01_Morpheme	kanahku ya-hila-'a
S01_Gloss	what do-about-2.F.SG.CPL
S01_Translation	What were you about to do? (f)
S01_Transcript	Kanahku yahil'a? "What were you about to do?"
S01_Morpheme	ima supi-hila-ni
S01_Gloss	1.SG.NOM eat.supper-about.to-1.SG.CPL
S01_Translation	I was about to eat supper.
S01_Transcript	"Ima sup'ilani"
S01_Morpheme	kanahku ya-hapa-'a what did you already do ima yama-hapa-ni I already dressed up
S01_Gloss	what do-already-2.F.SG.CPL what did you already do 1.SG.NOM dress.up-already-1.SG.CPL I already dressed up
S01_Translation	Kanahku yahap'a? "What did you already do?" Ima yam'apani . "I already dressed up"
S01_Transcript	Kanahku yahap'a? "What did you already do?" Ima yam'apani . "I already dressed up"
S01_Morpheme	ima rushta-hipu hara-hapa-ni
S01_Gloss	1.SG.NOM rabbit-dance sing-already-1.SG.CPL
S01_Translation	I already sang the rabbit dance.
S01_Transcript	Ima rushtahipu harapani.
S01_Transcript	It says, uh, "I already sang the rabbit dance."
S01_Transcript	You have this, it was a post-fix in-fix attachment so you can model.
Comments	[NON-PARTICIPANT]
S03_Transcript	So do I listen to it?

S03_Gloss	always 3.F.SG.ACC-listen-1.SG.CPL
S03_Translation	I always listened to her.
S03_Morpheme	wɛhatahani tihk-wi-htani
Comments	[NON-PARTICIPANT]
S03_Transcript	Wɛhatahani tihkwihtani.
Comments	[NON-PARTICIPANT]
S04_Transcript	There we go, pressed my button for Meg.
S04_Morpheme	yes hon i-gahchi-hchi ihk-witi-htani wihtatani
S04_Gloss	yes yes 1.SG.INAL-grandmother=F 1.SG.ACC-witi-1.SG.CPL.II witihtani
S04_Translation	Yes, yes, my grandmother ihkwihtitani...wihtatani
S04_Transcript	Yes, hon, igachhchi ihkwihtitani...wihtatani
Comments	Intended: I listen to my grandmother [NON-PARTICIPANT]
S03_Transcript	Real fast, [NAME], your mic is off on Zencastr.
Comments	S01 had accidentally turned her microphone off on the application for recording.
Meg_Transcript	That's technically my fault! I tried to mute it for a sec while you were talking to the councilman.
Comments	[DISCUSSION OF FIXING MICROPHONE] [NON-PARTICIPANT]
S01_Transcript	Okay, okay, well y'all tell me I'm just asking.
S01_Morpheme	ma rahpa-wita-n
S01_Gloss	2.M.SG.NOM roast-2.M.SG.CPL-Q
S01_Translation	Are you roasting?
S01_Transcript	So I was asking [NAME], ma rahpawitan?
Comments	[NON-PARTICIPANT]
S01_Transcript	These are Class II verbs.

S01_Morpheme	rahpa rahpa hon	ma rahpa-wita-n
S01_Gloss	roast roast yes	2.M.SG.NOM roast-2.M.SG.CPL-Q
S01_Translation	"rahpa", "rahpa", yes?	Are you roasting?
S01_Transcript	"rahpa", "rahpa", hon?	ma rahpawitan?
Comments	[NON-PARTICIPANT]	
S01_Transcript	And say the rest of the sentence...	
Comments	[NON-PARTICIPANT]	
S01_Transcript	That's asking you. You have the answers, just take your time.	
S01_Morpheme	just say hon or aha you see the practice	
S01_Gloss	just say yes or no you see the practice	
S01_Translation	JJust say "hon" or "aha", you see the practice.	
S01_Transcript	Just say "hon" or "aha", you see the practice.	
S01_Morpheme	hon rahpa-htani hon lapu	
S01_Gloss	yes roast-1.SG.CPL.II yes good	
S01_Translation	Yes, "rahpahtani", yes, good.	
S01_Transcript	Hon, "rahpahtani", hon lapu	Let's see, umm...
S01_Morpheme	hɔwashi uru-hɛta-n	hɔwashi uru-hɛta-n
S01_Gloss	outside yell-2.F.SG.CPL.II-Q	outside yell-2.F.SG.CPL.II-Q
S01_Translation	Did you yell outside?	Did you yell outside?
S01_Transcript	hɔwashi uruhɛtan?	hɔwashi uruhɛtan?
S01_Morpheme	uh-huh woru-htani hon	
S01_Gloss	uh huh teach-1.SG.CPL.II yes	
S01_Translation	Uh huh, I taught.	
S01_Transcript	uh huh, woruhtani, hon	
S01_Morpheme	lapu [NAME] rushta wera-hɛta-n	
S01_Gloss	good [NAME] rabbit hunt-2.F.SG.CPL.II-Q	
S01_Translation	Good, [NAME], did you hunt rabbit ? (f)	
S01_Transcript	Lapu, [NAME], rushta werahtan?	

S01_Morpheme	rushta wera-heta-n
S01_Gloss	rabbit hunt-2.F.SG.CPL.II-Q
S01_Translation	Did you hunt rabbit?(f)
S01_Transcript	Rushta werahetan?                      Can y'all see what I'm doing?
S01_Morpheme	rushta wer wera-htani-'aha
S01_Gloss	rabbit wer hunt-1.SG.CPL.II-NEG
S01_Translation	Did you hunt rabbit?
S01_Transcript	Rushta wer... weratan'ehc.
S01_Transcript	This one is our last one because this one is important&
S01_Morpheme	oni-hayi=sema sihk-shihka-heta-n
S01_Gloss	person-old=M.PL 3.M.PL.ACC-help-2.F.SG.CPL.II-Q
S01_Translation	Did you help old people? (f)
S01_Transcript	onihayisema sihkshikahetan?
S01_Morpheme	sihk-shika-wita-n
S01_Gloss	3.M.PL.ACC-help-2.M.SG.CPL.II-Q
S01_Translation	Did you help old people?(m)
S01_Transcript	sihkshikawitan?
S01_Morpheme	Ta-lu=hchi=sema-mashu=hchi uh Meg
S01_Gloss	AGEN-tongue=F=M.PL-make=F uh Meg
S01_Translation	Taluhchisemamashuhchi uh Meg
S01_Transcript	Taluhchisemamashuhchi uh Meg
Comments	This is a name that S01 sometimes uses for Meg, although neither Meg nor the other participants use it.
S01_Morpheme	oni-hayi=sema sihk-shihka-heta-n
S01_Gloss	person-old=M.PL 3.M.PL.ACC-help-2.F.SG.CPL.II-Q
S01_Translation	Did you help old people? (f)
S01_Transcript	onihayisema sihkshikahetan?
Meg_Transcript	"onihayisema" is "old men" and "sihkshihka" is....

Meg_Morpheme		hon oni-hayi=sɛma sihk uh
Meg_Gloss		yes person-old=M.PL 3.M.SG.ACC
Meg_Transcript		Hon, onihayisɛma sihk...uh...
Meg_Translation		Yes, old people uh...
S01_Transcript	Help them, yeah, help.	
Meg_Morpheme		hon sihk-shihka-htani
Meg_Gloss		yes 3.M.SG.ACC-help-1.SG.CPL.II
Meg_Transcript	Oh!-htani	Hon, sihkshihkahtani
Meg_Translation		Yes, I helped them.
S01_Transcript	So really your written assessment and your oral assessment reflect one another.	
S01_Morpheme	hɛma ma Hawai'ish tahch'a-ruwina shipi-hɛta-hk'ahcha, shipi-wita-hk'acha	
S01_Gloss	2.F.SG.NOM 2.M.SG.NOM Hawai'i-towards month-hot travel-2.F.SG.CPL.II-IRR travel-2.F.SG.CPL.II-IRR	
S01_Translation	You/you will travel to Hawai'i in August. (f,m)	
S01_Transcript	Hɛma ma Hawai'ish tahch'a ruwina shipihetahk'ahcha, shipiwitahk'acha	
Comments	Unusual construction to cover both gender markings when teaching	
S01_Morpheme	kanahku Hawai'i kichu ira-'a-hkahcha, ira-'i-hk'ahcha	
S01_Gloss	what Hawai'i in wear-2.F.SG.CPL-IRR wear-2.F.SG.CPL-IRR	
S01_Translation	What will you wear in Hawai'i? (f,m)	
S01_Transcript	Kanahku Hawai'i kichu ir'ahkahcha, irihk'ahcha	
S01_Morpheme	okay kaku sahu	
S01_Gloss	okay who other	
S01_Translation	Okay, who else?	
S01_Transcript	Okay, kaku sahu?	
S01_Morpheme	who would like to answer that one we're talking about uh hi-eh't'ira hon wi-eh't'ira	

S01_Gloss	who would like to answer that one we're talking about uh 2.F.SG.INAL-clothes yes 2.M.SG.INAL-clothes
S01_Translation	Who would like to answer that one? We're talking about uh your clothes, yes? (f) Your clothes? (m)
S01_Transcript	Who would like to answer that one? We're talking about uh hehtira, hon? weht'ira?
S01_Transcript	"ira" is "to travel".
S01_Transcript	It can also be to urge dogs on and to drive, but here it's to travel.
S01_Morpheme	lapu tikahch tokuhch tikahch hon
S01_Gloss	good thanks please thanks yes
S01_Translation	Good, thanks. Please, thank you, yes. [LAUGHS]
S01_Transcript	Lapu, tikahch. Tokuhch, tikahch, hon. [LAUGHS]
Comments	Please, thank you, yes. [LAUGHS]
S03_Gloss	Hawai'i in sun cream wear-1.SG.CPL-IRR
S03_Translation	In Hawai'i I wear sunscreen.
S03_Morpheme	Hawai'i kichu tahch'i ɔnditishimaka ira-ni-hk'ahcha
S03_Transcript	Hawai'i kichu, tahch'i ɔnditishimaka iranikh'ahcha
S01_Transcript	So you can do that you can also be creative and say clothing.
S01_Morpheme	ma Hawai'i-sh tahch'a-ruwina shipi-ti-hk'ahcha
S01_Gloss	2.M.SG.NOM Hawai'i month-hot travel-3.
S01_Translation	I will travel to Hawai'i in August.
S01_Transcript	Ma Hawai'ish tahch'aruwina shipiwitahk'ahcha
S01_Morpheme	kanahku Hawai'i kichu ira-i-k'ahcha
S01_Gloss	what Hawai'i in wear-2.M.SG.CPL-IRR
S01_Translation	What will you wear in Hawai'i?
S01_Transcript	Kanahku Hawai'i kichu ir'ik'ahcha?
S03_Gloss	sun cream dress-1.SG.CPL-IRR
S03_Translation	I will wear sunscreen.

S03_Morpheme	tahch'i onditishimaka ira-ni-k'ahcha		
S03_Transcript	tahch'i onditishimaka iranik'ahcha		
S04_Morpheme	i-ehniyu-tamihku yuru likahta ira-ni-k'ahcha		
S04_Gloss	1.SG.INAL-hear-to.wear.on,head long bright wear-1.SG.CPL-IRR		
S04_Translation	I will wear my long bright shirt.		
S04_Transcript	Ehniyutamkihku yuru likahta iranihk'ahcha.		
S04_Transcript	My bright short sleeve shirt. Oh, "kochu", that's short. "Kochu", "short", "yuru", "long"		
S01_Morpheme	kochu		hon
S01_Gloss	short		yes
S01_Translation	short		Yes.
S04_Morpheme		i-ashkalahpi-εpa	
S04_Gloss		1.SG.INAL-shoe-open	
S04_Translation		My sandals.	
S01_Transcript	Kochu.	Because it's the sandals?	Hon.
S04_Transcript	εshkalahp'εpa		
S01_Morpheme		i=erusa	
S01_Gloss		1.SG.ACC=know	
S01_Translation		I know.	
S01_Transcript		Erusa	
S04_Transcript	It's "εpa" which is "to open".		
S01_Transcript	Of course you have		
S01_Morpheme	ka'ash uhk-pira-ti ka'ash uhh tihk-pira-ti		
S01_Gloss	when 3.M.SG.ACC-born-3.F.SG.CPL when 3.F.SG.ACC-born-3.F.SG.CPI		
S01_Translation	"When was he born? When, uh, was she born?"		
S01_Transcript	"Ka'ash uhkpirati? Ka'ash, uhh, tihkpirati"		
S01_Transcript	Dates, so if she says a date you try to think about like, I'll just pick one...		

S01_Morpheme		Bob Marley=ku 1945 uhk-pira-ti ka'ash
S01_Gloss		Bob Marley=M 1945 3.M.SG.ACC-born when
S01_Translation		Bob Marley was born in 1945. When?
S01_Transcript	How about uh...	Bob Marleyku 1945 uhkpirati. Ka'ash?
S01_Morpheme	lu=hchi Yoroni kichu	1945 lu=hchi Yoroni kichu
S01_Gloss	tongue=F Tunica in	1945 tongue=F Tunica in
S01_Translation	In Tunica.	1945 in Tunica.
S01_Transcript	Luhchi Yoroni kichu.	1945 luhchi Yoroni kichu.
S01_Morpheme	take your time I kind of caught you off guard there sara	
S01_Gloss	take your time I kind of caught you off guard there sorry	
S01_Translation	Take your time, I kind of caught you off guard there, sorry.	
S01_Transcript	Take your time, I kind of caught you off guard there, sara.	
Comments		[NON-PARTICIPANT]
S01_Transcript	yeah, and tihika uh huh	
S01_Morpheme	lapu uhk-pira-ti	
S01_Gloss	good 3.M.SG.ACC-born-3.F.CPL	
S01_Translation	Good, he was born.	
S01_Transcript	Lapu, uhkpirati	
S01_Transcript	"uhkpirati "too, so you know that means "he was born".	
S01_Transcript	If you look up the birthday and write it in Tunica... we look for those things when we test you to see if you go above and beyond.	
S01_Transcript	But on this oral assessment it will be, um, the year because um.. you know that	
S01_Morpheme		uhhuh you can uhhuh lapu
S01_Gloss		uhhuh you can uhhuh good
S01_Translation		Uhhuh, you can, uhhuh, good.
Comments	[NON-PARTICIPANT]	
S01_Transcript		Uhhuh, you can, uhhuh, lapu.



S01_Morpheme	hon lapu lapu ko'o
S01_Gloss	yes good good wow
S01_Translation	Yes, good, good, wow!
Comments	[NON-PARTICIPANT]
S01_Transcript	Hon, lapu, lapu, ko'o!
S01_Transcript	I don't know if [NAME] will do that, because sometimes she takes what I do and changes it.
S01_Transcript	But do what you can, that was good. Because any confusion with the oral assessment.
S01_Transcript	Let's see we have "your best friend"...
S01_Morpheme	hi-eti lapu hamishtihki wi-eti lapu hamishtihki
S01_Gloss	2.F.SG.INAL-friend good most 2.F.SG.INAL-friend good most
S01_Translation	Your best friend (f), your best friend (m).
S01_Transcript	hetilapu hamishtihki, wetilapu hamishtihki
S01_Transcript	When they we born... Go ahead and scroll down...
S01_Morpheme	scroll down tokuhch uh tihkahch uh tokuhch tihkahch.
S01_Gloss	scroll down please uh thanks uh please thanks
S01_Translation	Scroll down please, uh, thanks, uh, please and thanks.
S01_Transcript	Scroll down tokuhch, uh, tihkahch, uh, tokuhch, tihkahch.
S01_Transcript	Then, uh, I had some other things...
S01_Morpheme	hi-eheli wi-eheli kichu ka'ash tihk...
S01_Gloss	2.F.SG.INAL-family 2.M.SG.INAL-family in when 3.F.SG.ACC
S01_Translation	In your family (f), in your family (m)...she....
S01_Transcript	heheli, weheli kichu ka'ash tihk..
S01_Transcript	Somebody in your family how uh when were they born uh... the oldest person you know, when were they born?
S01_Morpheme	kaku hayi hamishtihki

S01_Gloss	who old most
S01_Translation	Who was oldest?
S01_Transcript	Kaku hayi hamishtihki
S01_Transcript	Who is the oldest? I know [NAME] was asking about superlatives the other day.
S01_Morpheme	nisara hamishtihki hi=erusa wi=erusa
S01_Gloss	youth most 2.F.SG.ACC=know 2.M.SG.ACC=know
S01_Translation	The youngest person you know (f), you know (m).
S01_Transcript	Nisara hamishtihki herusa, werusa
S01_Morpheme	kaku tipusa hamishtihki hi=erusa wi=erusa
S01_Gloss	who generous most 2.F.SG.ACC=know 2.M.SG.ACC=know
S01_Translation	The most generous person you know (f), you know (m).
S01_Transcript	Kaku tipusa hamishtihki herusa, werusa
S01_Transcript	The kindest or most generous person you know, when were they born?
S01_Morpheme	Oh and I didn't put the rest of the sentence there it should be ka'ash uhk-pira-ti
S01_Gloss	Oh and I didn't put the rest of the sentence there, it should be when 3.M.SG.ACC-born-3.F.SG.CPL
S01_Translation	Oh and I didn't put the rest of the sentence there, it should be "ka'ash uhkpirati".
S01_Transcript	Oh and I didn't put the rest of the sentence there, it should be "ka'ash uhkpirati".
S01_Transcript	So that was, uh, some superlatives there and when you were born.
S01_Transcript	So as long as you have a date that is logical or reasonable and it's correct it may not even... as long as it's correct.
S01_Morpheme	the numbers wira-kashi hotu wira-kashi lapu lapu-hch that would be good
S01_Gloss	the numbers count-true all count-true good good-if that would be

	good
S01_Translation	The numbers, the numbers, all the numbers were good, that would be good. That would be good.
S01_Transcript	The numbers, wirakashi, hotu wirakashi lapu, lapuhch. That would be good.
S01_Morpheme	wira-kashi tishku      okashi okanuhchi tihk uhk=sepi
S01_Gloss	count-true seven      boy, girl 3.F.SG.NOM 3.M.SG.NOM
S01_Translation	Number seven.      A boy, a girl she is sick he is sick.
S01_Transcript	wirakashi tishku      okashi, okanuhchi tihk uhksepi
Comments	This is an unusual construction being used to show masculine and feminine.
S01_Morpheme	hɛma ma ariya tihkchuya-'a-k'ahcha chuya-'i-k'ahcha kana tihchi kana uwi
S01_Gloss	2.F.SG.NOM 2.M.SG.NOM doctor 3.F.SG.ACC-get-2.F.SG.CPL-IRR how 3.F.SG.NOM 3.M.SG.NOM
S01_Translation	You (f), you (m) get the doctor. How is she ? How is he?
S01_Transcript	Hɛma, ma ariya tihk chuy'ak'ahcha chuy'ik'ahcha. Kana tihchi? Kana uwi?
S01_Transcript	So a child is sick and you will bring she or he to the doctor. "Ariya".
S01_Transcript	And then "chuyaka" is "to bring", okay?
S01_Morpheme	okay we have tihk uhk chuya-'a-k'ahcha
S01_Gloss	okay we have 3.F.SG.ACC 3.M.SG.ACC-take-2.F.SG.CPL-IRR
S01_Translation	Okay we have "take him/her"...
S01_Transcript	Okay we have tihk uhk chuy'ak'ahcha..
Comments	This is an unusual construction being used to show masculine and feminine.
S01_Morpheme	kana tihchi kana uwi
S01_Gloss	how 3.F.SG.NOM how 3.M.SG.NOM
S01_Translation	How is she? How is he?

S01_Transcript	Kana tihchi? Kana uwi?	"How is the child?"
S01_Transcript	I'll give you a few minutes to look that up, the statives?	
S01_Morpheme	kana tihchi kana uwi	
S01_Gloss	how 3.F.SG.NOM how 3.M.SG.NOM	
S01_Translation	How is she? How is he?	
S01_Transcript	Kana tihchi? Kana uwi?	
S01_Morpheme	and sepi huh we had sepi	
S01_Gloss	and sick huh we had sick	
S01_Translation	And "sepi", huh? We had "sepi"?	
S01_Transcript	And "sepi", huh? We had "sepi"?	
S01_Morpheme	tihk=sepi uhk=sepi	
S01_Gloss	3.F.SG.ACC=sick 3.M.SG.ACC=sick	
S01_Translation	She is sick, he is sick.	
S01_Transcript	Tihksepi, uhksepi.	
S01_Transcript	"Taya wana", the statives, "Taya wana"	
S01_Morpheme	taya wana chuya-'a-ki chuya-'i-ki	
S01_Gloss	verb want take-2.F.SG.CPL-IMP take-2.F.SG.CPL-IMP	
S01_Translation	Use statives (f), use them (m).	
S01_Transcript	Taya wana chuy'aki, chuy'iki.	
S01_Transcript	Use statives or if you have to use adjectives that's fine too as long as it's used correctly.	
S01_Morpheme	ask someone kaku sahu anyone	kaku
S01_Gloss	ask someone who other anyone	who
S01_Translation	Ask someone, anyone, anyone.	Who?
S01_Transcript	Ask someone, kaku sahu, anyone.	Kaku?
S01_Transcript	[NAME] do you want to go ahead and share yours?	
S03_Gloss	kid=M.PL 3.M.PL.ACC-to.be.feverish	

S03_Translation	The kids have a fever.
S03_Morpheme	ɔka=sinima sink-wanani
S03_Transcript	Okasinima sinkwanani. <span style="float: right;">They have a fever.</span>
S01_Transcript	Remember "wanani" from the Gimkit too?
Comments	Gimkit ( <a href="http://www.gimkit.com">www.gimkit.com</a> ) is a website for creating your own educational games. The program used it frequently while classes were online.
S03_Transcript	I didn't use sinima because the children aren't really considered humans yet in Tunica, so...
Comments	Below a certain age gender-based animacy markings aren't required.
S01_Transcript	In the stories the orphan boys were actually have beast and half human so, you know...
Comments	The Orphan Boys are in a few of the stories in the Tunica Texts from Mary R. Haas and Sesostrie Youchigant as well as in Gatschet and Swanton's notes. See Chapter 3 of the Tunica Language Textbook for a contemporary telling of one of these stories.
S01_Transcript	and the race of giants that come you know the aliens that breed with humans... kaku orusa, who knows!
Comments	This is not a reference to traditional Tunica stories but to Nephilim in some Christian folklore.
S01_Morpheme	kaku u=erusa who knows
S01_Gloss	who 3.M.SG.ACC=know who knows
S01_Translation	Who knows, who knows?
S01_Transcript	Kaku orusa, who knows? <span style="float: right;">It's an old story, you know?</span>
S01_Morpheme	ɔkashi uhk=sɛpi

S01_Gloss		child 3.M.SG.ACC=sick	
S01_Translation		A child is sick.	
S01_Transcript	Okay, uh, how about...	Okashi uhksepi	So, uh, he's sick.
S01_Morpheme	kana uwi	how is he	
S01_Gloss	how 3.M.SG.NOM	how is he	
S01_Translation	How is he? How is he?		
S01_Transcript	Kana uwi? How is he?		
S01_Transcript	Do you have an example of something?	Stative or an adjective?	
S01_Transcript	"Taya wana" "taka halani", "taka halani" is an adjective, "taya wana" that's a stative.		
Meg_Morpheme		kaku	
Meg_Gloss		who	
S01_Morpheme			hon
S01_Gloss			yeah
S01_Translation			Yeah?
Meg_Transcript		Kaku?	
Meg_Translation		Who?	
S01_Transcript	Can she hear me or....	Hon?	
S01_Transcript	Yeah, trying to see if she...		
S01_Transcript	You know the stories of the children may have been the orphans... maybe the children were orphans because of one parent dying and so... yeah...		
S01_Morpheme			ihk=pɛsha
S01_Gloss			1.SG.ACC=sad
S01_Translation			I'm sad.
Comments	[NON-PARTICIPANT]		
S01_Transcript		"pɛsha" is sad.	ihkpɛsha
S01_Morpheme	ihk=pɛsha-ti		
S01_Gloss	1.SG.ACC-sad-3.F.SG.CPL		

S01_Translation	I'm sad.
S01_Transcript	ihkpeshati
Comments	Tishlina construction rather than a stative.
S01_Transcript	"It makes me sad" It makes me sad when uh.... I become sad...
S01_Transcript	Okay so how about uh, I didn't hear from [NAME] maybe she is having some difficulty...
S01_Morpheme	kashi-lehe
S01_Gloss	true-right
S01_Translation	Sure enough!
S01_Transcript	[LAUGH] yes, exactly, exactly, uh... Kashilehe!
S01_Morpheme	okashi okanuhchi tihk uhk=sɛpi
S01_Gloss	boy girl 3.F.SG.ACC 3.M.SG.ACC=sick
S01_Translation	A girl, a boy she, he is sick.
S01_Transcript	okashi okanuhchi tihk, uhksɛpi
Comments	This is an unusual construction being used to show masculine and feminine.
S01_Morpheme	kana tihchi kana uwi
S01_Gloss	how 3.F.SG.NOM how 3.M.SG.NOM
S01_Translation	How is she? How is he?
Comments	[NON-PARTICIPANT]
S01_Transcript	Kana tihchi? Kana uwi?
S01_Morpheme	uwi uhk=sɛpi uh mishtihki more
S01_Gloss	3.M.SG.NOM 3.M.SG.ACC=sick more more
S01_Translation	"He is sick" uh more? More?
S01_Transcript	"uwi uhksɛpi" uh mishtihki? More?
S01_Morpheme	sɛpi kana like how
S01_Gloss	sick how like how
S01_Translation	How are they sick? Like how?

S01_Transcript	"sɛpi kana" like, how?	It's good, yeah, "in poor health".
S01_Morpheme		uh huh uhk=wanani
S01_Gloss		uh huh 3.M.SG.ACC=to.have.a.fever
S01_Translation		Uh huh, he has a fever.
Comments	[NON-PARTICIPANT]	
S01_Transcript		Uh huh, uhkwanani
S01_Transcript	You can say other things too...	
S01_Transcript	Maybe, uh, you know it could be a number of things.	
S01_Transcript	So I'm just going to go on to the next part if there are no questions.	
S01_Morpheme	kanahku ihk-ya-ti?	
S01_Gloss	what 1.SG.ACC-do-3.F.SG.CPL	
S01_Translation	What happened to me?	
S01_Transcript	Kanahku ihkyati?	"What happened to me?"
S01_Morpheme	taya Tishlina	
S01_Gloss	verb Tishlina	
S01_Translation	Taya Tishlina	
S01_Transcript	Taya Tishlina	
S01_Morpheme	so you're going to say what happened or what happened to you kanahku hihk-ya-ti kanahku wihk-ya-ti	
S01_Gloss	so you're going to say what happened or what happened to you what 2.F.SG.ACC-do-3.F.SG.CPL what 2.M.SG.ACC-do-3.F.SG.CPL	
S01_Translation	So you're going to say what happened or what happened to you: What happened to you?(f) What happened to you?(m)	
S01_Transcript	So you're going to say what happened or what happened to you: kanahku hihkyati? kanahku wihkyati?	
S01_Transcript	[NAVIGATING COMPUTER]	
S01_Transcript	"hohchi", so how would you make that into a transimpersonal so that Tishlina did it to you?	



S04_Morpheme	It would be ihk-hohchu-ti
S04_Gloss	it would be 1.SG.ACC-limp-3.F.SG.CPL
S04_Translation	It would be "ihkhohchuti"?
S04_Transcript	It would be "ihkhohchuti"?
S01_Transcript	"Hohchu"? Yeah because it can be "hohchu" as well as "hohchi". Yeah.
S04_Transcript	Oh, "hohchiti".
S01_Transcript	Oh it can be both because it's a, a variation. It's okay.
S01_Transcript	So "hohchi" or "hohchu" and we say "I became" what?
S01_Transcript	"Started to limp" right you can say that too. a way to translate into
S01_Morpheme	lu=hchi Yoroni kichu okay lapu
S01_Gloss	tongue=F Tunica in okay good
S01_Translation	In Tunica, okay? Good.
S01_Transcript	Luhchi Yoroni kichu, okay, lapu.
S04_Transcript	I started--
S01_Morpheme	okay what about kanahku uh okay keshka keshka
S01_Gloss	okay what about kanahku uh okay to.get.sprained to.get.sprained
S01_Translation	Okay, what about, kanahku uh.... okay, "keshka", "keshka"
S01_Transcript	Okay, what about, kanahku uh.... okay, "keshka", "keshka"
S01_Morpheme	kanahku hihk-ya-ti kanahku wihk-ya-ti
S01_Gloss	what 2.F.SG.ACC-do-3.F.SG.CPL what 2.M.SG.ACC-do-3.F.SG.CPL
S01_Translation	What happened to you?(f) What happened to you? (m)
S01_Transcript	Kanahku hihkyati? Kanahku wihkyati?
S01_Morpheme	ta-lu=hchi-mashu=hchi Meg, how would you make that into an impersonal I and whatever this is keshka do you remember what keshka was
S01_Gloss	AGEN-tongue=F=make=F Meg, how would you make that into an impersonal I and whatever this is keshka do you remember what

S01_Translation	to.be.strained was Taluħchimashuhchi, Meg, how would you make that into an impersonal? I... and whatever this is "keshka", do you remember what "keshka" was?
S01_Transcript	Taluħchimashuhchi, Meg, how would you make that into an impersonal? I... and whatever this is "keshka", do you remember what "keshka" was?
S01_Transcript	"keshka", not "kecha", "kecha" is bite.
Meg_Morpheme	is it ihk-keshka
Meg_Gloss	is it 1.SG.ACC-to.be.sprained
Meg_Transcript	Is it "ihkeshka..."
Meg_Translation	Is it "ihkeshka..."
S01_Morpheme	keshka-ti uh huh
S01_Gloss	to.be.sprained-3.F.SG.CPL uh huh
S01_Translation	"keshkati"? Uh huh.
S01_Transcript	"keshkati"? Uh huh.
S01_Transcript	And of course I don't expect everybody to know all of these right off you know because there's so much...
S01_Morpheme	namu ink='ara we have plenty
S01_Gloss	a.lot 1.PL.ACC=have we have plenty
S01_Translation	We have a lot, we have plenty.
S01_Transcript	Namu ink'ara, we have plenty.
S01_Transcript	that was for sprained, that was another one. There's so many for strain, and sprained, and all that. Taya Tishlina.
S01_Morpheme	kanahku wihk-ya-ti
S01_Gloss	what 2.M.SG.ACC-do-3.F.SG.CPL
S01_Translation	What happened to you?(m)
Comments	[NON-PARTICIPANT]
S01_Transcript	[NAME] Kanahku wihkyati?

S01_Morpheme	kanahku wihk-ya-ti	
S01_Gloss	what 2.M.SG.ACC-do-3.F.SG.CPL	
S01_Translation	What happened to you?(m)	
Comments		[NON-PARTICIPANT]
S01_Transcript	Kanahku wihkyati?	
S01_Morpheme	ihklahi Tishlina does it Tishlina	ihk-lahi
S01_Gloss	1.SG.ACC-burn Tishlina does it Tishlina	1.SG.ACC-burn
S01_Translation	"Ihklahi..." Tishlina does it, Tishlina...	Ihklahi...
S01_Transcript	"Ihklahi..." Tishlina does it, Tishlina...	Ihklahi...
S01_Morpheme	rohphant rohphant	
S01_Gloss	close close	
S01_Translation	Close, close.	
Comments		[NON-PARTICIPANT]
S01_Transcript	Rohphant, rohphant	
Comments		[NON-PARTICIPANT]
S01_Transcript	She didn't burn you?[LAUGH]	
S01_Morpheme		lipu kanahku hihk-ya-ti
S01_Gloss		twitch what 2.F.SG.ACC-do-3.F.SG.CPL
S01_Translation		"lipu", what happened to you?
Comments	[NON-PARTICIPANT]	
S01_Transcript		"lipu", kanahku hihkyati?
Comments	[NON-PARTICIPANT]	
S01_Transcript	And what if it happened to you? Yourself? It happened to yourself.	
S01_Morpheme		ihk-lipu-ti hon
S01_Gloss		1.SG.ACC-twitch-3.F.SG.CPL yes
S01_Translation		"Ihkliputi", yes?
Comments	[NON-PARTICIPANT]	
S01_Transcript		"Ihkliputi", hon?
S01_Morpheme		kanahku ya hihk-ya-ti

S01_Gloss	what do 2.F.SG.ACC-do-2.F.SG.CPL
S01_Translation	What what happened to you?
S01_Transcript	Kanahku ya... hihkyati?
S03_Transcript	"lopa" "to be paralyzed"
S01_Morpheme	mali mali uh ta-lu=hchi-mashu=hchi
S01_Gloss	to.gain.supernatural.power to.gain.supernatural.power AGEN-tongue=F-make=F
S01_Translation	Mali? Mali uh... taluhchimashuhchi
S01_Transcript	Mali? Mali uh... taluhchimashuhchi
S01_Morpheme	taluhchimashu
S01_Gloss	AGEN-tongue=F-make
S01_Translation	Taluhchimashu...
S01_Transcript	Taluhchimashu...
S01_Morpheme	kanahku hihk-ya-ti mali
S01_Gloss	what 2.F.SG.ACC-do-3.F.SG.CPL to.obtain.supernatural.power
S01_Translation	What happened to you? Mali?
S01_Transcript	Kanahku hihkyati? Mali?
Meg_Morpheme	ihk-mali ihk-mali-ti
Meg_Gloss	1.SG.ACC-to.obtain.supernatural.power 1.SG.ACC-to.obtain.supernatural.power-3.F.SG.CPL
Meg_Transcript	ihkmali...ihkmaliti
Meg_Translation	I got... I got supernatural powers.
Meg_Transcript	Did she choke me?
S03_Transcript	[LAUGH]
S01_Transcript	It's "to obtain supernatural power".
S01_Morpheme	milu kaku sahu anybody kanahku hihk-ya-ti
S01_Gloss	to.get.choked who other anybody what 2.F.SG.ACC-do-3.F.SG.CPL
S01_Translation	"Milu"? Anyone else? Anybody? What happened to you?(f)
S01_Transcript	"Milu"? Kaku sahu? Anybody? Kanahku hihkyati?

S03_Gloss	1.SG.ACC-to.be.choked-3.F.SG.CPL-NEG
S03_Translation	I didn't choke.
S03_Morpheme	ihk-milu-ti-'aha
S03_Transcript	"Milu", "to choke". lhkmlut'ehε.
S01_Morpheme	ihk-milu-ti-'aha
S01_Gloss	1.SG.ACC-to.be.choked-3.F.SG.CPL-NEG
S01_Translation	I didn't choke.
S01_Transcript	lhkmlut'ehε. She didn't choke me.
S01_Morpheme	ihk-milu-ti-'aha
S01_Gloss	1.SG.ACC-to.be.choked-3.F.SG.CPL-NEG
S01_Translation	I didn't choke.
Comments	[NON-PARTICIPANT]
S01_Transcript	lhkmlut'ehε.
S01_Morpheme	i=erusa
S01_Gloss	1.SG.ACC=to.know
S01_Translation	I know.
S01_Transcript	hichut'ε, hon! I remember that now. Erusa.
S01_Transcript	We're going to go through these and we're going to go through the meaning.
S01_Morpheme	pitu becomes pitu-ti is what pitu-ti
S01_Gloss	to.get.lost becomes to.get.lost-3.F.SG.CP is what to.get.lost-3.F.SG.CPL
S01_Translation	"pitu" becomes "pituti" is what? "pituti"?
S01_Transcript	"pitu" becomes "pituti" is what? "pituti"?
S01_Transcript	"I became lost" "I became lost" in the woods or something.
S01_Morpheme	puhti
S01_Gloss	to.swell
S01_Translation	"puhti"?
S01_Transcript	"puhti"? Is like when [NAME] did that, uh , about the water and uh

S01_Transcript	Like the bubbles too.
S04_Transcript	It's "to swell up".
S01_Morpheme	wishi-puhti is your uh soft drink
S01_Gloss	water-to.swell is your uh soft drink
S01_Translation	"Wishipuhti" is your, uh, soft drink
S01_Transcript	"Wishipuhti" is your, uh, soft drink
S01_Transcript	Like some people call "pop" "soda"
S01_Transcript	"puhti" but "puhti" is "to swell up" there's another
S01_Transcript	"ruhu" is not nice...
S03_Transcript	"To throw up"?
S01_Transcript	And I told Tulane to me it sounds like in French "rushti"
Comments	Tulane here refers to the Tulane linguists who work with the Language and Culture Revitalization Program
S01_Transcript	it's a lot of words we get similar too but it's also the sound, it's the onomatopoeia.
S01_Morpheme	shita shita
S01_Gloss	to.itch to.itch
S01_Translation	"Shita" "shita"?
Comments	[NON-PARTICIPANT]
S01_Transcript	"Shita" "shita"?
S01_Transcript	"Shita", to itch. And it has almost "itch" in there if you look at the, you know, the "t" and the "i" and the "h" kind of.
S01_Morpheme	and shuli shuli
S01_Gloss	and to.warm.up to.warm.up
S01_Translation	And "shuli", "shuli"
S01_Transcript	And "shuli", "shuli"
S04_Transcript	"Shuli" is "to warm up".

S01_Morpheme		yuri-ya yuri
S01_Gloss		painful-do painful
S01_Translation		"Yuriya"? "Yuri"?
S01_Transcript	Yeah, she helps you warm up your hands.	"Yuriya"? "Yuri"?
Comments	[NON-PARTICIPANT]	
S01_Transcript	Yeah, "to be sore".	"Owi", "owi".
Comments	[NON-PARTICIPANT]	
S04_Transcript	"To sweat".	
S01_Transcript	Use that for "sweater" as well, for clothing.	
S01_Transcript	"elu" is "to be accustomed to" but we didn't use that.	
S01_Transcript	because that's got "elu" for the fruit, "elu", "to like" and "elu" "to be accustomed to something". "Elu".	
S01_Morpheme	ashu ashu	
S01_Gloss	to.sneeze to.sneeze	
S01_Translation	"Ashu"? "Ashu"?	
Comments	[NON-PARTICIPANT]	
S01_Transcript	"Ashu"? "Ashu"?	
S03_Transcript		"To sneeze?"
S01_Transcript	"yowa" is "to make one's mind up right away"	
S01_Transcript	"to make one's mind up right away"	
Comments		[NON-PARTICIPANT]
S01_Transcript	She makes you make up your mind quick.	
S03_Transcript	Could it be "impulsive"?	
S01_Transcript	Yeah, impulsive, you said that the other day I like that one.	

S01_Transcript	"tolu" "tolu", like... cramp, yeah.
S01_Transcript	It's like a ball too, round like a ball it makes that... Okay,
S01_Transcript	What you're going to do is ask some questions doing the yoluyana ka.
S01_Transcript	So you can think of some that you might ask.
S01_Transcript	She might do something so be familiar with your yoluyana ka
Comments	The term for question words (because all start with "ka")
S01_Transcript	She may ask some as part of a conversation.
S01_Transcript	But, we've been practicing that a lot and asking each other questions.
S01_Transcript	"Kanhku" which is "what" --
S01_Transcript	We're going to review these anyway because, um
S01_Transcript	It's something we did a long time ago but sometimes it's easy to forget.
S01_Transcript	"Kaku", "who", "kaya", "why" "Kana", "how". "Ka'ash", "when".
S01_Transcript	"Kashku", "how many" or "how much". And "kata", "where".
S01_Transcript	Ask some...you ask somebody:
S01_Morpheme	ihk-wira-heta-ki
S01_Gloss	1.SG.ACC-ask-2.F.SG.CPL.II-IMP
S01_Translation	Ask me.
S01_Transcript	ihkwirahetaki



S01_Transcript	No you ask me, you ask me, she may ask you a question is what I'm saying there.
S01_Transcript	She may ask you to ask her a question.
S01_Morpheme	ma hɛma ihk-wira-hɛta-ki
S01_Gloss	2.M.SG.NOM 2.f.SG.NOM 1.SG.ACC-ask-2.F.SG.CPL.II-IMP
S01_Translation	You (m), you (f) ask me (f).
S01_Transcript	Ma/hɛma ihkwirahɛtaki
Comments	This is an unusual construction being used to show masculine and feminine.
S01_Transcript	And you would ask a question.
S01_Transcript	Of course, we use yes/no questions but these are all the yokuyana ka.
S01_Morpheme	rina rinashiri-kati
S01_Gloss	smell smell.sweet-3.F.SG.CPL.II
S01_Translation	To smell... to smell sweet.
S01_Transcript	Except we had the... rina...rinashirikati?
S01_Morpheme	and then namishiri-kati that's about the shi..uh
S01_Gloss	and then to.smell.bad-3.F.SG.CPL.II that's about the shi uh
S01_Translation	and then "namishirikati" that's about the shi..uh
S01_Transcript	and then namishirikati that's about the shi..uh
S01_Transcript	"Shiki" the... the skunk.
S03_Transcript	"The skunk smells pungent"?
S01_Transcript	I always got confused because in Choctaw "shiki" is a buzzard.
S01_Transcript	Or something like it and then "shiki" is the skunk...
S01_Transcript	and my grandmother when she lived here when she was a little girl

	and of course
S01_Transcript	You had to take the gland off the skunk. My grandmother had a skunk she called it "shihki" A bird she had and I was trying to figure out what she called that bird, a buzzard or a skunk was the name of her first pet.
S01_Transcript	And uh, that's also because that was in the uh Gimkit.
Comments	Gimkit ( <a href="http://www.gimkit.com">www.gimkit.com</a> ) is a website for creating your own educational games. The program used it frequently while classes were online.
S01_Transcript	About the breeze smelling sweet or the skunk smelling pungent.
S01_Morpheme	hotu-ti
S01_Gloss	finish-3.F.SG.CPL
S01_Translation	Finished.
S01_Transcript	Hotuti.                      Y'all have any questions?

## C.9 Class Transcripts: May 11, 2021

S01_Morpheme	Po-witi-n, wi-winta-ki	
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP	
S01_Translation	Look, listen!	
S01_Transcript	Powitin, wiwintaki!	
Notes	This is one of the imperatives we can actually find in the texts! See the story "The Orphan". Possibly the polite command form -tan	
S01_Morpheme	Po-witi-n, wi-winta-ki	
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP	
S01_Translation	Look, listen!	
S01_Transcript	Powitin, wiwintaki!	
S01_Morpheme	moku-hkatani	tira-ta-sihu lepu-kani
S01_Gloss	sweep-1.SG.HAB.II	cloth-AGEN-dry fold-1.SG.CPL
S01_Translation	"Mokukatani".	"Tiratasihu lepuhani".
S01_Transcript	"Mokuhkatani".	"Tiratasihu lepuhani".
S01_Morpheme	i-eh't'ira huwa-kani	
S01_Gloss	1.SG.INAL-clothes wash-1.SG..HAB	
S01_Translation	"Eht'ira huwakani".	
S01_Transcript	"Eht'ira huwakani".	
S01_Morpheme	i-eh'tira sihu-katani	
S01_Gloss	1.SG.INAL-clothes dry-1.SG.HAB.II	
S01_Translation	"Eht'ira sihukatani".	
S01_Transcript	"Eht'ira sihuakatani".	
S01_Morpheme	i-eh't'ira pelka pelka-htani	
S01_Gloss	1.SG.INAL-clothes flatten-1.SG.HAB.II	
S01_Translation	"Eht'ira pelka...pelkahtani".	
S01_Transcript	"Eht'ira pelka...pelkahtani".	
S01_Morpheme	pelka wait pelka-hkatani	
S01_Gloss	flatten wait flatten-1.SG.HAB.II	
S01_Translation	pelka...wait... "pelkahkatani"	
S01_Transcript	pelka...wait... "pelkahkatani"	

S01_Transcript	Okay... Taya Korini Ili, but we don't worry about that for the student. It's uh		
Notes	"Taya korini ili" or "class II verb" is set of verbs that take endings like we see in "pelkahkatani" or "sihuhkatani"		
S01_Morpheme	it's kanahku ya kanahku yakani		
S01_Gloss	it's what do what do-1.SG.HAB		
S01_Translation	It's "What... what am I doing?"		
S01_Transcript	It's "Kannahku ya...kannahku yakani?"		
S01_Morpheme	hali-tipusa sihi-hkatani		
S01_Gloss	dirt-diffused.particles clean-1.SG.HAB.II		
S01_Translation	Am I dusting?		
S01_Transcript	Halitipusa sihihkatani?		
S01_Morpheme	hali-tipusa sihi-hkatani		yuki-kani
S01_Gloss	dirt-diffused.particles clean-1.SG.HAB.II		cook-1.SG.HAB
S01_Translation	I am dusting.		I am cooking.
S01_Transcript	Halitipusa sihihkatani.		Yukikani.
S01_Morpheme	yuki-kani	mashu-kani	kafi mashu-kani
S01_Gloss	cook-1.SG.HAB	make-1.SG.HAB	coffee make-1.SG.HAB
S01_Translation	I am cooking.	I am making.	I am making coffee.
S01_Transcript	Yukikani.	Mashukani	Kafi mashukani.
S01_Morpheme	kohin'esa huwa-kani	kohin'esa huwa-kani	
S01_Gloss	dish wash-1.SG.HAB	dish wash-1.SG.HAB	
S01_Translation	I am washing dishes.	I am washing dishes.	
S01_Transcript	Kohin'esa huwakani.	Kohin'esa huwakani.	
S01_Morpheme	tenakola=sinima wishi=hchi yuwa-kani		
S01_Gloss	flower=F.PL water=F give-1.SG.HAB		
S01_Translation	I water the flowers.		
S01_Transcript	Tenakolasinima wishihchi yuwakani.		
S01_Morpheme			wishi=hchi yuwa-kani

S01_Gloss		water=F give-1.SG.HAB
S01_Translation		I water (them).
S01_Transcript		wishihchi yuwakani...
Notes	Literally "I give the flowers water"	
S01_Morpheme	tenakola=sinima wishi wishi=hchi	hal'upishi kichu wira-kani
S01_Gloss	flower=F.PL water water=F.sg	mud in dig-1.SG.HAB
S01_Translation	Flowers, water...water.	I dig in the mud.
S01_Transcript	Tɛnakolasinima...wishi...wishihchi	Hal'upishi kichu wirakani.
S01_Morpheme	kora sihi-hkatani. Kora sihi sihi-hkatani.	
S01_Gloss	car clean-1.SG.HAB.II car clean clean-1.SG.HAB.II	
S01_Translation	I clean the car... I clean... I clean the car.	
S01_Transcript	kora sihihkatani. Kora...sihih...sihihkatani.	Okay.
S01_Morpheme	hatika	I'll have to go back hon
S01_Gloss	again	I'll have to go back yes
S01_Translation	Again...	I'll have to go back, yes?
S01_Transcript	Hatika...	I'll have to go back, hon?
S01_Transcript	Can I... Do I have to go all the way like this? Yeah, I don't know, I'm going to learn and not take time to...	
S01_Morpheme	hahchi	
S01_Gloss	now	
S01_Translation	Now...	
S01_Transcript	Hahchi...	
S01_Morpheme	hihk-ri wihk-ri a a-tehini hotu hahchi ya-'a-ki ya-'i-ki	
S01_Gloss	2.F.SG.POSS-house 2.M.SG.POSS-house together-go.around all now do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	
S01_Translation	Do it around your house. (f, m)	
S01_Transcript	Hihkri, wihkri atehini hotu hahchi ya'aki ya'iki.	
Notes	This is being used as an illustrative phrase rather than natural speech.	

S01_Transcript	So you're going to make the movements, now. You're doing it to, to show the student that they'll be doing it.	
S01_Morpheme	hon	
S01_Gloss	yes	
S01_Translation	Yes?	
S01_Transcript	Hon?	
S01_Morpheme	hihk-ri wihk-ri a-tehini	
S01_Gloss	2.F.SG.POSS-house 2.M.SG.POSS-house together-around	
S01_Translation	Around your house. (f,m)	
S01_Transcript	Hihkri, wihkri atehini.	So...
S01_Morpheme	moku-hkatani	ya-'a-ki ya-'i-ki hotu
S01_Gloss	sweep-1.SG.HAB.II	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP all
S01_Translation	I sweep.	Do it! (f) Do it! (m) Everyone!
S01_Transcript	Mokuhkatani.	Ya'aki! Ya'iki!Hotu!
S01_Morpheme	ya-'a-ki ya-'i-ki	
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	
S01_Translation	Do it (f), do it (m)!	
S01_Transcript	Ya'aki, ya'iki!	
S01_Morpheme		hon
S01_Gloss		yes
S01_Translation		yes?
S01_Transcript	Of course we could have a better camera, you know,	hon?
S01_Morpheme	hotu okay ya-'a-ki ya-'i-ki	
S01_Gloss	all okay do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	
S01_Translation	Everyone, okay? Do it (f), do it (m).	
S01_Transcript	Hotu, okay? Ya'aki, ya'iki.	
S01_Morpheme	Po-witi-n, wi-winta-ki	
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP	
S01_Translation	Look, listen!	
S01_Transcript	Powitin, wiwintaki!	

S01_Morpheme	tira-ta-sihu		
S01_Gloss	cloth-AGEN-dry		
S01_Translation	Towel		
S03_Morpheme		ihk-ri a-tehini	
S03_Gloss		1.SG.POSS-house together-go.around	
S03_translation		Around my house.	
S01_Transcript	Tiratasihu.		
S03_Transcript		Ihkri atehini.	
S01_Morpheme	tira-ta-sihu ehupu-kani		
S01_Gloss	cloth-AGEN-dry fold-1.SG.HAB		
S01_Translation	I fold the towel.		
S01_Transcript	Tiratasihu ehpuhani.		
S01_Morpheme	hotu ya-'a-ki ya-'i-ki		
S01_Gloss	all do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP		
S01_Translation	Everyone, do it (f), do it (m)!		
S01_Transcript	Hotu: ya'aki, ya'iki.		
S01_Morpheme	tira-ta-sihu ehupu-kani		
S01_Gloss	cloth-AGEN-dry fold-1.SG.HAB		
S01_Translation	I fold the towel.		
S01_Transcript	Tiratasihu ehpuhani.		
S01_Morpheme			lapu
S01_Gloss			good
S01_Translation			Good.
S03_Morpheme	ihk-ri a-tehini		
S03_Gloss	1.SG.POSS-house together-go.around		
S03_translation	Around my house.		
S01_Transcript			Lapu.. Gotta take my...
S03_Transcript	Ihkri atehini.		
S01_Morpheme	i-ehkira huwa-hkatani		
S01_Gloss	1.SG.INAL-clothes wash-1.SG.HAB.II		
S01_Translation	I wash my clothes.		
S01_Transcript	Ehtira huwakatani.		

S01_Morpheme	ya-'a-ki ya-'i-ki	
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	
S01_Translation	Do it (f), do it (m)!	
S03_Morpheme		tira-ta-sihu
S03_Gloss		cloth-AGEN-dry
S03_translation		Towel.
S01_Transcript	Ya'aki, ya'iki!	
S03_Transcript		Tiratasihu.
S01_Transcript	So you're putting it, like, into the machine. You're moving your arms cause its movement.	
S03_Morpheme	i-ehkira	
S03_Gloss	1.SG.INAL-clothes	
S03_translation	My clothes...	
S03_Transcript	ehkira...	
S01_Transcript	I'm just making a comment now so that y'all understand.	
S01_Morpheme	i-ehkira sihu-hkatani	
S01_Gloss	1.SG.INAL-clothes dry-1.SG.HAB.II	
S01_Translation	I dry my clothes.	
S01_Transcript	Ehkirasihuhkatani.	
S03_Morpheme	i-ehkira sihu-hkatani	
S03_Gloss	1.SG.INAL-clothes dry-1.SG.HAB.II	
S03_translation	I dry my clothes.	
S03_Transcript	Ehkirasihuhkatani.	
S01_Morpheme	i-ehkira huwa-hkatani	
S01_Gloss	1.SG.INAL-clothes wash-1.SG.HAB.II	
S01_Translation	I wash my clothes.	
S01_Transcript	Ehkirasihuhkatani.	
S03_Morpheme	i-ehkira pelka-hkatani	
S03_Gloss	1.SG.INAL-clothes flatten-1.SG.HAB.II	
S03_translation	I iron my clothes.	



S03_Transcript	Ehtira pelkahkatani.	
S01_Morpheme	i-ehkira pelka-hkatani	pelka-hkatani
S01_Gloss	1.SG.INAL-clothes flatten-1.SG.HAB.II	flatten-1.SG.HAB.II
S01_Translation	I iron my clothes.	I flatten them.
S01_Transcript	Ehtira pelkahkatani.	Pelkahkatani.
S03_Morpheme	halitipusa sihi-hkatani	
S03_Gloss	dust clean-1.SG.HAB.II	
S03_translation	I am dusting.	
S03_Transcript	Halitipusa sihihkatani.	
S01_Morpheme	Po-witi-n, wi-winta-ki	
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP	
S01_Translation	Look, listen!	
S01_Transcript	Powitin, wiwintaki!	
S01_Morpheme	ya-'a-ki ya-'i-ki	pelka-hkatani
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	flatten-1.SG.HAB.II
S01_Translation	Do it (f), do it (m)!	I flatten them.
S01_Transcript	Ya'aki, ya'iki!	Pelkahkatani.
S01_Morpheme	halitipusa sihi-hkatani	halitipusa sihi-hkatani
S01_Gloss	dust clean-1.SG.HAB.II	dust clean-1.SG.HAB.II
S01_Translation	I dust.	I dust.
S01_Transcript	Halitipusa sihihkatani	Halitipusa sihihkatani
S01_Morpheme	ya-'a-ki ya-'i-ki	
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	
S01_Translation	Do it (f), do it (m)!	
S01_Transcript	Ya'aki, ya'iki!	
S01_Morpheme	yuki-kani, yuki-kani	hotu
S01_Gloss	cook-1.SG.HAB cook-1.SG.HAB	all
S01_Translation	I cook, I cook.	Everyone
S01_Transcript	Yukikani, yukikani.	Hotu...

S01_Morpheme	ya-'a-ki ya-'i-ki		kafi mashu-kani
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP		coffee make-1.SG.HAB
S01_Translation	Do it (f), do it (m)!		I make coffee.
S01_Transcript	Ya'aki, ya'iki!		Kafi mashukani.
S01_Morpheme	kafi mashu-kani	kohin'esa huwa-kani	
S01_Gloss	coffee make-1.SG.HAB	dish wash-1.SG.HAB	
S01_Translation	I make coffee.	I am washing dishes.	
S01_Transcript	Kafi mashukani.	Kohin'esa huwakani.	
S01_Morpheme	kohin'esa huwa-kani	kohin'esa huwa-kani	
S01_Gloss	dish wash-1.SG.HAB	dish wash-1.SG.HAB	
S01_Translation	I am washing dishes.	I am washing dishes.	
S01_Transcript	Kohin'esa huwakani.	Kohin'esa huwakani.	
S01_Morpheme	tenakola=sinima wishi=hchi yuwa-kani		
S01_Gloss	flower=F.PL water=F give-1.SG.HAB		
S01_Translation	I water the flowers.		
S01_Transcript	Tenakolasinima wishihchi yuwakani.		
S01_Morpheme	tenakola=sinima wishi=hchi yuwa-kani		
S01_Gloss	flower=F.PL water=F give-1.SG.HAB		
S01_Translation	I water the flowers.		
S01_Transcript	Tenakolasinima wishihchi yuwakani.		
S01_Morpheme	hal'upishi kichu wera-kani		
S01_Gloss	mud in dig-1.SG.HAB		
S01_Translation	I dig in the mud.		
S01_Transcript	Hal'upishi kichu werakani.		
S01_Transcript	Somehow, get the camera to show the...		
S01_Morpheme	hal'upishi kichu wira-kani	kora sihi-hkatani	
S01_Gloss	mud in dig-1.SG.HAB	car clean-1.SG.HAB.II	
S01_Translation	I dig in the mud.	I clean my car.	
S01_Transcript	Hal'upishi kichu wirakani.	Kora sihikatani.	

S01_Morpheme		kɔra sihi-hkatani	
S01_Gloss		car clean-1.SG.HAB.II	
S01_Translation		I clean my car.	
S03_Morpheme	kɔra sihi-hkatani		
S03_Gloss	car clean-1.SG.HAB.II		
S03_translation	I clean my car.		
S01_Transcript		Kɔra sihikatani.	
S03_Transcript	Kɔra sihikatani.		
S01_Morpheme		hahchi	hahchi
S01_Gloss		now	now
S01_Translation		Now...	Now...
S03_Morpheme	i-eh-tira huwa-kani		
S03_Gloss	1.SG.INAL wash-1.SG.HAB		
S03_translation	I wash my clothes.		
S01_Transcript		Hahchi... Okay, now.	Hahchi...
S03_Transcript	Ehtira huwakani.		
S01_Morpheme	ni-'a-ki ni-'i-ki		
S01_Gloss	say-2.F.SG.CPL.IMP say-2.M.SG.CPL.IMP		
S01_Translation	Say it (f)! Say it (m)!		
S01_Transcript	Ni'eki! Ni'iki!		
S01_Transcript	Now we're going to have to, we're going to go one-by-one because I know if everybody says at once... okay....		
S01_Transcript	Going to go slide like that but not everybody will say everything I guess.		
S01_Morpheme	hon		
S01_Gloss	yes		
S01_Translation	yes?		
S01_Transcript	Hon? Or you can mute it and try to say it.		
S01_Morpheme	hahchi ni-'a-ki ni-'i-ki		
S01_Gloss	now say-2.F.SG.CPL-IMP say-2.M.SG.CPL-IMP		
S01_Translation	Now say it (f)! Say it (m).		
S01_Transcript	Hahchi, ni'eki! Ni'iki.		

S01_Morpheme	I know I say atehpi or maybe okay uh huh atehpi but muted maybe just say what I say hon kinda like that
S01_Gloss	I know I say together or maybe okay uh huh together but muted maybe just say what I say yeskinda like that
S01_Translation	I know I say together or maybe okay. Uh huh. Together but muted maybe? Just say what I say, yes? Kinda like that?
S01_Transcript	I know I say atehpi or maybe okay. Uh huh. Atehpi but muted maybe? Just say what I say, hon? Kinda like that?
S01_Morpheme	ihk-ri a-tehini
S01_Gloss	1.SG.POSS-house together-around
S01_Translation	Around my house.
Meg_Transcript	Sure!
S01_Transcript	Okay? Ihkri atehini.
Meg_Morpheme	ihk-ri a-tehini
Meg_Gloss	1.SG.POSS-house together-around
Meg_translation	Around my house.
Meg_Transcript	Ihkri atehini.
S01_Morpheme	ni-'a-ki ni-'i-ki ihk-ri a-tehini
S01_Gloss	say-2.F.SG.CPL-IMP say-2.M.SG.CPL-IMP 1.SG.POSS-house together-around
S01_Translation	Say it ! (f) Say it! (m) "Ihkri atehini".
S01_Transcript	Ni'eki! Ni'iki. "Ihkri atehini."
Meg_Morpheme	ihk-ri a-tehini
Meg_Gloss	1.SG.POSS-house together-around
Meg_translation	Around my house.
Meg_Transcript	Ihkri atehini.
S01_Morpheme	ihk-ri a-tehini
S01_Gloss	1.SG.POSS-house together-around
S01_Translation	"Ihkri atehini".
S01_Transcript	Ihkri atehini.
S01_Morpheme	mohtu-hkatani
S01_Gloss	sweep-1.SG.HAB.II

S01_Translation		I sweep.
S01_Transcript	"My house, around my house"	Mohtuhkatani.
Meg_Morpheme		mohtu-hkatani mohtu-hkatani
Meg_Gloss		sweep-1.SG.HAB.II sweep-1.SG.HAB.II
Meg_translation		I sweep. I sweep.
S01_Morpheme	mohtu-hkatani	
S01_Gloss	sweep-1.SG.HAB.II	
S01_Translation	I sweep.	
Meg_Transcript		Mohtuhkatani. Mohtuhkatani.
S01_Transcript	Mohtuhkatani.	
S01_Morpheme	hahchi ni-'a-ki ni-'i-ki	
S01_Gloss	now say-2.F.SG.CPL-IMP say-2.F.SG.CPL-IMP	
S01_Translation	Now say it (f), say it (m).	
S01_Transcript	Hahchi, ni'eki, ni'iki.	
S01_Morpheme	tira-ta-sihu ehpu-kani	tira-ta-sihu ehpu-kani
S01_Gloss	cloth-AGEN-dry fold-1.SG.HAB	cloth-AGEN-dry fold-1.SG.HAB
S01_Translation	I fold towels.	I fold towels.
S01_Transcript	Tiratasihu ehpuhani.	Tiratasihu ehpuhani.
Meg_Morpheme	tira-ta-sihu tira-ta-sihu ehpu-kani	
Meg_Gloss	cloth-AGEN-dry cloth-AGEN-dry fold-1.SG.HAB	
Meg_translation	towel... I fold towels.	
Meg_Transcript	Tiratasihu... Tiratasihu ehpuhani.	
Meg_Morpheme	kohin'esa huwa-kani	
Meg_Gloss	dish wash-1.SG.HAB	
Meg_translation	I wash dishes.	
S01_Morpheme		kohin'esa huwa-kani
S01_Gloss		dish wash-1.SG.HAB
S01_Translation		I wash dishes.
Meg_Transcript	Kohin'esa huwakani.	
S01_Transcript		Kohin'esa huwakani.
S01_Morpheme	i-ehkira huwa-kani	
S01_Gloss	1.SG.INAL-clothes wash-1.SG.HAB	

S01_Translation	I wash my clothes.		
S01_Transcript	Ehtira huwakani.		
S01_Morpheme	i-ehkira sihu-hkatani		
S01_Gloss	1.SG.INAL-clothes dry-1.SG.HAB.II		
S01_Translation	I dry my clothes.		
S01_Transcript	Ehtira sihuakatani.		
Meg_Morpheme	i-ehkira sihu-hkatani		
Meg_Gloss	1.SG.INAL-clothes dry-1.SG.HAB.II		
Meg_translation	I dry my clothes.		
Meg_Transcript	Ehtira sihuakatani.		
S01_Morpheme	i-ehkira huwa-kani		
S01_Gloss	1.SG.INAL-clothes wash-1.SG.HAB		
S01_Translation	I wash my clothes.		
S01_Transcript	Ehtira huwakani.		
S01_Morpheme	i-ehkira pelka-hkatani		
S01_Gloss	1.SG.INAL-clothes fold-1.SG.HAB.II		
S01_Translation	I fold my clothes.		
S01_Transcript	Ehtira pelkahkatani.		
Meg_Morpheme	i-ehkira pelka-hkatani		
Meg_Gloss	1.SG.INAL-clothes fold-1.SG.HAB.II		
Meg_translation	I fold my clothes.		
Meg_Transcript	Ehtira pelkahkatani.		
S01_Morpheme	i-ehkira pelka-hkatani	halitipusa sihi-hkatani	
S01_Gloss	1.SG.INAL-clothes fold-1.SG.HAB.II	dust clean-1.SG.HAB.II	
S01_Translation	I fold my clothes.	I dust.	
S01_Transcript	Ehtira pelkahkatani.	Halitipusa sihihkatani.	
Meg_Morpheme		halitipusa sihi-hkatani	
Meg_Gloss		dust clean-1.SG.HAB.II	
Meg_translation		I dust.	
S01_Morpheme	halitipusa sihi-hkatani		

S01_Gloss	dust clean-1.SG.HAB.II	
S01_Translation	I dust.	
Meg_Transcript		Halitipusa sihihkatani.
S01_Transcript	Halitipusa sihihkatani.	
Meg_Morpheme		yuki-kani
Meg_Gloss		cook-1.SG.HAB
Meg_translation		I cook.
S01_Morpheme	yuki-kani yuki-kani	
S01_Gloss	cook-1.SG.HAB cook-1.SG.HAB	
S01_Translation	I cook. I cook.	
Meg_Transcript		Yukikani.
S01_Transcript	Yukikani. Yukikani.	
S01_Morpheme	kafi mashu-kani	kafi mashu-kani
S01_Gloss	coffee make-1.SG.HAB	coffee make-1.SG.HAB
S01_Translation	I make coffee.	I make coffee.
Meg_Transcript		Kafi mashukani
S01_Transcript	Kafi mashukani.	Kafi mashukani.
S01_Morpheme		kohinesa huwa-kani
S01_Gloss		dish wash-1.SG.HAB
S01_Translation		I wash dishes.
S05_Transcript	Kafi mashukani.	
S05_Morpheme	kafi mashu-kani	
S05_Gloss	coffee make-1.SG.HAB	
S05_Translation	I make coffee.	
S01_Transcript		Kohinesa huwakani.
Meg_Morpheme		kohinesa huwa-kani
Meg_Gloss		dish wash-1.SG.HAB
Meg_translation		I wash dishes.
S01_Morpheme	kohinesa huwa-kani	
S01_Gloss	dish wash-1.SG.HAB	
S01_Translation	I wash dishes.	
Meg_Transcript		Kohinesa huwakani.
S01_Transcript	Kohinesa huwakani.	

S01_Morpheme	tenakola=sinima wishi=hchi yuwa-kani		
S01_Gloss	flower=F.PL water=F give-1.SG.HAB		
S01_Translation	I water flowers.		
S01_Transcript	Tɛnakolasinima wishihchi yuwakani.		
Meg_Morpheme	tenakola=sinima wishi=hchi yuwakani		
Meg_Gloss	flower=F.PL water=F give-1.SG.HAB		
Meg_translation	I water flowers.		
Meg_Transcript	Tɛnakolasinima wishihchi yuwakani.		
S01_Morpheme	tenakola=sinima wishi=hchi yuwa-kani		
S01_Gloss	flower=F.PL water=F give-1.SG.HAB		
S01_Translation	I water flowers.		
S01_Transcript	Tɛnakolasinima wishihchi yuwakani.		
S01_Morpheme	hal'upishi kichu wera-kani	hal'upishi kichu wera-kani	
S01_Gloss	mud in dig-1.SG.HAB	mud in dig-1.SG.HAB	
S01_Translation	I dig in mud.	I dig in mud.	
S01_Transcript	Hal'upishi kichu werakani.	Hal'upishi kichu werakani.	
Meg_Morpheme	hal'upishi kichu wera-kani		
Meg_Gloss	mud in dig-1.SG.HAB		
Meg_translation	I dig in mud.		
S01_Morpheme		kora sihi-hkatani	
S01_Gloss		car clean-1.SG.HAB.II	
S01_Translation		I clean the car.	
Meg_Transcript	Hal'upishi kichu werakani.		
S01_Transcript		Kora sihihkatani.	
Meg_Morpheme	kora sihi-hkatani		
Meg_Gloss	car clean-1.SG.HAB.II		
Meg_translation	I clean the car.		
S01_Morpheme		kora sihi-hkatani	
S01_Gloss		car clean-1.SG.HAB.II	
S01_Translation		I clean the car.	
S05_Transcript			Kora sihihkatani.
Meg_Transcript	Kora sihihkatani.		
S01_Transcript		Kora sihihkatani.	



S01_Morpheme	hahchi sihi-hkatani
S01_Gloss	now clean-1.SG.HAB.II
S01_Translation	Now, I clean.
S01_Transcript	Hahchi sihihkatani.
S01_Transcript	Talking about this, uh, halukini, uh, [LAUGHS], "halukini"
S01_Morpheme	hali kichu hema hon
S01_Gloss	earth in 2.F.SG.NOM yes
S01_Translation	In the earth... you (f), yes?
S01_Transcript	Halikichu... hema, hon?
S01_Morpheme	hema you understand kanahku uh kanahku uh ya-ka
S01_Gloss	2.F.SG.NOM you understand what uh what uh do-2.F.SG.HAB
S01_Translation	You... you understand? What do you do?
S01_Transcript	Hema... you understand? Kanahku, uh, kanahku uh yaka?
S01_Morpheme	kanahku ya-ka
S01_Gloss	what do-2.F.SG.HAB
S01_Translation	What do you do?
S02_Morpheme	ima mohtu-kani
S02_Gloss	1.SG.NOM sweep-1.SG.HAB
S01_Transcript	Kanahku yaka?
S02_Transcript	Ima mohtukani.
S02_Translation	I sweep.
S02_Morpheme	oh sara ima mohtu-hkatani
S02_Gloss	oh sorry 1.SG.NOM sweep-1.SG.HAB.II
S02_Transcript	Oh, sara, Ima mohtuhkatani.
S02_Translation	Oh, sorry, I sweep.
Notes	Misspeaking.
S01_Morpheme	mohtu-hktatani hon lapu
S01_Gloss	sweep-1.SG.HAB.II yes good
S01_Translation	I sweep, yes good.
S01_Transcript	Mohtuhkatani, hon, lapu..

S01_Morpheme	ta-lu=hchi ta-lu=hchi-mashu=hchi kanahku ya-ka	
S01_Gloss	AGEN-tongue=F AGEN-tongue=F-make=F what do-2.F.SG.HAB	
S01_Translation	Taluhchimashuhchi, what do you do?	
S01_Transcript	Taluhchi....Taluhchimashuhchi, Kanahku ya-ka?	
Notes	This is a name S01 occasionally uses for Meg, though neither Meg nor the other participants use this name for her.	
Meg_Morpheme	tira-ta-sihu ehupu-kani	
Meg_Gloss	cloth-AGEN-dry fold-1.SG.HAB	
Meg_translation	I fold clothes.	
Meg_Transcript	Tiratasihu ehpuhani.	
S01_Morpheme	tira-ta-sihu ehupu-kani hon	uh let's see kata uh
S01_Gloss	cloth-AGEN-dry fold-1.SG.HAB yes	uh let's see where uh
S01_Translation	"Tiratasihu ehpuhani", yes.	Uh, let's see, where, uh...
S01_Transcript	"Tiratasihu ehpuhani", hon.	Uh, let's see, kata, uh...
S01_Morpheme	kanahku ya-ka	hon
S01_Gloss	what do-1.SG.HAB	yes
S01_Translation	What do you do? (f)	Yes!
S01_Transcript	Kanahku yaka?	Hon!
Notes	[Non-participant]	
S01_Morpheme	wi-ehkira huwa-kani	
S01_Gloss	2.M.SG.INAL-clothes wash-1.SG.HAB	
S01_Translation	I wash your clothes (m),	
S01_Transcript	Wihtira huwakani.	
S01_Morpheme	kanahku uh kanahku ya-ka	
S01_Gloss	what uh what do-2.F.SG.HAB	
S01_Translation	What, uh, what do you do?	
S01_Transcript	Kanahku, uh, kanahku yaka?	
Notes	[NON-PARTICIPANT]	
S01_Morpheme	i-ehkira sihu-hkatani	kanahku ya-ki
S01_Gloss	1.SG.INAL-clothes dry-1.SG.HAB.II	what do-2.M.HAB

S01_Translation	I clean my clothes.	What do you do?
S01_Transcript	Ehtira siuhkatani.	Kanahku yaki?
S04_Morpheme	i-ehkira pɛlka-kati	pɛlka-hkatani
S04_Gloss	1.SG.INAL-clothes fold-3.F.SG.CPL	fold-1.SG.HAB.II
S04_Transcript	Ehtira pelkakati.	Pɛlka..katani
S04_Translation	She folded my clothes.	I fold them.
S01_Morpheme	pɛlka-hkatani hon	
S01_Gloss	fold-1.SG.HAB.II yes	
S01_Translation	"Pelkahkatani", yes.	
S01_Transcript	"Pelkahkatani", hon.	Kanahku, uh, kanahku yaki?
S05_Transcript	Halitipusa sihikatani.	
S01_Transcript		Hon, halitipusa sihikatani.
S01_Morpheme	kanahku ya-ka	hon yuki-kani
S01_Gloss	what do-1.F.SG.HAB	yes cook-1.SG.HAB
S01_Translation	What do you do?	Yes, I cook.
S01_Transcript	Kanahku yaka?	Hon, yukikani.
S01_Morpheme	kanahku ya-ka	
S01_Gloss	what do-2.F.SG.HAB	
S01_Translation	What are you doing? (f)	
S02_Morpheme		kafi mashu-kani
S02_Gloss		coffee make-1.SG.HAB
S01_Transcript	Kanahku yaka?	
S02_Transcript		Kafi mashukani.
S02_Translation		I make coffee.
S01_Morpheme	hon kafi mashu-kani	kanahku ya-ka
S01_Gloss	yes coffee make-1.SG.HAB	what do-2.F.SG.HAB
S01_Translation	Yes, "I make coffee".	What are you doing? (f)
S01_Transcript	Hon, kafi mashukani.	Kanahku yaka?
S01_Morpheme		hon kohinesa huwa-kani
S01_Gloss		yes dish wash-1.SG.HAB

S01_Translation	Yes, I wash dishes.	
S01_Transcript	Hon, kohinesa huwakani.	
Notes	[NON-PARTICIPANT]	
S01_Morpheme	kanahku uh kanahku ya-ki	
S01_Gloss	what uh what do-2.M.SG.HAB	
S01_Translation	What, uh, what are you doing?	
S01_Transcript	Kanahku, uh, kanahku yaki?	
S04_Transcript	There we go... okay... Hello? Hello? My mic kind of... I unplugged my mic accidentally. I uh	
S04_Morpheme	tenekola=sinima wishi=hchi yuka huwa-kani	
S04_Gloss	flower=F.PL water=F give wash-1.SG.HAB	
S04_Transcript	Tenekolasinima wishihchi yuka... huwakani.	
S04_Translation	I water the flowers.	
S01_Morpheme	kanahku ya-ka	
S01_Gloss	what do-2.F.SG.HAB	
S01_Translation	What are you doing?	
S01_Transcript	Kanahku yaka?	
Notes	[NON-PARTICIPANT]	
S01_Morpheme	hahchi hali uh hihchi Marksville kichu halupishi hon	
S01_Gloss	now dirt uh here Marksville in mud yes	
S01_Translation	Uh, the dirt here in Marksville is mud now, yes?	
S01_Transcript	Hahchi hali, uh, hihchi Marksville kichu halupishi, hon?	
S01_Morpheme	halupishi	uh kanahku uh ya-ki
S01_Gloss	mud	uh what uh do-2.M.SG.HAB
S01_Translation	Mud.	Uh what are you doing?
S01_Transcript	Halupishi.	Uh, kanahku, uh yaki?
Notes	[NON-PARTICIPANT]	
S01_Morpheme	hon lapu	hahchi
S01_Gloss	yes good	now
S01_Translation	Yes, good.	Now,

S05_Transcript	Kɔra sihihkatani		
S05_Morpheme	kɔra sihi-hkatani		
S05_Gloss	car clean 1.SG.HAB.II		
S05_Translation	I am cleaning the car.		
S01_Transcript		Hon, lapu. Hahchi,	
S01_Morpheme	ya-'a-ki ya-'i-ki		
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP		
S01_Translation	Do it!(f) Do it! (m)		
S01_Transcript	Ya'aki! Ya'iki!		[NAME], [NAME]
S01_Morpheme	mohtuni-nahku ya-'a-ki ya-'a-ki		
S01_Gloss	sweep-like do-2.F.SG.CPL-IMP do-2.F.SG.CPL-IMP		
S01_Translation	Act like you are sweeping. (f)		
S01_Transcript	Mohtuni.. nahku ya'aki ya'aki.		
S01_Morpheme	mohtuni-nahku ya-'a-ki	hon lapu	
S01_Gloss	sweep-like do-2.F.SG.CPL-IMP	yes good	
S01_Translation	Act like you are sweeping. (f)	Yes, good.	
S01_Transcript	Mohtuni nahku ya'aki.	Hon, lapu	
Meg_Morpheme			kaku ima
Meg_Gloss			who me
Meg_translation			Who, me?
S01_Morpheme	tira-ta-sihu uh ehpu ehpu-nahku ya-'a-ki		
S01_Gloss	cloth-AGEN-dry uh fold fold-like do-2.F.SG.CPL-IMP		
S01_Translation	Act like you are folding towels.		
Meg_Transcript			Kaku? Ima?
S01_Transcript	Tiratasihu uh ehpu... ehpunahku ya'aki.		
Meg_Transcript	Sorry! Let's see...		
S01_Morpheme	it's ya-'a-ki ya-'i-ki hon		
S01_Gloss	its do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP yes		
S01_Translation	It's "ya'aki, ya'iki", yes.		
S01_Transcript	It's "ya'aki, ya'iki", hon.		

Meg_Morpheme	lapu-aha		
Meg_Gloss	good-NEG		
Meg_translation	[LAUGH] Not good!		
S01_Morpheme		Spanish sara	sara sara okay
S01_Gloss		Spanish sorry	sorry sorry okay
S01_Translation		Spanish! Sorry.	Sorry, sorry! Okay.
Meg_Transcript	[LAUGH] Lap'ɔhɔ!		
S01_Transcript		Spanish! Sara!	Sara, sara!Okay.
S01_Morpheme	lu=hchi=sɛma i-esini kichu		
S01_Gloss	tongue=F=M 1.SG.INAL-head in		
S01_Translation	Languages in my head! [LAUGH]		
S01_Transcript	Luhchisɛma esini kichu! [LAUGH]		
S01_Morpheme	ta-lu=hchi lu=hchi-mashu-ni		
S01_Gloss	AGEN-tongue=F tongue=F-make-NMLZ		
S01_Translation	Taluhchi..luhchimashuni		
S01_Transcript	Taluhchi..luhchimashuni		
S01_Morpheme	hatika tira-ta-sihu ehpu-nahku ya ya-'a-ki		
S01_Gloss	again cloth-AGEN-dry fold-like do do-2.F.SG.CPL-IMP		
S01_Translation	Again? Act like you are folding towels.		
S01_Transcript	Hatika? Tiratasahu ehpunahku ya...ya'aki		
S01_Morpheme	yoyani lapuya i-ehkira huwa-nahku ya-'i-ki		
S01_Gloss	work correctly 1.SG.INAL-clothes wash-like do-2.M.SG.CPL-IMP		
S01_Translation	Well done! Act like you're washing my clothes.		
S01_Transcript	Yoyani lapuya Ehtira huwanahku ya'iki.		
S01_Transcript	You... the idea... I don't want to speak English but the idea is to move your arms, to grab something, it's like a movement. Or you can do it by hand, wash by hand.		
S01_Morpheme	rikini huwa-kani rikini		
S01_Gloss	more wash-1.SG.HAB more		
S01_Translation	More, I wash more.		
S01_Transcript	rikini huwakani. Rikini.		

S01_Morpheme	hi-eh-tira sihu sihu-ni-nahku ya-'a-ki	
S01_Gloss	2.F.SG.INAL-clothes dry dry-NMLZ-like do-2.F.SG.CPL-IMP	
S01_Translation	Act like you're drying your clothes.	
S01_Transcript	Hehtira sihu...sihuni nahku ya'aki	
S01_Morpheme	sihu-ni-nahku ya-'a-ki	lapu
S01_Gloss	dry-NMLZ-like do-2.F.SG.CPL-IMP	good
S01_Translation	Act like you're drying them.	Good.
S01_Transcript	Sihuni nahku ya'aki.	Lapu.
S01_Transcript	Yeah, uh-huh, you put it, you just, your actions or your hands or...	
S01_Transcript	I thought about, because I have a clothes line some people have clotheslines. But I'm going to talk about it at the end too. This is a sample lesson so not all this is... you're doing with me but then	
S01_Transcript	We're still working on it because [NAME] you know we're going to work on it together but it's just a sample today.	
S01_Morpheme	okay hahchi [NAME] wi-eh-tira pɛlka-ni pɛlka-ni-nahku ya-'i-ki	
S01_Gloss	okay now[NAME] 2.M.SG.INAL-clothes flatten-NMLZ-like do-2.M.CPL-IMP	
S01_Translation	Okay now [NAME], act like you are ironing your clothes.	
S01_Transcript	Okay, hahchi, [NAME] weht'ira pɛlkani... Pɛlakaninahku ya'iki.	
S01_Morpheme	pɛlka-ni-nahku ya-'i-ki	hala-ni kichu
S01_Gloss	flatten-NMLZ-like do-2.M.SG.CPL-IMP	draw-NMLZ in
S01_Translation	Act like you're ironing.	In the drawing...
S01_Transcript	Pɛlkaninahku ya'iki.	Halani kichu
Notes	Referring to picture of person ironing on shared screen.	
S01_Morpheme	pɛlka-ni-nahku ya-'i-ki	
S01_Gloss	flatten-NMLZ-like do-2.M.SG.CPL-IMP	
S01_Translation	Act like you're ironing.	
S01_Transcript	Pɛlkaninahku ya'iki.	

S01_Morpheme		wihk-'ara-n
S01_Gloss		2.M.SG.POSS-have-Q
S01_Translation		Do you have?
S01_Transcript	Oh maybe he's having problems umm	wihk'aran?
S01_Morpheme	problems ihk-'ara-n yes	
S01_Gloss	problems 1.SG.POSS-have-Q yes	
S01_Translation	Do I have problems? Yes?	
S01_Transcript	Problems ihk'aran? Hon?	
S01_Morpheme	oh okay pɛlka-ni-nahku ya-'i-ki	
S01_Gloss	oh okay flatten-NMLZ-like do-2.M.SG.CPL-IMP	
S01_Translation	Oh okay. Act like you are ironing?	
S01_Transcript	Oh, okay. Pɛlkaninahku ya'iki?	
S01_Transcript	Yeah you just with your hands its movement with your arms and hands that's what I'm thinking. Like you're smoothing it out uh huh you could pretend as if you have... I guess I'm used to holding an iron	
S01_Morpheme	pɛlka-ni-nahku ya-'i-ki	
S01_Gloss	flatten-NMLZ-like do-2.M.SG.CPI-IMP	
S01_Translation	Act like you're ironing.	
S01_Transcript	Pɛlkaninahku ya'iki.	
S01_Transcript	Because I saw the word for "smooth out" I was trying to figure out the word for "iron" and that's when you want to smooth it out. Okay, uh....	
S01_Morpheme	halitipusa sihi-hkatani	
S01_Gloss	dust clean-1.SG.HAB.II	
S01_Translation	I am dusting.	
S01_Transcript	Halitipusa sihihkatani.	
S01_Transcript	So you're pretending you can have uh you know when you... some have a.. and you know you want to kinda show you're hand. If we're able to have uh uhsomebody you know	



S01_Transcript	share their screen but I that's why I'm going to try and do things where they are moving at least parts of their body.
S01_Morpheme	hi=erusa-n wi=erusa-n do y'all understand
S01_Gloss	2.F.SG.INAL=know-Q 2.M.SG.INAL=know-Q do y'all understand
S01_Translation	Do you understand?(f) Do you understand? (m) Do y'all understand?
S01_Transcript	Herusan? Werusan? Do y'all understand?
S01_Transcript	I was really stressing over it but I think uhhhh I think
S01_Morpheme	ink='ara
S01_Gloss	1.SG.PL=have
S01_Translation	We got it!
S01_Transcript	Ink'ara!
S01_Transcript	Okay so you, you know, even if you have a feather duster or something or uh
S01_Transcript	and um I don't know what I want them to ... they may be able to just grab something nearby. They're pretending to do something... "nahku".
S01_Morpheme	halitipusa sihi sihi-ni-nahku ya-'a-ki
S01_Gloss	dust clean clean-NMLZ-like do-2.F.SG-IMP
S01_Translation	Pretend to dust. (f)
S01_Transcript	Halitipusa sihi..sihininahku ya'aki
S01_Transcript	So, um, uh, she's pretending to dust. "Featherduster" so that showed...
S01_Transcript	very well how to dust. I hope so! Not everybody would know what a featherduster is.
S01_Morpheme	kaku u-erusa who knows
S01_Gloss	who 3.M.SG.INAL-know who knows
S01_Translation	Who knows? Who knows?

S01_Transcript	Kaku orusa? Who knows?
S01_Morpheme	okay lapu um yuka or yuki
S01_Gloss	okay good up arrive or give
S01_Translation	Okay, good, um , arrive, or give
S01_Transcript	Okay, lapu, um yuka, or yuki
S01_Morpheme	sorry yuki yuki-nahku ya-'a-ki yuki-nahku ya-'a-ki
S01_Gloss	sorry give cook-like do-2.F.SG.CPL-IMP cook-like do-2.F.SG.CPL-IMP
S01_Translation	Sorry, act like you are cooking! Act like you are cooking.
S01_Transcript	Sorry, yuki! Yukinahku ya'aki. Yukinahku ya'aki
S01_Transcript	That...actually that picture, it, your little gallery is gone but I have a gumbo pot and I have the the wooden spoon for stirring. Okay...
S01_Morpheme	yuki-kani
S01_Gloss	cook-1.SG.HAB
S01_Translation	I am cooking.
S01_Transcript	Yukikani.                      And I didn't use stirring I just used cooking.
S01_Transcript	"yukikani"
S01_Transcript	Because we can keep it, you know, in case the students ask how to do something, to say something.
S01_Morpheme	kafi mashu mashu-nahku ya-'i'ki
S01_Gloss	coffee make make-like do-2.M.SG.CPL-IMP
S01_Translation	Make coffee.... Act like you are making coffee. (m)
S01_Transcript	Kafi mashu...mashu nahku ya'iki.
Notes	"Keurig" is a single use coffee maker, "sock coffee" is a method of making coffee that uses a tight fabric as a filter.
S01_Transcript	Pretend like you're making coffee some kind of way because that's the Keurig but a long time ago we had like the sock coffee and it had a sock in there and you'd pour the hot water in the kettle and

	you pour the hot water so just different ways to make coffee.
S01_Morpheme	kafi mashu-nahku ya ya-'i-ki
S01_Gloss	coffee make-like do do-2.M.SG-IMP
S01_Translation	Act like you're making coffee. (m)
S01_Transcript	Kafi mashunahku... ya, ya'iki
S01_Transcript	So did you show us, were you able to show us just something with your hands or just... okay...
S05_Transcript	Sorry, I was trying to see if these headphones would work but I can't hear from them.
Notes	[NON-PARTICIPANT]
S05_Transcript	I did, uh, it doesn't uh... I tried to change it to uh... it changes by itself to the USB when I plug it in
Notes	S05 is describing issues getting his computer to recognize the headsets/
S05_Transcript	So when I go to change it it still looks like its running from the USB uh headphones but they uh I still can't hear from them.
S05_Transcript	However I have Zencastr playing still.
S01_Morpheme	but if I said if I told a student kafi mashu mashu-nahku ya-'a-ki or ya-'i-ki
S01_Gloss	but if I said if I told a student coffee make make-like do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP
S01_Translation	But if I said, if I told a student "Kafi mashu... mashu nahku ya'aki or ya'iki"
S01_Transcript	But if I said, if I told a student "Kafi mashu... mashu nahku ya'aki or ya'iki"
S01_Morpheme	kanahku lu-hchi Ingrasa kichu
S01_Gloss	what tongue=FEnglish in

S01_Translation	What is it in English?	
S01_Transcript	Kanahku luhchi Ingrasa kichu?	
S01_Transcript	What am I telling them to do there? I'm just telling them to do it. individually, you know.	
S05_Transcript	To make coffee.	
S01_Transcript	Yes, to do like, to do like, uh huh, the "nahku", to do like you're making coffee. And some may use the Keurig machine	
S01_Transcript	some, like I said we used to have an old coffee pot and a sock in there and then you put the coffee ground and then you boil the water in the kettle and then you do like that and it drips.	
S01_Transcript	And then uh that was you know wasn't too long ago, like the sixties and seventies. To me it wasn't long ago but to you yes. Okay, okay. Oh guys I'm skipping again because it goes so... its sensitive.	
S01_Morpheme	kohin'esa huwa-kani	kohin'esa huwa-nahku ya-'i-ki
S01_Gloss	dishes wash-1.SG.HAB	dishes wash-like do-2.M.SG.CPL-IMP
S01_Translation	I am washing dishes.	Act like you're washing the dishes. (m)
S01_Transcript	Kohin'esa huwakani	Kohin'esa huwanahku ya'iki
S01_Morpheme		yes kohin'esa huwa-nahku ya-'i-ki
S01_Gloss		yes dishes wash-like do-2.M.SG.CPL-IMP
S01_Translation		Yes, "kohin'esa huwanahku ya'iki"
S01_Transcript		Yes, "kohin'esa huwanahku ya'iki"
Notes	[NON-PARTICIPANT]	
S01_Morpheme		but nahku ya-'i-ki
S01_Gloss		but like do-2.M.SG.CPL-IMP
S01_Translation		But, act like it!
S04_Morpheme	uh kohin'esa huwa-kani	
S04_Gloss	uh dish wash-1.SG.HAB	
S01_Transcript		But, "nahku ya'iki"
S04_Transcript	Uh, kohin'esa huwakani.	

S04_Translation	Uh, I wash dishes?
S01_Morpheme	kohin'ɛsa huwa-nahku ya
S01_Gloss	dish wash-like do
S01_Translation	Act like you're washing dishes...
S01_Transcript	Kohin'ɛsa huwanahku ya... uhuh.
S01_Transcript	And um if we're going to do like this one kind of they can hold up their hands. Now, I didn't go through all yet
S01_Transcript	these ideas. but I, I call myself bubbling over like non-alcoholic champagne cause I can't drink alcohol
S01_Transcript	But I call myself...because I'm bubbling over you have to keep me, I'm trying to focus on, okay! And I'll say what I have to say. Um...
S01_Morpheme	then we had I had put tapa but then we changed it to tɛnekɔla=sinima wishi=hchi yuwa-kani
S01_Gloss	then we had I put tapa but then we changed it to flower=F.PL water=F give-1.SG.HAB
S01_Translation	Then we had, I had put "tapa" but then we changed it to "I water the flowers".
S01_Transcript	Then we had, I had put "tapa" but then we changed it to "Tɛnekɔlasinima wishihchi yuwakani".
S01_Transcript	Okay he made a padlet but he's going to go back. I'm just letting y'all know that we are working on lessons starting the initiation of working on lessons for the camp and his Padlet looks like something else and I changed it because I didn't want to do that
Notes	Padlet ( <a href="https://padlet.com/">https://padlet.com/</a> ) is a webpage that allows users to create interactive virtual bulletin boards. Speakers 1 and 5 used it frequently in their classes.
S01_Morpheme	this morning I thought about it all night and then lawu-yuru and then uh sehinta ya ya-ni
S01_Gloss	this morning I thought about it all night and then night-long and

S01_Translation	then uh this morning do do-1.SG.CPL this morning I thought about it all night and then all night long and then uh this morning I did it.
S01_Transcript	this morning. I thought about it all night and then, lawuyuru... And then uh, sehinta ya...yani.
S01_Morpheme	Tɛnakɔla=sinima wishi=hchi yuwa-nahku ya ya-'a-ki
S01_Gloss	flower=F.PL water=F give-like do do-2.F.SG.CPL-IMP
S01_Translation	Act like you water the plants. (f)
S01_Transcript	Tɛnakɔlasinima wishihchi yuwanahku ya...ya'aki
S01_Transcript	and uh I guess when uh we have the gallery I'd want them to see the picture too so I'd probably move it over.
S01_Morpheme	tɛnakɔla=sinima wishi yuwa-nahku ya-'a-ki
S01_Gloss	flower=F.PL water give-like do-2.F.SG.CPL-IMP
S01_Translation	Act like you are watering the flowers. (f)
S01_Transcript	Tɛnakɔlasinima wishi yuwanahku ya'aki
S01_Transcript	Uh huh, and you have a watering can. And that's actually like an old coffee pot... Sometimes I like, I use it as my watering can. Or anything I have.
S01_Morpheme	hahchi aha not now not now hahchi-aha not now
S01_Gloss	now no not now not now now-NEG not now
S01_Translation	Now, no. Not now, not now. Not now, not now.
S01_Transcript	Hahchi, aha. Not now, not now. Hahch'ɛhɛ, not now.
S01_Morpheme	hahchi ihk='ara
S01_Gloss	now 1.SG.ACC=have
S01_Translation	Now I have one.
S01_Transcript	Hahchi...ihk'ara...
S01_Transcript	So okay. And I'm not going to, when I do the class of course I'm not going to do these informal going on and on like I'm doing here.
S01_Transcript	'shovel' and I will find out the word for 'shovel'. We don't have the

	word for shovel in here, we are concentrating like I told on Taya Korini ili Taya Korn Sahlu, the verbs
Notes	"Taya Korini Ili" and "Taya Korini Sahku" are Class II and CClass I verbs respectively.
S01_Morpheme	halupishi kichu wera-nahku umm
S01_Gloss	mud in dig-like um
S01_Translation	Like you dig in the mud, ummm...
S01_Transcript	Halupishi kichu wera-nahku umm [NAME]
S01_Morpheme	halupishi kichu wera-nahku ah wera-nahku uh ya-'a-ki
S01_Gloss	mud in dig-like ah dig-like do-2.F.SG.CPL-IMP
S01_Translation	Act like you dig in, like you dig in the mud. (f)
S01_Transcript	Halupishi kichu wera nahku, ah, wera-nahku, uh, ya'aki.
S01_Transcript	No, that's not sleeping, look at that one, yeah you see?
Notes	[NON-PARTICIPANT]
S01_Transcript	Yeah I was digging, uh huh, digging in the mud.
S01_Morpheme	yeah digging in the mud wera-kani
S01_Gloss	yeah digging in the mud dig-1.SG.HAB
S01_Translation	Yeah, "digging in the mud", "wera-kani"
S01_Transcript	Yeah, "digging in the mud", "wera-kani"
S01_Transcript	And it's not, uh "wera", the other one means..
S01_Morpheme	wera-ni is hunting
S01_Gloss	hunt-NMLZ is hunting
S01_Translation	"wera-ni" is "hunting"
S01_Transcript	"wera-ni" is "hunting"
S01_Transcript	But this one is digging, so it's "digging in the mud". That's actually, you know, "my garden".

S01_Transcript	we use the words that we have so now its "mud", "digging in the mud".
S01_Transcript	"Hal'upishi", so
S01_Transcript	They could take a shovel, they could stand up, they could pretend as if... if they know how to shovel and they put their foot... you know they're shoveling, you're using two hands to hold the shovel.
S01_Transcript	They can pretend to. "Nahku" that's "like", like you're doing something. And then, um,
S01_Morpheme	[NAME] kɔra shi-hkatani sihi sara sihi
S01_Gloss	[NAME] car shi-1.SG.HAB.II clean sorry clean
S01_Translation	[NAME] I [misspeaking] the car... "sihi"! Sorry, "sihi".
S01_Transcript	[NAME] kɔra shihkatani... sihi! Sara, "sihi".
S01_Morpheme	sihi-ni nahku ya-'i-ki
S01_Gloss	clean-NMLZ like do-2.M.SG.CPL-IMP
S01_Translation	Act like you are cleaning the car.
S01_Transcript	Sihini nahku ya'iki!
S01_Morpheme	kɔra sihi-ni nahku ya-'i-ki
S01_Gloss	clean-NMLZ like do-2.M.SG.CPL-IMP
S01_Translation	Act like you're cleaning the car.
S01_Transcript	Kɔra sihini nahku ya'iki
S01_Transcript	So you're using your hand, kind of like "wax on, wax off". Remember Karate Kid? He was like, uh-huh
Notes	S01 is referencing a scene in the 1984 movie Karate Kid where the titular Karate Kid waxes a car.
S01_Transcript	So they can move their hands, their arms, even if they're sitting in front of the, in front of the computer
S01_Morpheme	pahita-niyu <span style="float: right;">i-hkeni</span>



S01_Gloss	lightning-think	1.SG.INAL-hand
S01_Translation	computer	My hand(s)
S01_Transcript	pahitaniyu	They can, you know... ihkheni
S01_Transcript	They can use their hands, move their body like, uh, like that. So, its now 10:33,	
S01_Transcript	I went through that part of the lesson.	
S01_Transcript	I may repeat the clean up song, and I may include the lyrics to that if I was to do the lesson.	
S01_Transcript	Uh, before we do [NAME]'s padlet, um, I also had thought about this and	
S01_Transcript	[NAME] thought it was a good idea as well. I suggested an activity at the end of camp they would do and activity similar where they would be doing things around their house	
S01_Transcript	similar to this, or in their yard, and they will take photos and they will label it.	
S01_Transcript	They can label it and present it by saying it too.	
S01_Transcript	So they would have their practice um it's kind of how the lesson would go and the main thing is what, uh	
S01_Transcript	Kanhaku, uh, kanhaku, uh ya ya	
S01_Morpheme	kanakhuku ya-ka kanhaku ya-ki	
S01_Gloss	what do-2.F.SG.HAB what do-2.M.SG.HAB	
S01_Translation	What are you doing? (f) What are you doing? (m)	
S01_Transcript	Kanhaku yaka? Kanhaku yaki?	
S01_Transcript	"What are you doing?"	

S01_Transcript	That's an, an a Tay Korini Ili, Taya Korini Sahku, Taya Korini Ili. So, um, that is the lesson that's uh
S01_Morpheme	ihk-ri atehini
S01_Gloss	1.SG.POSS-house around
S01_Translation	around my house
S01_Transcript	Ihkri atehini
S01_Morpheme	did you get to change on the padlet cause I had the one I had tapa but I need tenakola-mili or tenakola=sinima the flowers
S01_Gloss	did you get to change on the padlet cause I had the one I had tapa but I need flower-red or flower=F.PL the flowers
S01_Translation	Did you get to change on the padlet? Cause I had the one I had "tapa" but I need "tenakolamili" or "tenakolasinima", "the flowers".
S01_Transcript	Did you get to change on the padlet? Cause I had the one I had "tapa" but I need "tenakolamili" or "tenakolasinima", "the flowers".
S01_Transcript	Did you use your padlet? Or, how does that work? He has a padlet.
S05_Transcript	I'll have to... I'll have to... y'all have to enable "share screen"
S05_Transcript	I just have to go to it...
S01_Transcript	Yes, I can... Okay.
S01_Transcript	All you have to do is share screen, yeah, because the host, uh
S01_Transcript	Well, I wasn't sure.
S01_Transcript	And the only one is the... yeah "French press coffee"
S01_Transcript	Did you get to change [NAME] the one with the uh... [INDISTINCT] yeah.
S01_Morpheme	thanks its tenakola=sinima
S01_Gloss	thanks its flower=F.PL
S01_Translation	Thanks it's "tenakolasinima".
S01_Transcript	Tikahch, it's "tenakolasinima".

S01_Transcript	Because I sent you the new one. And you'll be able to explain this, [NAME].
S01_Morpheme	yeah the tapa wishi it's not it's tɛnakɔla=sinima wishi=hchi yuwa-kani
S01_Gloss	yeah the plant water it's not it's flower=F.PL water=F give-1.SG.HAB
S01_Translation	Yeah the "tapa wishi" its not its "Tɛnakɔlasinima wishihchi yuwakani".
S01_Transcript	Yeah the "tapa wishi" its not its "Tɛnakɔlasinima wishihchi yuwakani".
S05_Transcript	And I'll use epsilon e?
S01_Transcript	Epsilon e, yes, epsilon e. I use my I have my little
S01_Transcript	it looks like a little dice and I'm able to get my characters from there, I do it.
S01_Morpheme	lawu yuru
S01_Gloss	night long
S01_Translation	All night long.
S01_Transcript	But I re-sent it to everyone and I corrected it. lawu yuru
S01_Transcript	I said I was thinking all night about this...
S01_Transcript	[EXPLAINING HOW TO SPELL TɛNAKɔLASINIMA]
S01_Transcript	And then "wishihchi" as we were learning about the collectives.
Notes	Because "water" is a collective noun in Tunica, it takes the feminine singular marker =hchi
S01_Transcript	The collectives. Kuhpani Taka Kuhpani
S01_Morpheme	wishi=hchi yuwa-kani
S01_Gloss	water=F give-1.SG.HAB

S01_Translation		I water them.
S01_Transcript		"wishihchi yuwakani"
Notes	Taka Kuhpani are collective nouns	
S01_Morpheme	tenakola=sinima wishi=hchi yuwa-kani	okay lapu okay
S01_Gloss	flower=F.PL water=F give-1.SG.HAB	okay good okay
S01_Translation	I water the flowers.	Okay, good, okay.
S01_Transcript	Tɛnakolasinima wishihchi yuwakani.	Okay, lapu, okay.
S01_Transcript	Then explain of course when we go to do the camp we are not going to... we're going to have all our problems worked out because that is the idea of starting early.	
S05_Transcript	But that, we would have to discuss that to see exactly what we would have to do so they can uh if we have questions, put in the answer, they could type it out right here...	
S05_Transcript	Um, preferably that would be in English because you know getting to type open o's and epsilon e's would be a little difficult. number threes.	
S05_Transcript	Just make another one... basically making this blank.	
S05_Transcript	So we have it here, so if we wanted them to say this, uh "yukikani".	
S05_Transcript	let's say hypothetically we would have it down here...	
S05_Transcript	So I have these all these duplicated	
S05_Transcript	and it would be separated uh down here.	
S01_Transcript	Okay, so you're going to do that.	
S05_Transcript	Then say what're you doing, what is she doing or what am I doing.	
S01_Morpheme	uhhuh or heku hala-ni	kanahku heku like what is this

S01_Gloss	uhhuh or this draw-NMLZ	what this like what is this
S01_Translation	Uh-huh, or "hɛku halani".	"Kanhaku hɛku"? Like "what is this?"
S01_Transcript	Uh-huh, or "hɛku halani".	"Kanhaku hɛku"? Like "what is this?"
S01_Morpheme	kanhaku hala-ni kichu kanhaku hɛku	
S01_Gloss	what draw-NMLZ in what this	
S01_Translation	What... what is this in the drawing?	
S01_Transcript	Kanhaku halani kichu kanhaku hɛku?	
S01_Morpheme	hala-ni kichu like in this picture	
S01_Gloss	draw-NMLZ in like in this picture	
S01_Translation	"Halani kichu" like "in this picture"	
S01_Transcript	"Halani kichu" like "in this picture"	
S01_Transcript	So we still have to work out those parts but uh	
S01_Transcript	That will take a little time as well so it looks like this particular lesson would be maybe about uh fifty minutes.	
S01_Transcript	We have forty minutes, going into forty minutes with some explanation and um then at the end I'd probably want to do the song the clean up song that we did with uh	
S01_Transcript	when Tyler was here and um so I would sing it and I would include the lyrics too. That is because its a learning song.	
S01_Transcript	I have included in the cultural folder	
S01_Transcript	the learning songs but this is one y'all would have to do so yeah of course it would be more repetition and take time of course.	
S01_Transcript	I was kind of going through it so it would take fifty minutes and I said I was going through with everyone because everyone is submitting and I want to present. Oh no, we've done the recorded lessons [NAME] and I.	
Meg_Transcript	This was cool and I like they they can use it around the house. I	

	was wondering, what y'all think of, when we have something like this where everyone has an idea of what each movement is
Meg_Transcript	like assigning each student. Like "you're going to come up with what everyone does when they do:
Meg_Morpheme	mohtu-hkatani
Meg_Gloss	sweep-1.SG.HAB.II
Meg_translation	I am sweeping.
Meg_Transcript	mohtukatani
Meg_Transcript	and the students come up with what everyone does when they do
Meg_Morpheme	i-ehkira huwa-kani
Meg_Gloss	1.SG.INAL-clothes wash-1.SG.HAB
Meg_translation	I am washing clothes.
Meg_Transcript	ehkira huwakani
Meg_Transcript	and, like, you know, most of the gestures like... it's sweeping so it's going to be sweeping but it gives the kids an opportunity to do a bigger sillier thing
Meg_Transcript	and like kind of build up as a class a like almost an inside joke.
S01_Transcript	Yeah I know because when I was when I was growing up and I had to work and I'd want to eat I'd have to take and uh
S01_Transcript	hit my brother and sister with the broom or something like that. It was funnier but it wasn't funny, it'd be funny now but not then.
S01_Transcript	I didn't like work but I learned to like work because I know it uh you know it's uh a good thing you know its movement. And somehow to... yeah I like that.
S01_Transcript	And I wanted to have something to present, you know, an idea.

S01_Transcript	And working with [NAME] even though he's working virtually we are able to still, uh,
S01_Transcript	Looks like we're going to have the class virtually, so at the end probably do the, you know the, and I go through if I have time cause that's the lesson, you know,
S01_Morpheme	sihi sihi hotu sihi-hkinta sihi sihi hotu sihi-hkinta
S01_Gloss	clean clean all clean-1.PL.HAB.II clean clean all clean-1.PL.HAB.II
S01_Translation	Clean, clean, we all clean. Clean, clean, we all clean.
S01_Transcript	Sihi, sihi, hotu sihihkinta. Sihi, sihi, hotu sihihkinta.
S01_Transcript	So, it's repetitive, it means "clean, clean, everybody"
S01_Transcript	"clean" or "clean up", you know, and "clean", "clean", so , and then, uh
S01_Transcript	Just like uh I used to watch the teachers teaching language on TV which I aspired to do and didn't know it would be like this.
S01_Morpheme	pahita-niyu kichu            sihi sihi hotu sihi-hkinta
S01_Gloss	lightning-thought in        clean clean all clean-1.PL.HAB.II
S01_Translation	In the computer.            Clean, clean, we all clean!
S01_Transcript	Pahitaniyu kichu            Sihi, sihi, hotu sihihkinta.
Notes	This is a "clean up" song sung in the classrooms
S01_Transcript	And I would break it down and if there's time, if there's time too.
S05_Transcript	We could always break it up, you know?
S01_Transcript	So, this is what, uh...
S05_Transcript	We could do these five first and then after we learn that then next five.
S01_Transcript	Yes, that's right, yes, so um...

## C.10 Class Transcripts: May 14, 2021

S01_Morpheme	hichut'ε nara-ku	
S01_Gloss	eagle fly-1.SG.HAB	
S01_Transcript	Hichut'ε naraku.	
S01_Translation	The eagle flies.	
S01_Morpheme	hichut'ε nara-ku ya-'a-ki ya-'i-ki	
S01_Gloss	eagle fly-1.SG.HAB do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	
S01_Transcript	Hichut'ε nahku ya'aki, ya'iki.	
S01_Translation	"The eagle flies." Do it! (f) Do it! (m)	
S01_Morpheme	minu wera-hkuta	minu wera-hkuta
S01_Gloss	cat hunt-3.M.SG.HAB.II	cat hunt-3.M.SG.HAB.II
S01_Transcript	Minu werahkuta.	Minu werahkuta.
S01_Translation	The cat hunts.	The cat hunts.
S01_Morpheme	minu-nahku ya-'a-ki ya-'i-ki	
S01_Gloss	cat like do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	
S01_Transcript	Minunahku ya'aki, ya'iki.	
S01_Translation	Act like a cat!(f) Act like it!(m)	
S01_Morpheme	nini woyu-ku	
S01_Gloss	fish swim-3.M.SG.HAB	
S01_Transcript	Nini woyuku.	
S01_Translation	The fish swims.	
S01_Morpheme	nini-nahku ya-'a-ki ya-'i-ki	
S01_Gloss	fish like do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	
S01_Transcript	Nininahku ya'aki, ya'iki.	
S01_Translation	Act like a fish!(f) Act like it!(m)	
S01_Morpheme	sa lota-ku	
S01_Gloss	dog run-3.M.SG.HAB	
S01_Transcript	Sa lotaku.	
S01_Translation	The dog runs.	
S01_Morpheme	sa-nahku ya-'a-ki ya-'i-ki	
S01_Gloss	dog like do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	



S01_Transcript	Sanahku ya'aki, ya'iki.
S01_Translation	Act like a dog!(f) Act like it!(m)
S01_Morpheme	sa-t'ε wesa-lɔta-ku
S01_Gloss	dog-big jump-run-3.M.SG.HAB
S01_Transcript	Sat'ε wɛsalɔtaku.
S01_Translation	The horse trots.
S01_Morpheme	sa-t'ε-nahku ya-'a-ki ya-'i-ki
S01_Gloss	dog-big-like do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP
S01_Transcript	Sat'ε-nahku ya'aki, ya'iki.
S01_Translation	Act like a horse!(f) Act like it!(m)
S01_Morpheme	rushta wɛsa-ku
S01_Gloss	rabbit jump-3.M.SG.HAB
S01_Transcript	Rushta wɛsaku
S01_Translation	The rabbit jumps.
S01_Morpheme	rushta-nahku ya-'a-ki ya-'i-ki
S01_Gloss	rabbit-like do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP
S01_Transcript	Rushtanahku ya'aki, ya'iki.
S01_Translation	Act like a rabbit!(f) Act like it!(m)
S01_Morpheme	hotu-ti Sesostrie ni-ku
S01_Gloss	finish-3.F.SG.CPL Sesostrie say-3.M.SG.HAB
S01_Transcript	Hotuti. Sesostrie niku...
S01_Translation	Finished... Sesostire says....
Comments	"Sesostrieku niku" is a movement copying game like Simon Says. "Sesostrie" refers to "Sesostrie Youchigant", a Tunica speaker whose work with Mary R Haas makes up a large part of the documentation our teaching and learning is based on now
S01_Morpheme	INDISTINCT later shimi-iti-ki Sesostrie ni-ku shimi-iti-ki okay
S01_Gloss	INDISTINCT later play-1.PL.CPL-IMP Sesostire say-3.M.SG.HAB play-1.PL.CPL-IMP okay
S01_Transcript	INDISTINCT later shim'itiki. "Sesostrie niku" shim'itiki, okay?

S01_Translation	INDISTINCT let's play later. Let's play Sesostrie niku, okay?					
S01_Morpheme	Po-witi-n, wi-winta-ki					
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP					
S01_Transcript	Powitin, wiwintaki!					
S01_Translation	Look, listen!					
Comments	This is one of the imperatives we can actually find in the texts! See the story "The Orphan". Possibly the polite command form -tan					
S01_Morpheme	hichut'ε	minu	nini	sa	sa-t'ε	rushta
S01_Gloss	eagle	cat	fish	dog	dog-big	rabbit
S01_Transcript	Hichut'ε	Minu	Nini	Sa	Sat'ε	Rushta "Nara" "to fly"
S01_Translation	Eagle	Cat	Fish	Dog	Horse	Rabbit.
S01_Morpheme					wεsa-lota	to trot
S01_Gloss						jump-run to trot
S01_Transcript	"Wεra" 'to hunt'		"Lota", 'to run'		"Wεsalota", 'to trot'	
S01_Translation					"Wεsalota", 'to trot'	
S01_Morpheme						hatika
S01_Gloss						again
S01_Transcript	"Wεsa" 'to hop, to jump'				Now I want to go back...	Hatika.
S01_Translation						Hatika.
S01_Morpheme						hichut'ε
S01_Gloss						eagle
S01_Transcript	[DISCUSSION OF NAVIGATING SCREEN SHARE]					
S01_Transcript						Hichut'ε
S01_Translation						Eagle
S01_Morpheme	minu	rushta	sa-t'ε	yorum	yorum'aha	kanahku ya-hksiti
S01_Gloss	cat	rabbit	dog-big	yorum	animal	what do-3.F.PL.HAB
S01_Transcript	Minu	Rushta.	Sat'ε	Yorum,	yorum'aha	kanahku yahksiti?
S01_Translation	Cat	Rabbit.	Horse			What do the animals do?
Comments	We use feminine as the default for groups of animals.					

S01_Morpheme	ya-hksiti
S01_Gloss	do-3.F.PL.HAB
S01_Transcript	Yahksiti...
S01_Translation	They do.
S01_Morpheme	yorum yorum'aha eni enihku mishi-shtihki hon plural
S01_Gloss	false.start animal false.start three over.there-toward yes plural
S01_Transcript	Yorum, yorum'aha eni...enihku mishtihki, hon? Plural.
S01_Translation	Three more animals, yes? Plural.
S01_Morpheme	hichut'ε nara-ku
S01_Gloss	eagle fly-1.SG.HAB
S01_Transcript	Hichut'ε naraku.
S01_Translation	The eagle flies.
S01_Morpheme	hichut'ε-nahku ya-'a-ki hichut'ε-nahku ya-'a-ki
S01_Gloss	eagle-like do-2.F.SG.CPL-IMP eagle-ike do-2.F.SG.CPL-IMP
S01_Transcript	Hichut'εnahku ya'aki. Hichut'εnahku ya'aki.
S01_Translation	Act like an eagle. (f) Act like an eagle. (f)
S01_Morpheme	hichut'ε-nahku ya-'a-ki
S01_Gloss	eagle-like do-2.F.SG.CPL-IMP yes
S01_Transcript	Hichut'εnahku ya'aki, hon.
S01_Translation	Act like an eagle, yes. (f)
S01_Morpheme	[NAME] minu wεra-hkuta                      minu-nahku ya-'a-ki
S01_Gloss	[NAME], cat hunt-3.M.SG.HAB.II      cat-like do-2.F.SG.CPL-IMP
S01_Transcript	[NAME], minu wεrahkuta.                      Minunahku ya'aki.
S01_Translation	[NAME], the cat hunts.                      Act like a cat. (f)
S01_Morpheme	even if we don't see you you're doing you're doing the action hon
S01_Gloss	even if we don't see you you're doing you're doing the action yes
S01_Transcript	Even if we don't see you you're doing, you're doing the action, hon?
S01_Translation	Even if we don't see you you're doing, you're doing the action, yes?
S01_Transcript	Okay yes to show like hunting, you know the way the uh

S01_Morpheme	wera wera-nahku ya-'a-ki	
S01_Gloss	hunt hunt-like do-2.F.SG.CPL-IMP	
S01_Transcript	Wera....wəranahku ya'aki.	
S01_Translation	Hunt...Act like you're hunting.	
S01_Transcript	Yeah that's the hunting that's right. That's what I was thinking same thing like a gun. Like a cat, like a cat hunts so it would be like	
S01_Transcript	No no, like the cat hunt... hunt like the cat is stalking, hunting. So you would I guess because they do their...	
S01_Transcript	..of course this is a lesson that we're still working on.	
S01_Morpheme	nini woyu-ku nini-nahku ya-'i-ki	
S01_Gloss	fish swim 3.M.SG.HAB fish-like do-2.M.SG.CPL-IMP	
S01_Transcript	Nini woyuku. Nininahku ya'iki.	
S01_Translation	The fish swims. Act like the fish. (m)	
S01_Morpheme	nini-nahku ya-'i-ki	
S01_Gloss	fish-like do-2.M.SG.CPL-IMP	
Comments		[NON-PARTICIPANT]
S01_Transcript	Nininahku ya'iki.	
S01_Translation	Act like a fish. (m)	
S01_Morpheme	i=erusa i=erusa	hatika nini woyu-ku
S01_Gloss	1.SG.ACC=know 1.SG.ACC=know	again fish swim-3.M.SG.HAB
S01_Transcript	Erusa, erusa.	Hatika? Nini woyuku.
S01_Translation	I understand, I undestand.	Again?The fish swims.
S01_Morpheme	nini-nahku ya-'i-ki	nini woyu-ku nini-naku
S01_Gloss	fish-like do-2.M.SG.CPL-IMP	fish swim-3.M.SG.HAB fish-like
S01_Transcript	Nininahku ya'iki.	Nini woyuku. Nininahku...
S01_Translation	Act like a fish. (m)	The fish swims. Like the fish...
S01_Morpheme	hon lapu	
S01_Gloss	yes good	
S01_Transcript	Hon, lapu!	So many of our motions we can, they can show so...

S01_Translation	Yes, good!
S01_Transcript	Taluhchisema, uh, scma, taluhchisema uh mahsu... Taluhchimashuhchi
Comments	This is a name that S01 sometimes uses for Meg, although neither Meg nor the other participants use it.
S01_Morpheme	sa lota-ku                      sa-nahku uh ya-'a-ki
S01_Gloss	dog run-3.M.SG.HAB      dog-like uh do-2.F.SG.CPL-IMP
S01_Transcript	Sa lotaku.                      Sanahku uh ya'aki
S01_Translation	The dog runs.                      Act like a dog. (f)
Meg_Transcript	I don't have a camera on this computer!
S01_Transcript	But you're doing it!
Meg_Transcript	Yes!
S01_Transcript	We worked on it this morning but we're going to make it better, it's a little rough right now.
S01_Morpheme	sa-t'ε wesa-lota-ku                      sa-t'ε-nahku ya-'a-ki
S01_Gloss	dog-big jump-run-3.M.SG.HAB      dog-big-like do-2.F.SG.CPL-IMP
S01_Transcript	Sat'ε wesa lotaku.                      Sat'enahku ya'aki.
S01_Translation	The horse runs.                      Act like a horse. (f)
S01_Morpheme	sa-t'ε wesa-lota-ku
S01_Gloss	dog-big jump-run-3.M.SG.HAB
S01_Transcript	Sat'ε wesa lotaku.
S01_Translation	The horse runs.
S01_Morpheme	sa-t'ε-nahku ya-'a-ki hon
S01_Gloss	dog-big-like do-2.F.SG.CPL-IMP yes
S01_Transcript	Sat'enahku ya'aki, hon!
S01_Translation	Act like a horse, yes! (f)
S01_Morpheme	rushta wesa-ku rushta-nahku

S01_Gloss	rabbit jump-3.M.SG.HAB rabbit-like	
S01_Transcript	Rushta wəsaku. Rusht nahku...	
S01_Translation	The rabbit jumps. Like the rabbit...	
S01_Morpheme		hon lapu
S01_Gloss		yes good
S01_Transcript	But just do it with your hands, yeah.	Hon, lapu
S01_Translation		Yes, good.
S01_Morpheme	rushta-nahku uh ya-'a-ki	
S01_Gloss	rabbit-like uh do-2.F.SG.CPL-IMP	
S01_Transcript	Rushtanahku, uh, ya'aki.	
S01_Translation	Act like a rabbit.	
S01_Morpheme	yorum yorum'aha kanahku ya-hksiti	hichut'ε
S01_Gloss	yorum animal what do-3.F.PL.HAB	eagle
S01_Transcript	Yorum, yorum'aha kanahku yahksiti?	Hichut'ε
S01_Translation	What do the animals do?	Eagle
S01_Morpheme	hichut'ε minu rushta sa-t'ε	
S01_Gloss	eagle cat rabbit dog-big	
S01_Transcript	Hichut'ε, minu, rushta, sat'ε.	
S01_Translation	Eagle, cat, rabbit, horse.	
S01_Morpheme	[NAME] [NAME] uhk-wira-heta-ki.	
S01_Gloss	[NAME], [NAME] 3.M.ACC-ask-2.F.SG.CPL-IMP	
S01_Transcript	[NAME], [NAME] uhkwirahetaki...	
S01_Translation	[NAME], ask [NAME] ...	
S01_Morpheme	uhk-wira-heta-ki kaku nara-ku	
S01_Gloss	3.M.ACC-ask-2.F.SG.CPL-IMP who fly-3.M.SG.HAB	
S01_Transcript	Uhwirahetaki kaku naraku?	
S01_Translation	Ask him "Who flies?"	
S01_Morpheme	hinyatihch uh nahku uh ya-'i-ki	
S01_Gloss	then uh like do-2.M.SG.CPL-IMP	
S01_Transcript	Hinyatihch, uh nahku uh ya'iki.	

S01_Translation	Then, uh, act like (it). (m)	
S01_Morpheme	uhk uh uhk-wira-hɛra-ki kaku nara-ku	
S01_Gloss	3.M.ACC 3.M.ACC-ask-2.F.SG.CPL-IMP who fly-3.M.SG.HAB	
S01_Transcript	Uhk, uh, uhkwirahɛtaki 'kaku naraku'?	
S01_Translation	Ask him "who flies?"	
S04_Morpheme	hichut'ɛ-nahku ya-'a-ki	
S04_Gloss	eagle-like do-2.F.SG.CPL-IMP	
S04_Transcript	Hichut'ɛnahku ya'aki.	You're muted.
S04_Translation	Act like an eagle.(f)	
S01_Transcript	Yeah, you were to ask him... I think both of y'all...	
S01_Morpheme		kaku nara-ku and uh
S01_Gloss		who fly-3.M.SG.HAB and uh
S01_Transcript	Okay, you're going to ask him...	"Kaku naraku?" and uh
S01_Translation		"Who flies?" and uh
S01_Morpheme	hichut'ɛ-nahku ya-'i-ki	
S01_Gloss	eagle-like do-2.M.SG.CPL-IMP	
S02_Morpheme		kaku nara-ku
S02_Gloss		who fly-3.M.SG.HAB
S02_translation		Who flies?
S01_Transcript	"Hichut'ɛnahku ya'iki"	
S01_Translation	Act like an eagle. (m)	
S02_Transcript		Kaku naraku?
S01_Morpheme		sahku-ta kaku
S01_Gloss		one-ORD who
S02_Morpheme	kaku kaku nara-ku	
S02_Gloss	who who fly-3.M.SG.HAB	
S02_translation	Who. Who flies?	
S01_Transcript		Sahkuta kaku.
S01_Translation		First, who?
S02_Transcript	Kaku. Kaku naraku?	

S04_Morpheme		kaku hon
S04_Gloss		who yes
S04_Transcript	Let's see, let's go with....	[NAME] Kaku? Hon?
S04_Translation		Who? Yes?
S01_Transcript	He wants to ask someone, yes, uh-huh.	
S01_Morpheme	kaku kaku nara-ku uh	
S01_Gloss	who who fly-3.M.SG.HAB uh	
S01_Transcript	Kaku, kaku naraku, uh	
S01_Translation	Who, who flies? Uh..	
S01_Morpheme	and so you're going to answer hichut'ε nara-ku	
S01_Gloss	and so you're going to answer eagle fly-3.M.SG.HAB	
S01_Transcript	And so you're going to answer "Hichut'ε naraku"	
S01_Translation	And so you're going to answer "The eagle flies".	
S01_Morpheme	and then hichut'ε-nahku ya-'i-ki	
S01_Gloss	and then eagle-like do-2.M.SG.CPL-IMP	
S01_Transcript	And then "Hichut'εnahku ya'iki".	
S01_Translation	And then "Act like an eagle".	
S01_Morpheme	And uh ya ya-'i you did it you did it so ya-i	
S01_Gloss	and uh do do-2.M.SG.CPL you did it you did it so do-2.M.SG.CPL	
S01_Transcript	And uh ya... ya'i. You did it, you did it so "ya'i".	
S01_Translation	And uh "ya... ya'i." You did it, you did it so "ya'i".	
S01_Morpheme		hon
S01_Gloss		yes
S01_Transcript	So now you can ask someone	Hon.
S01_Translation		Yes.
S01_Morpheme	[NAME] [NAME], uh =hchi tokuhch tihk-wira-wita-ki kaku nara-ku	
S01_Gloss	[NAME] [NAME], uh =F please 3.F.SG.ACC-ask-2.M.CPL.II-IMP who fly-3.M.SG.HAB	
S01_Transcript	[NAME] [NAME],uh, hchi tokuhch tihkwirawitaki "Kaku naraku?"	
S01_Translation	[NAME] uh please, ask [NAME] "Who flies?"	



S01_Morpheme	and then uh ya ya-'a-ki	
S01_Gloss	and then uh do do-2.F.SG.CPL-IMP	
S01_Transcript	And then uh ya...ya'aki.	
S01_Translation	And then uh, do it.(f)	
S04_Transcript	Okay I was a little confused because you were saying so many different... alright.	
S04_Morpheme	kaku nara-ku	
S04_Gloss	who fly-3.M.SG.HAB	
Comments		[NON-PARTICIPANT]
S04_Transcript	Kaku naraku?	
S04_Translation	Who flies?	
S01_Morpheme		hon lapu hahchi
S01_Gloss		yes good now
S04_Morpheme	hichut'ε-nahku ya-'a-ki	
S04_Gloss	eagle-like do-2.F.SG.CPL-IMP	
S01_Transcript		Hon, lapu. Hahchi...
S01_Translation		Yes, good. Now...
S04_Transcript	Hichut'εnahku ya'aki.	
S04_Translation	Act like an eagle.	
S01_Morpheme		uhk-wira-heta-ki
S01_Gloss		3.M.SG.ACC-ask-2.F.SG.CPL.II-IMP
S01_Transcript		Uhwirahetaki...
S01_Translation		Ask him...
S04_Transcript	NAME NAME uhkwirawitaki	
S01_Morpheme	I have to go to the next one sara	
S01_Gloss	I have to go to the next one sorry	
S01_Transcript	I have to go to the next one, sara	
S01_Translation	I have to go to the next one, sorry.	
S04_Transcript		irishi Kaku wera...werakuta?
S01_Morpheme	kaku wera-hkuta	Sahku-hta kaku wera-hkuta
S01_Gloss	who hunt-3.M.SG.HAB.II	one-ORD who hunt-3.M.SG.HAB.II
S01_Transcript	Kaku werahkuta?	Sahkuhta, "kaku werahkuta".

S01_Translation	Who hunts?	First, "who hunts?"
S04_Transcript	Sahkuta, "Kaku werakuta"	And "ya...ya'iki"
S01_Morpheme	ya ya-'i-ki	
S01_Gloss	do do-2.M.SG.CPL-IMP	
Comments		[NON-PARTICIPANT]
S01_Transcript	Ya... ya'iki	
S01_Translation	Do... do it. (m)	
S01_Morpheme		ya
S01_Gloss		do
Comments	[NON-PARTICIPANT]	
S01_Transcript		"Ya..."
S01_Translation		"Ya..."
S01_Morpheme	minu-nahku yeah minu-nahku minu-nahku ya-'i-ki yes	
S01_Gloss	cat-like yeah cat-like cat-like do-2.M.SG.CPL-IMP yes	
S01_Transcript	"Minunahku", yeah "minunahku", "minunahku".... "ya'iki ", hon.	
S01_Translation	"Minunahku", yeah "minunahku", "minunahku"....	
S01_Transcript	"Minu nahku", do like the cat. Do like the cat hunting.	
S01_Morpheme		ya-'i-ki hon
S01_Gloss		do-2.M.SG.CPL-IMP yes
Comments	[NON-PARTICIPANT]	
S01_Transcript		"Ya'iki", hon.
S01_Translation		"Ya'iki", yes.
S01_Morpheme	so like he's hunting hon	
S01_Gloss	so like he's hunting yes	
S01_Transcript	So like he's hunting, hon?	
S01_Translation	So like he's hunting, yes?	
S01_Transcript	You can do different things, I guess, for hunting. And you can look up pictures too. Okay, so	

S01_Morpheme	okay lapu hahchi
S01_Gloss	okay good now
S01_Transcript	Okay, lapu, hahchi...
S01_Translation	Okay, good, now...
S01_Morpheme	[NAME] [NAME]=hchi tihk-wira-wita-ki kaku woyu-ku uh
S01_Gloss	[NAME] [NAME]=F 3.F.SG.ACC-ask-2.M.SG.CPL-IMP who swim-3.M.SG.HAB uh
S01_Transcript	[NAME] [NAME]hchi tihkwirawitaki "Kaku woyuku?" uh
S01_Translation	[NAME] ask [NAME] "Who swims?"
S01_Morpheme	hinyatihch nahku uh ya-'a-ki
S01_Gloss	then like uh do-2.F.SG.CPL-IMP
Comments	[NON-PARTICIPANT]
S01_Transcript	Hinyatihch nahku...uh.... ya'aki.
S01_Translation	Then, uh, act like it.
S01_Morpheme	hiehchi hiehchi-n      okay sara okay      hinyatihch
S01_Gloss	here here-Q      okay sorry okay      then
S01_Transcript	Hiehchi? Hiehchin?      Okay, sara, okay.      Hinyatihch...
S01_Translation	Here? Here?      Okay. sorry, okay.      Then...
S01_Morpheme	nini uh nini-nahku
S01_Gloss	fish uh fish-like
Comments	[NON-PARTICIPANT]
S01_Transcript	Nini, uh, nininahku...
S01_Translation	Fish, uh, like fish...
S01_Transcript	Oh, okay, no just your, uh perch mouth. Can't you make a perch mouth like
S01_Transcript	Yeah like that, uh huh! And in your hand, your hand just close to you so with your camera
Comments	[NON-PARTICIPANT]
S01_Transcript	Okay, yeah, pkey.

Comments	Information about someone who came into the office
S01_Morpheme	sara uhh kaku sahu
S01_Gloss	sorry uhh who other
S01_Transcript	Sara, uhh... Kaku sahu?
S01_Translation	Sorry, uhh... Who else?
S01_Morpheme	kaku lota-ku kaku lota-ku oh, sara he has to do that sorry
S01_Gloss	who run-3.M.SG.HAB who run-3.M.SG.HAB oh sorry he has to do that sorry
S01_Transcript	Kaku lotaku? Kaku lotaku? Oh, sara, he has to do that sorry.
S01_Translation	Who runs? Who runs? Oh, sorry, he has to do that, sorry.
S01_Morpheme	kaku lota-ku ka kaku lota-ku
S01_Gloss	who run-3.M.SG.HAB false.start who run-3.M.SG.HAB
S01_Transcript	Kaku lotaku? Ka...kaku lotaku?
S01_Translation	Who runs? Who...who runs?
S01_Morpheme	sa sa-nahku ya-'i-ki sa-nahku ya-'i-ki
S01_Gloss	dog dog-like do-2.M.SG.CPL-IMP dog-like do-2.M.SG.CPL-IMP
S01_Transcript	Sa? Sanahku ya'iki. Sa nahku ya'iki.
S01_Translation	Dog? Act like a dog. (m) Act like a dog. (m)
S01_Morpheme	hon lapu lapu
S01_Gloss	yes good good
S01_Transcript	Hon, lapu, lapu.
S01_Translation	Yes, good, good.
S01_Transcript	It's good because we're going to... we can use actions
S01_Transcript	that if they can't, we can't see the full screen you know, can use with their hands to do it, hopefully then.
S01_Morpheme	uh ta-lu=hchi=sɛma-mashu=hchi
S01_Gloss	uh AGEN-tongue=F=M.PL=make=F
S01_Transcript	Uh Taluhchisemamashuhchi,
S01_Translation	Uh Taluhchisemamashuhchi,

Meg_Morpheme		sa-t'ε
Meg_Gloss		dog-big
S01_Morpheme	kaku wεsa-lɔta-ku kaku wεsa-lɔta-ku	
S01_Gloss	who jump-run-3.M.SG.HAB who jump-run-3.M.SG.HAB	
Meg_Transcript		Sat'ε!
Meg_Translation		Horse!
S01_Transcript	Kaku wesalɔtaku? Kaku wesalɔtaku?	
S01_Translation	Who trots? Who trots?	
S01_Morpheme		sa-t'ε yes sa-t'ε wεsa-lɔta-ku
S01_Gloss		dog-big yes dog-big who jump-run-3.M.SG.HAB
S01_Transcript	Meg, uhh	Sat'ε, hon, sat'ε wεsalɔtaku.
S01_Translation		Horse, yes, the horse trots.
S01_Morpheme	sa-t'ε-nahku ya ya-'a-ki	
S01_Gloss	dog-big-like do do-2.F.SG.CPL-IMP	
S01_Transcript	Sat'εnahku uh... ya, ya'aki.	
S01_Translation	Act... act like a horse. (f)	
S01_Morpheme	rushta wεsa-ku kaku kaku wεsa-ku	
S01_Gloss	rabbit jump-3.M.SG.HAB who who jump-3.M.SG.HAB	
S01_Transcript	Rushta wεsaku. Kaku...kaku wεsaku?	
S01_Translation	The rabbit jumps. Who...who jumps?	
Comments	[NON-PARTICIPANT]	
S01_Morpheme	rushta hon rushta wεsa-ku rushta-nahku ya-'a-ki rushta-nahku ya-'a-ki	
S01_Gloss	rabbit yes rabbit jump-3.M.SG.HAB rabbit-like do-2.F.SG.CPL-IMP rabbit-like do-2.F.SG.CPL-IMP	
S01_Transcript	Rushta, hon. Rushta wεsaku. Rushtannahku wεsaku. Rushtannahku wεsaku.	
S01_Translation	Rabbit, yes. The rabbit jumps. Act like the rabbit. (f) Act like the rabbit. (f)	
S01_Morpheme	hon hon hotu-ti	
S01_Gloss	yes yes finish-3.F.SG.CPL	
S01_Transcript	Hon, hon, hotuti.	

S01_Translation	Yes, yes. All finished!	
S01_Morpheme	Sesostrie ni-ku Sesostrie ni-ku Sesostrie ni-ku	
S01_Gloss	Sesostrie say-3.M.SG.HAB Sesostrie say-3.M.SG.HAB Sesostrie say-3.M.SG.HAB	
S01_Transcript	"Sesostrie niku" "Sesostrie niku" "Sesostrie niku"	
S01_Translation	"Sesostrie says" "Sesostrie says" "Sesostrie says"	
S01_Transcript	So remember when we used to do that game, we can do it with the movement. So you would tell them to... if Sesostrie doesn't say it they don't do it, but if Sesostrie says it, then	
S01_Morpheme	ya-'a-ki ya-'i-ki hon	
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP yes	
S01_Transcript	Ya'aki, ya'iki hon?	
S01_Translation	You do it (f), you do it (m), yes?	
S01_Transcript	Or if we say everybody it's going to be...	
S01_Transcript	It's going to be, let's see... "everybody do"...	
S01_Morpheme	yak uh ya-hkwiti hon	
S01_Gloss	false.start uh do-2.M.PL.HAB yes	
S01_Transcript	Yak...uh, yahkwiti, hon?	
S01_Translation	Do.... uh you do it. (m, pl)	
S01_Morpheme	ya-hkwiti ya-hkwiti	ya-hkwiti
S01_Gloss	do-2.M.PL.HAB do-2.M.PL.HAB	do-2.M.PL.HAB
S01_Transcript	Yahkwiti, yahkwiti.	Yahkwiti.
S01_Translation	You do it (m, pl), you do it, (m, pl)	You do it. (m, pl)
S01_Transcript	We can do that first. We're going to go back...	
S01_Morpheme	yorum yorum'aha kanahku ya-hksiti	
S01_Gloss	animal, wild.animals what do-3.F.PL.HAB	
S01_Transcript	Yorum, yorum'aha kanahku yahksiti?	
S01_Translation	What do animals do?	

S01_Morpheme		hotu
S01_Gloss		all
S01_Transcript	Then we have "yahkwiti" is "everybody's going to do it".	Hotu.
S01_Translation		Everyone.
S01_Morpheme		hotu
S01_Gloss		all
S01_Transcript		Hotu.
S01_Translation		Everyone.
S04_Transcript	Okay, I'm back, sorry about that.	
S01_Transcript	No, that's okay, I was going through the names and I was trying to remember that's [NAME].	
S01_Morpheme	okay hotu	
S01_Gloss	okay all	
S01_Transcript	Okay, hotu...	
S01_Translation	Okay, everyone.	
S01_Morpheme	Sesostrie ni-ku hichut'ε nara-ku hichut'ε-nahku ya ya-hkwiti	
S01_Gloss	Sesostrie say-3.M.SG.HAB eagle fly-3.M.SG.HAB eagle-like do do-2.M.PL.HAB	
S01_Transcript	Sesostrie niku "hichut'ε naraku." "Hichut'ε nahky ya..wakwiti".	
S01_Translation	Sesostrie says "The eagle flies, act like the eagle" (M PL)	
S01_Morpheme	hotu Sesostrie ni-ku hichut'ε nara-ku	
S01_Gloss	all Sesostrie say-3.M.SG.HAB eagle fly-3.M.SG.HAB	
S01_Transcript	Hotu, Sesostrie niku "Hichut'ε naraku. "	
S01_Translation	Everyone, Sesostrie says "The eagle flies."	
S01_Morpheme	hichut'ε-nahku uh ya-hkwiti hotu	Sesostrie ni-ku
S01_Gloss	eagle-like uh do-3.M.PL.HAB all	Sesostrie say-3.M.SG.HAB
S01_Transcript	"Hichut'εnahku uh yahkwiti." Hotu!	Sesostrie niku!
S01_Translation	"Act like the eagle." Everyone!	Sesostrie says!
S01_Transcript	Yeah everybody especially because I said "Sesostrie niku", yeah, like "Simon says".	

S01_Transcript	So you're going to ask... I'm going to ask people to ask everyone to do something or not do something. If you say "Sesostrie niku", we do it. If you don't say Sesostrie ... if you
S01_Transcript	don't do say "Sesostrie niku", then uh we don't do, okay?
S01_Morpheme	uh sahku-hta and it's going to be ya-hkwiti uh
S01_Gloss	uh one-ORD and it's going to be do-2.M.PL.HAB uh
S01_Transcript	Uh, sahkuhta... [NAME] And it's going to be "yahkwiti", uh...
S01_Translation	Uh, first... And it's going to be "yahkwiti", uh...
S01_Morpheme	minu-nahku ya-hkwiti hon
S01_Gloss	cat-like do-2.M.PL.HAB yes
S01_Transcript	"minunahku yahkwiti", hon?
S01_Translation	"Act like a cat" (m,pl), yes?
S01_Transcript	We won't do this we gonna do it as a group, you know, forming, you know the students, we're doing it as a practice too
S01_Transcript	"yahkwiti", "yahkwiti", if you want to say everybody to do it "yahkwiti".
S01_Morpheme	Sesostrie ni-ku
S01_Gloss	Sesostrie say-3.M.SG.HAB
Comments	[NON-PARTICIPANT]
S01_Transcript	Sesostrie niku?
S01_Translation	Sesostrie says.
S01_Morpheme	Sesostrie ni-ku Sesostrie ni-ku-'aha
S01_Gloss	Sesostrie say-3.M.SG.HAB Sesostrie say-3.M.SG.HAB-NEG
S01_Transcript	Sesostrie niku? Sesostrie nik'ɔhɔ?
S01_Translation	Sesostrie says? Sesostrie doesn't say?
Comments	When two vowels are next to each other, they combine into one. In this case, "u" and "a" became "ɔ". You can find more information in in the "Tunica at a Glance" in the Tunica Language Textbook!
S01_Morpheme	lapu



S01_Gloss		good
S01_Transcript	Yeah! So we didn't do it so everybody was right!	Lapu.
S01_Translation		Good.
S01_Transcript	Okay, that's okay! And when you work, you know, a little bit longer like the Bingo game and the things we do	
S01_Transcript	or, uh, we do craft night or the the next day its good.	
S01_Morpheme	lapu we actually yeah	
S01_Gloss	good we actually yeah	
S01_Transcript	Lapu! We actually, yeah.	
S01_Translation	Good! We actually, yeah.	
S01_Morpheme	okay sa-nahku uh sa-nahku is just it's probably gonna	
S01_Gloss	okay dog-like uh dog-like is just it's probably gonna	
S01_Transcript	Okay, "sanahku", uh "sanahku" is just, its probably gonna...	
S01_Translation	Okay, "sanahku", uh "sanahku" is just, its probably gonna...	
S01_Transcript	Yes it's like running, huh? The dog running.	
S01_Morpheme	it's really sa-tohku there sa-tohku	
S01_Gloss	It's really dog-small there dog-small	
S01_Transcript	Its really satohku, there. Satohku.	
S01_Translation	It's really a puppy, there. A puppy.	
S01_Transcript	And if the students are smaller... yeah their hands too! You can use your hands, right.	
S01_Morpheme	hon lapu	hon lapu
S01_Gloss	yes good	yes good
S01_Transcript	Hon, lapu. Ear's flapping.	Hon, lapu.
S01_Translation	Yes, good.	Yes, good.
S01_Morpheme	Sesostrie ni-ku	hon lapu
S01_Gloss	Sesostrie say-3.M.SG.HAB	yes good
S01_Transcript	Sesostrie niku.	Hon, lapu.

S01_Translation	Sesostrie says.	Yes, good.
S01_Morpheme	hotu we're going to do hotu	sa-t'ε
S01_Gloss	all we're going to do all	dog-big
S01_Transcript	Hotu, we're going to do hotu	Sat'ε
S01_Translation	Everyone we're going to do everyone.	Horse
S01_Morpheme	[NAME] hihchi sara okay sara	
S01_Gloss	[NAME] here sorry okay sorry	
S01_Transcript	[NAME] hihchi? Sara, okay, sara.	
S01_Translation	Is [NAME] here? Sorry, okay, sorry.	
S01_Morpheme	sa-t'ε-nahku so sa-t'ε wesalo wesa-lota-ku	
S01_Gloss	dog-big-like so dog-big false.start jump-run-3.M.SG.HAB	
S01_Transcript	Sat'εnahku... so sat'ε wesala...wesalotaku	
S01_Translation	So, a horse.... a horse trots.	
S01_Transcript	What it is is "jump-run" which becomes "trot". That's trot.	
S01_Transcript	Um we get that word from a dance, too. It's a dance move.	
S01_Morpheme	sa-t'ε	
S01_Gloss	dog-big	
S01_Transcript	Sat'ε      Okay, okay, now...	
S01_Translation	Horse.	
S01_Morpheme	sa-t'ε-nahku sa-t'ε-nahku ya-hkwiti	
S01_Gloss	dog-big-like dog-big-like do-2.M.PL.HAB	
S01_Transcript	Sat'εnahku... sat'εnahku yahkwiti.	
S01_Translation	Act like a horse. (m, pl)	
S01_Transcript	And if you want us to do it you'd say "Sesostrie niku"	
S01_Morpheme	Sesostrie ni-ku sa-t'ε-nahku uh ya-hkwiti	
S01_Gloss	Sesostrie say-3.M.SG dog-big-like uh do-2.M.PL.HAB	
S01_Transcript	Sesostrie niku "Sat'εnahku, uh, yakwiti"	
S01_Translation	Sesostrie says "act like a horse". (m,pl)	

S01_Morpheme	sat'ε-nahku ya-hkwiti
S01_Gloss	dog-big-like do-2.M.PL.HAB
S01_Transcript	Sat'εnahku yahkwiti.
S01_Translation	Act like a horse. (m, pl)
S01_Transcript	And if you want us to do it say "Sesostrie niku" and if you don't if you're trying to trick us
S01_Transcript	And we would move faster, you know, with the students you can move faster as they get used to it.
S01_Morpheme	ya-hkwiti
S01_Gloss	do-2.M.PL.HAB
Comments	[NON-PARTICIPANT]
S01_Transcript	Yahkwiti...
S01_Translation	You do it...(m,pl)
S01_Transcript	Because she didn't say "Sesostrie niku"! She didn't say "Sesostrie says"!
S01_Transcript	It's just like when you were a kid and you would play Simon Says, see, she had to say "Sesostrie niku"!
S01_Transcript	And she just... okay [NAME] that's enough now. That's enough...
S01_Morpheme	hahchi [NAME] hotu rushta wεsa-ku
S01_Gloss	now [NAME] all rabbit jump-3.M.SG.HAB
S01_Transcript	Hahchi... [NAME], hotu, "Rushta wesaku".
S01_Translation	Now... [NAME], everyone, "The rabbit jumps".
S01_Morpheme	ya-hkwiti ya-hkwiti ya-hkwiti
S01_Gloss	do-2.M.PL.HAB do-2.M.PL.HAB do-2.M.PL.HAB
S01_Transcript	"Yahkwiti".... "yahkwiti", "yahkwiti"!
S01_Translation	"Yahkwiti".... "yahkwiti", "yahkwiti"!
S01_Transcript	You didn't say "Sesostrie niku" if you would've said, you know, "Sesostrie niku"

S01_Transcript	Right? We would do it. So that's the trick to it.	
S01_Transcript	If you want to ask now we go back and ask individuals.	
S01_Transcript	You can ask individuals. So, let's go back...um and to ask individuals, to ask uh, ask individuals.	
S01_Transcript	So, you will ask individuals. You can take the first one. Somebody you want to ask -- pardon the English but y'all know, okay.	
S01_Morpheme	hichut'ε nara-ku	okay kaku
S01_Gloss	eagle fly-3.M.SG.HAB	okay who
S01_Transcript	Hichut'ε naraku	Okay, kaku...
S01_Translation	The eagle flies.	Okay, who, uh...
S01_Morpheme		kaku uh
S01_Gloss		who uh
S01_Transcript	Somebody is going to tell everybody to do the	Kaku, uh...
S01_Translation		Who, uh...
S01_Transcript	Okay, so you want to tell him "Hichut'ε nahku ya'iki"	
S01_Morpheme		hon lapu
S01_Gloss		yes good
Comments	[NON-PARTICIPANT]	
S01_Transcript		Hon, lapu.
S01_Translation		Yes, good.
S01_Transcript	Because you asked him and you said "Sesostrie niku", so guess what?	
S01_Transcript	This is your lesson, along with me, so	
S01_Morpheme	ili-hta	we'll do a second one oka
S01_Gloss	two-ORD	we'll do a second one okay
S01_Transcript	Ilihta, we'll do a second one, okay?	Ask someone else, now.
S01_Translation	Second, we'll do a second one, okay?	



S01_Morpheme	ni-ku huh Sesostrie ni-ku		
S01_Gloss	say-3.M.SG.HAB huh Sesostrie say-3.M.SG.HAB		
S01_Transcript	Niku? Huh? Sesostrie niku		
S01_Translation	He says? Huh? Sesostrie says?		
S01_Morpheme	hon hon lapu okay [NAME] hatika		
S01_Gloss	yes yes good okay [NAME] again		
Comments			[NON-PARTICIPANT]
S01_Transcript	Hon, hon, lapu, okay, [NAME], hatika.		
S01_Translation	Yes, yes, good, okay, [NAME], again.		
S01_Morpheme	ya-'a-ki	lapu hon hatika	
S01_Gloss	do-2.F.SG.CPL-IMP	good yes again	
Comments			[NON-PARTICIPANT]
S01_Transcript	Ya'aki! Ya'aki.	Lapu, hon, hatika?	
S01_Translation	Do it! (f)	Good, yes, again.	
S01_Morpheme	hon hon okay lapu		
S01_Gloss	yes yes okay good		
S01_Transcript	Hon, hon, okay, lapu.		
S01_Translation	Yes, yes, okay, good.		
S01_Morpheme	okay [NAME] now you're going to go over your slides and have everybody say hatika		
S01_Gloss	okay [NAME] now you're going to go over your slides and have everybody say again		
S01_Transcript	Okay, [NAME] now you're going to go over your slides and have everybody say hatika		
S01_Translation	Okay, [NAME] now you're going to go over your slides and have everybody say again.		
S01_Transcript	You're going to say it so you say, uh, let's see, first you're going to do the uh		
S01_Morpheme	Po-witi-n, wi-winta-ki		
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP		
S01_Transcript	Powitin, wiwintaki!		
S01_Translation	Look, listen!		

S01_Morpheme	Po-witi-n, wi-winta-ki
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP
S01_Transcript	Powitin, wiwintaki!
S01_Translation	Look, listen!
S01_Transcript	So you're going to tell them first "look and listen", you're going to go through them yourself.
Comments	[NONPARTICIPANT]
S01_Transcript	Say you're, uh, Sesostrie...
S01_Transcript	And at this point too we could probably have a.. just when they're going through it themselves to make it active.
S01_Morpheme	hon lapu okay
S01_Gloss	yes good okay
Comments	[NON-PARTICIPANT]
S01_Transcript	Hon? Lapu. Okay...
S01_Translation	Yes? Good, okay.
S01_Morpheme	okay hahchi now go back and hatika so
S01_Gloss	okay now now go back and again so
S01_Transcript	Okay, hahchi, now, go back, and, hatika, so...
S01_Translation	Okay, now, now, go back, and, again, so...
S01_Transcript	We're going to go over it with you, we're going to say them now, uh, okay.
S01_Morpheme	so you're going to say yes ni-witi-ki yeah ni-witi-ki like we say it
S01_Gloss	so you're going to say yes say-1.PL.CPL-IMP yeah say-1.PL.CPL-IMP like we say it
S01_Transcript	So you're gonna say, yes, "niwitiki" yeah "niwitiki" like "we say it"
S01_Translation	So you're gonna say, yes, "niwitiki" yeah "niwitiki" like "we say it"
S01_Transcript	uh say-1.PL.HAB-IMP
S01_Transcript	And if you can't hear them it's okay you're going to....okay go ahead.

S01_Morpheme	sara		
S01_Gloss	sorry		
S01_Transcript	Sara.		
S01_Translation	Sorry.		
S01_Transcript	And you give them time, you do this, give them time to say it . So you can go, you can go like that, you know, for your turn. It's your turn now or something like that, okay?		
S01_Morpheme	but then hatika so they're going to say it after you		
S01_Gloss	but then again so they're going to say it after you		
S01_Transcript	But then, hatika, so they're going to say it after you.		
S01_Translation	But then, again, so they're going to say it after you.		
Comments			[NON-PARTICIPANT]
S01_Transcript	Okay, you say it and then they say it.		
Meg_Morpheme	hichut'ε		
Meg_Gloss	eagle		
S01_Morpheme	hon lapu that's yeah	hi=erusa	
S01_Gloss	yes good that's yeah	2.F.ACC=know	
Meg_Transcript	Hichut'ε		
Meg_Translation	Eagle.		
S01_Transcript	Hon, lapu. That's...yeah.	Herusa	
S01_Translation	Yes, good. That's yeah...	You understand.(f)	
S01_Morpheme	hi=erusa		
S01_Gloss	2.F.ACC=know		
S01_Transcript	Herusa		
S01_Translation	You understand.(f)		
S01_Transcript	Well, they'll, we're going through the lesson, we're trying to, this is how we'll... okay?		
Meg_Morpheme		nini	sa
Meg_Gloss		fish	dog
S01_Morpheme	hon lapu okay hotu okay	sa-t'ε	dog-big



S01_Gloss	yes good okay all okay	
Meg_Transcript	Minu	Nini Sa Sat'e
Meg_Translation		Fish. Dog. Horse
S01_Transcript	Hon, lapu. Okay. Hotu, okay?	
S01_Translation	Yes, good. Okay. Everyone, okay?	
Meg_Morpheme	rushta nara wera-htahani	
Meg_Gloss	rabbit fly hunt-1.SG.HAB.II	
Meg_Transcript	Rushta Nara Werahtahani	"Lota", "to run"
Meg_Translation	Rabbit. To fly I hunt.	
Meg_Transcript	"Wesalota", "to trot" "wesa", "to hop, to jump"	
S01_Transcript	Okay and even if when they're saying these they could, you could tell them to act them out you know from their screen on their seat. Using their hands, you know, like that.	
S01_Transcript	Well, that's what we're saying it's going to be movement though so you're going to be asking everybody or somebody to do something okay?	
S01_Transcript	Yeah, a game could go with it to uh for any of the other or maybe topic session or like how animals move I think we had something... oh animals in the stories.	
Comments	Discussing topics for the 2021 summer camp.	
S01_Morpheme		hatika hon
S01_Gloss		again yes
S01_Transcript	We're going to ask, going to go through this....	Hatika, hon?
S01_Translation		Again, yes?
S01_Transcript	a little bit and ask different people different things.	
S01_Transcript	Uh, from the different slides so...	
S01_Morpheme	rohina hina-po'ana tohkuhch	

S01_Gloss	false.start book-look-2.SG.M.DUR please	
S01_Transcript	Rohina...hinapo'ana tohkuhch	
S01_Translation	Please read. (m)	
S01_Morpheme		tohkuhch
S01_Gloss		please
S01_Transcript	Read your introduction slide, please.	Tohkuhch.
S01_Translation		Please.
S01_Morpheme	kanahku i-etisa	kanahku i-etisa
S01_Gloss	what 3.M.SG.INAL-name	what 3.M.SG.INAL-name
S01_Transcript	Kanahku otisa?	Kanahku otisa?
S01_Translation	What is its name?	What is its name?
S01_Morpheme	kanahku i-etisa	kanahku i-etisa hon okay
S01_Gloss	what 3.M.SG.INAL-name	what 3.M.SG.INAL-name yes okay
S01_Transcript	Kanahku otisa?	Kanahku otisa? Hon. Okay...
S01_Translation	What is its name?	What is it's name? Yes, okay.
S01_Morpheme	okay mishi-shtihki hichut'ε-nahku	
S01_Gloss	okay over-toward eagle-like do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP	
S01_Transcript	Okay, mishtihki... Hichut'ε nahku... ya'aki, ya'iki	
S01_Translation	Okay, more... Act like an eagle. (f) Act like it. (m)	
S01_Transcript	Not Sesostrie Niku yet just straight up class	
S01_Transcript	You do it don't worry about Sesostrie Niku now because we are not playing a game	
S01_Morpheme		she Tishlina tōhka
S01_Gloss		she Tishlina shoot
Comments	[NON-PARTICIPANT]	
S01_Transcript		[LAUGH] she... Tishlina tōhka!
S01_Translation		[LAUGH] she... Tishlina tōhka!
S01_Morpheme		woyu-ku

S01_Gloss		swim-3.M.SG.HAB	
Comments	[NON-PARTICIPANT]		[NON-PARTICIPANT]
S01_Transcript		Woyuku?	
S01_Translation		Swims?	
S01_Morpheme	hon lapu		hon lapu
S01_Gloss	yes good		yes good
Comments		[NON-PARTICIPANT]	
S01_Transcript	Hon, lapu.		Hon, lapu.
S01_Translation	Yes, good.		Yes, good.
S01_Transcript	That's perfect because you can use your hands.		
S01_Morpheme		hon lapu okay hon	
S01_Gloss		yes good okay yes	
Comments	[NON-PARTICIPANT]		
S01_Transcript		Hon, lapu, okay, hon.	
S01_Translation		Yes, good, okay, yes.	
S01_Morpheme		hon hon	
S01_Gloss		yes yes	
Comments	[NON-PARTICIPANT]		[NON-PARTICIPANT]
S01_Transcript		Hon, hon.	
S01_Translation		Yes, yes.	
S01_Morpheme	yes okay hotu-ti		
S01_Gloss	yes okay finish-3.F.CPL		
S01_Transcript	Hon, okay. Hotuti!		
S01_Translation	Yes, okay. All done!		
Comments	the -ti here is because "hotu" is a Tishlina verb.here is a set of verbs involving states and feelings that are called Tishlina verbs because they often appear in stories featuring Tishlina and they always take third person feminine singular endings		
S01_Transcript	Now, uh, Meg if we have some time we needed to discuss or something we needed to do towards the camp.		

S01_Transcript	This is kind of a demonstration but I'm going to be kind of leading it.	
S01_Transcript	Uh, we go after we go through like a demonstration and go to the game and then have a whole group, uh, it could be a whole group it could be individuals.	
S01_Transcript	Like that and it could be all the boys, all the girls, we don't know how many will be in that group.	
S01_Transcript	And it would be the fitness, it would be the fitness session so it would be movement.	
S01_Transcript	so it'd be a larger group so it would be a mixture anyway.	
S01_Morpheme	so lapu-n	everybody think of this hon okay
S01_Gloss	so good-Q	everybody think of this yes okay
S01_Transcript	So, lapun?	Everybody think of this, hon? Okay.
S01_Translation	So, good?	Everybody think of this, yes? Okay.

## C.11 Class Transcripts: May 18, 2021

Meg_Transcript S01_Transcription	So you mean like "Hɛku meli" Hotu...
Notes	This is one of the imperatives we can actually find in the texts! See the story "The Orphan". Possibly the polite command form -tan
S01_Transcription S01_Morpheme S01_Gloss S01_Translation	Powitin, wiwintaki! Po-witi-n, wi-winta-ki Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP Look, listen!
S01_Transcription S01_Translation	Nikirhipu. Konkuri Konkuri Powwow. Drum. Drum.
S01_Transcription S01_Morpheme S01_Gloss S01_Translation	Kunkuri, hon. Kunkuri tapeka, kunkuri tapeka. kunkuri hon kunkuri ta-peka kunkuri ta-peka drum yes drum AGEN-hit drum AGEN-hit Drum, yes. Beat, beat.
S01_Transcription S01_Morpheme S01_Gloss S01_Translation	Konkuri tapeka. Kata? Hon. konkuri ta-peka kata hon drum AGEN-hit where yes Drum beat. Where? Yes.
S01_Transcription S01_Morpheme S01_Gloss S01_Translation	Powitin, wiwintaki! Po-witi-n, wi-winta-ki Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP Look, listen!
S01_Transcription S01_Morpheme S01_Gloss S01_Translation	Powitin, wiwintaki! Po-witi-n, wi-winta-ki Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP Look, listen!
S01_Transcription S01_Morpheme	Henahku pekawitiki. hɛ=nahku peka-witi-ki

S01_Gloss	this-like hit-2.M.PL.CPL-IMP	
S01_Translation	You all hit like this. (m)	
Notes	When two vowels are next to each other, they combine into one. In this case, "a" and "i" became "i". You can find more information in in the "Tunica at a Glance" in the Tunica Language Textbook!	
S01_Transcription	Hənahku pək'iki.	Hənahku pək'iki.
S01_Morpheme	hɛ=nahku pɛka-'i-ki	hɛ=nahku pɛka-'i-ki
S01_Gloss	this-like hit-2.M.SG.CPL-IMP	this-like hit-2.M.SG.CPL-IMP
S01_Translation	Hit like this.	Hit like this.
S01_Transcription	Tɛluhki pɛkawitiki.	Tɛluhki pɛkaki.
S01_Morpheme	tɛluhki pɛka-witi-ki	tɛluhki pɛka-'a-ki
S01_Gloss	loud hit-2.M.PL.CPL-IMP	loud hit-2.F.SG.CPL-IMP
S01_Translation	You all hit loudly. (m)	You hit loudly. (f)
S01_Transcription	Tɛluhki pək'iki.	Moyutohku pɛkawitiki.
S01_Morpheme	tɛluhki pɛka-'i-ki	moyutohku pɛka-witi-ki
S01_Gloss	loud hit-2.M.SG.CPL-IMP	quietly hit-2.M.PL.CPL-IMP
S01_Translation	You hit loudly. (M)	You all hit quietly. (m)
S01_Transcription	Moyutohku pək'aki.	Moyutohku pɛkiki.
S01_Morpheme	moyutohku pɛka-'a-ki	moyutohku pɛka-'i-ki
S01_Gloss	quietly hit-F.SG.CPL-IMP	quietly hit-M.SG.CPL-IMP
S01_Translation	Hit quietly. (f)	Hit quietly. (m)
S01_Transcription	Hetapeka pɛkawitiki.	
S01_Morpheme	hɛ-ta-pɛka pɛka-witi-ki	
S01_Gloss	this-AGEN-hit hit-2.M.PL.CPL-IMP	
S01_Translation	You all hit this beat. (m)	
S01_Transcription	Hetapeka pək'aki.	
S01_Morpheme	hɛ-ta-pɛka pɛka-'a-ki	
S01_Gloss	this-AGEN-hit hit-2.F.SG.CPL-IMP	
S01_Translation	Hit this beat. (f)	

S01_Transcription	Hetapeka pek'iki.	
S01_Morpheme	he-ta-peka peka-'i-ki	
S01_Gloss	this-AGEN-hit hit-2.M.SG.CPL-IMP	
S01_Translation	Hit this beat. (m)	
S01_Transcription	Atehpi pekawitiki.	[NAME] pek'iki.
S01_Morpheme	a-tehpi peka-witi-ki	[NAME] peka-'i-ki
S01_Gloss	together-join hit-2.M.PL.CPL-IMP	[NAME] hit-2.M.SG.CPL-IMP
S01_Translation	Hit this beat together. (m)	[NAME], hit.
S01_Transcription	Kunkuri pek'iki.	
S01_Morpheme	kunkuri peka-'i-ki	
S01_Gloss	drum hit-2.M.SG.CPL-IMP	
S01_Translation	Hit the drum. (m)	
S01_Transcription	Hotu henahku pekawitiki.	
S01_Morpheme	hotu he=nahku peka-witi-ki	
S01_Gloss	everyone this=like hit-2.M.PL.CPL-IMP	
S01_Translation	Everyone hit this beat. (m)	
S01_Transcription	Hahchi, hotu, you know like, sahkuhta hotu teluhki pekawitiki.	
S01_Morpheme	hahchi hotu you know like sahku-hta hotu teluhki peka-witi-ki	
S01_Gloss	now everyone you know like one-ORD everyone loud hit-2.M.PL.CPL-IMP	
S01_Translation	Now, everyone, you know, like, first hit loud. (m)	
Notes	[NON-PARTICIPANT]	
S01_Transcription	Pek uh... kunkuri pekiki.	
S01_Morpheme	pek uh kunkuri peka-'i-ki	
S01_Gloss	pek uh drum hit-2.M.SG.CPL-IMP	
S01_Translation	Pek uh... hit the drum. (m)	
S01_Transcription	Kunkuri pek'iki.	Hotu henahku pekawitiki.
S01_Morpheme	kunkuri peka-'i-ki	hotu he=nahku peka-witi-ki
S01_Gloss	drum hit-2.M.SG.CPL-IMP	all this=like hit-2.M.PL.CPL-IMP
S01_Translation	Hit the drum. (m)	Everyone, hit this beat. (m)

S01_Transcription	Hahchi, teluhki pekawitiki.	Kunkuri teluhki pekiki.
S01_Morpheme	hahchi teluhki peka-witi-ki	kunkuri teluhki peka-'i-ki
S01_Gloss	now loud hit-3.M.PL.CPL-IMP	drum loud hit-2.M.SG.CPL-IMP
S01_Translation	Now, hit loudly. (M)	Hit the drum loudly. (m)
S01_Transcription	Hotu teluhki pekawitiki.	
S01_Morpheme	hotu teluhki peka-witi-ki	
S01_Gloss	everyone loud hit-2.M.PL.CPL-IMP	
S01_Translation	Everyone, hit loud! (m)	
S01_Transcription	Kunkuri moyutohku pekiki.	
S01_Morpheme	kunkuri moyutohku peka-'i-ki	
S01_Gloss	drum quietly hit-2.M.SG.CPL-IMP	
S01_Translation	Play the drum quietly. (m)	
S01_Transcription	Hotu kunkuri moyutohku pekiki.	
S01_Morpheme	hotu kunkuri moyutohku peka-'i-ki	
S01_Gloss	all drum quietly hit-2.M.SG.CPL-IMP	
S01_Translation	Everyone, play the drum quietly. (m)	
S01_Transcription	Kunkuri tapɛka pek'iki.	
S01_Morpheme	kunkuri ta-peka peka-'i-ki	
S01_Gloss	drum AGEN-hit hit-2.M.SG.CPL-IMP	
S01_Translation	Hit the drum. (m)	
S01_Transcription	Hetapeka pek'iki.	
S01_Morpheme	hɛ-ta-peka peka-'i-ki	
S01_Gloss	this-AGEN-hit hit-2.M.SG.CPL-IMP	
S01_Translation	Hit this beat. (m)	
S01_Transcription	Hotu, hetapeka pekawitiki.	Atehpi pekawitiki.
S01_Morpheme	hotu hɛ-ta-peka peka-witi-ki	
S01_Gloss	all this-AGEN-hit hit-3.M.SG.CPL-IMP	
S01_Translation	Everyone, hit this beat. (m)	
S01_Transcription	tihk,uɸ,nikani.    Tihknikani henahku pekaki.	



S01_Transcription	NAME henahku pekaki. Kunkuri teluhki pekiki.
S01_Transcription	NAME, please, kunkuri teluhki pekaki.
S01_Transcription	Tihkniyiki moyutohku pekaki.
S01_Transcription	tihk...tihkniyiki moyutohku pekawi...pek...pekaki.
S01_Transcription	tihk, uh, tihkniyiki
S01_Transcription	hetapeka...hetapeka pek'aki.
S01_Morpheme	he-ta-peka he-ta-peka peka-'a-ki
S01_Gloss	this-AGEN-beat this-AGEN-beat hit-2.F.SG.CPL-IMP
S01_Translation	This beat... hit this beat. (f)
S01_Transcription	Hetapeka pek'iki.
S01_Morpheme	he-ta-peka peka-'i-ki
S01_Gloss	this-AGEN-beat hit-2.M.SG.CPL-IMP
S01_Translation	Hit this beat.(m)
S01_Transcription	You play your beat first then you ask uh "play this beat"
Notes	[NON-PARTICIPANT] [NON-PARTICIPANT]
S01_Transcription	Hetapeka
S01_Morpheme	he-ta-peka
S01_Gloss	this-AGEN-hit
S01_Translation	This beat.
S01_Transcription	Hotu... hotu ni'iki tapeki pekawitiki
S01_Morpheme	hotu hotu ni-'i-ki ta-peka peka-witi-ki
S01_Gloss	all all say-2.M.SG.CPL-IMP AGEN-hit hit-2.M.PL.CPL-IMP
S01_Translation	Everyone, tell everyone to play this beat.
Notes	[NON-PARTICIPANT]
S01_Transcription	Hip'iki, hip'iki.

S01_Morpheme	hipu-'i-ki hipu-'i-ki
S01_Gloss	dance-2.M.SG.CPL-IMP dance-2.M.SG.CPL-IMP
S01_Translation	Dance, dance!(m)
S01_Transcription	Hotu hinahku hipuwitiki.
S01_Morpheme	hotu hi-nahku hipu-witi-ki
S01_Gloss	all that-like dance-2.M.SG.CPL-IMP
S01_Translation	Everyone dance like that.
S01_Transcription	[NAME] hip'ɔk.. uh hip'iki.
S01_Morpheme	[NAME] hip'ɔk.. uh hipu-'i-ki.
S01_Gloss	[NAME] hip'ɔk uh dance-2.M.SG.CPL-IMP
S01_Translation	[NAME], dance!(m)
S01_Transcription	Hip'iki.
S01_Morpheme	hipu-'i-ki
S01_Gloss	dance-2.M.SG.CPL-IMP
S01_Translation	Dance. (m)
S01_Transcription	Hotu, hinahku hipuwitiki.
S01_Morpheme	hotu hi-nahku hipu-witi-ki
S01_Gloss	everyone that-like dance-2.M.SG.CPL-IMP
S01_Translation	Everyone, dance like that.
S01_Transcription	Sihktawihusema er'iwitiki.
S01_Morpheme	sihk-ta-wihu-sɛma eri-witi-ki
S01_Gloss	3.M.PL.POSS-AGEN-wave=M lift-3.M.PL.CPL-IMP
S01_Translation	Lift his fans. (m,pl)
S01_Transcription	Sihktawihusema er'iwitiki.
S01_Morpheme	sihk-ta-wihu-sɛma eri-witi-ki
S01_Gloss	3.M.PL.POSS-AGEN-wave=M lift-3.M.PL.CPL-IMP
S01_Translation	Lift his fans. (m,pl)
S01_Transcription	wesini hil'iki. wesini hiliki.
S01_Morpheme	wi-esini hila-'i-ki wi-esini hila-'i-ki
S01_Gloss	2.M.SG.INAL-head move-2.M.SG.CPL-IMP 2.M.SG.INAL-head

S01_Translation	move-2.M.SG.CPL-IMP Move your head. (m) Move your head. (m)
S01_Transcription	wesini hil'iki.
S01_Morpheme	wi-esini hila-'i-ki
S01_Gloss	2.M.SG.INAL-head move-2.M.SG.CPL-IMP
S01_Translation	Move your head. (m)
S01_Transcription	Hotu, sesini hilawitiki henahku.
S01_Morpheme	hotu si-esini hila-witi-ki he=nahku
S01_Gloss	all 3.M.PL.INAL-head move-2.M.PL.CPL-IMP this=like
S01_Translation	Everyone, move your heads like this.
S01_Transcription	Sesini hilawitiki hinahku
S01_Morpheme	si-esini hila-witi-ki hi=nahku
S01_Gloss	3.M.SG.INAL-head move-2.M.SG.CPL-IMP that=like
S01_Translation	Move their (sic) heads like that
S01_Transcription	Hon, lapu, hon. Okay...
S01_Translation	Yes, good, yes. Okay.
S01_Transcription	Wey'unima hil'iki. Winima hiliki.
S01_Morpheme	wi-eyu=unima hila-'i-ki wi-eyu=unima hila-'i-ki
S01_Gloss	2.M.PL.arm=M.D move-2.M.SG.CPL-IMP 2.M.PL.arm=M.PL move-2.M.SG.CPL-IM
S01_Translation	Move your arms. Move your arms. (m)
S01_Transcription	Seyusema hilawitiki henahku.
S01_Morpheme	si-eyu=sema hila-witi-ki he=nahku
S01_Gloss	3.M.PL-arm=M.PL move-2.M.PL.CPL-IMP this=like
S01_Translation	Move your arms like this. (m,pl)
S01_Transcription	Hotu, seyusema hilawitiki henahku.
S01_Morpheme	hotu si-eyu=sema hila-witi-ki he=nahku
S01_Gloss	all 3.M.PL-arm=M.PL move-2.M.PL.CPL-IMP this=like
S01_Translation	Everyone, move your arms like this. (m,pl)

S01_Transcription	weshkunima... weshkunima, hon.
S01_Morpheme	wi-ashka=unima wi-ashka=unima hon
S01_Gloss	2.M.SG.INAL=foot=M.D 2.M.SG.INAL=foot=M.D yes
S01_Translation	Your feet...(m)...your feet, yes.
S01_Transcription	Weshkunima hil'iki.
S01_Morpheme	wi-ashka=unima hila-'i-ki
S01_Gloss	2.M.SG.INAL=foot=M.D move-2.M.SG.CPL-IMP
S01_Translation	Move your feet. (m)
S01_Transcription	Weshkunima hil'iki.
S01_Morpheme	wi-ashka=unima hila-'i-ki
S01_Gloss	2.M.SG.INAL=foot=M.D move-2.M.SG.CPL-IMP
S01_Translation	Move your feet. (m)
S01_Transcription	Hotu seshkasema hilawitiki hinahku.
S01_Morpheme	hotu si-ashka=sema hila-witi-ki hi=nahku
S01_Gloss	all 2.M.PL.INAL-feet=M.PL move-2,M.PL.CPL-IMP that=like
S01_Translation	Everyone move your feet like that. (m)
S01_Transcription	Seshkasema hilawitiki hinahku.
S01_Morpheme	si-ashka=sema hila-witi-ki hi=nahku
S01_Gloss	all 2.M.PL.INAL-feet=M.PL move-2,M.PL.CPL-IMP that=like
S01_Translation	Move your feet like that. (m)
S01_Transcription	Amayisahku ili kaniki.
S01_Morpheme	amayisahku ili kana-'i-ki
S01_Gloss	both.ways two step-2.M.SG.CPL-IMP
S01_Translation	Step both ways. (m)
S01_Transcription	Amayisahku ili kaniki.
S01_Morpheme	amayisahku ili kana-'i-ki
S01_Gloss	both.ways two step-2.M.SG.CPL-IMP
S01_Translation	Step both ways. (m)
S01_Transcription	Hotu amayisahku ili kanawitiki.
S01_Morpheme	amayisahku ili kana-witi-ki

S01_Gloss	both.ways two step-2.M.PL.CPL-IMP
S01_Translation	Everyone step both ways. (m)
S01_Transcription	Amayisahku ili kaniki.
S01_Morpheme	amayisahku ili kana-'i-ki
S01_Gloss	both.ways two step-2.M.SG.CPL-IMP
S01_Translation	Step both ways. (m)
S01_Transcription	Kana... takana ya'iki.
S01_Morpheme	kana ta-kana ya-'i-ki
S01_Gloss	step AGEN-step do-2.M.SG.CPL-IMP
S01_Translation	Step... do the step.
S01_Transcription	Sahkuhta, kana, kana ya'iki? Ya'iki.
S01_Morpheme	sahku-hta kana kana ya-'i-ki ya-'i-ki
S01_Gloss	one-ORD step step do-2.M.SG.CPL-IMP do-2.M.SG.CPL-IMP
S01_Translation	First, step.... do the step. (m) Do the step. (m)
S01_Transcription	Hotu, hitakani yawitiki?      Hotu, hitakana yawitiki.
S01_Transcription	takana yawitiki.      NAME    NAME    Hitiki.
S01_Transcription	Taluhchisemamashuhchi,
S01_Transcription	Tihkniyki hinahku, uh, hinahku hip'oki.      Meghchi
S01_Transcription	Megchi NAME ni'iki.
S01_Morpheme	Meg=hchi [NAME] ni-'i-ki
S01_Gloss	Meg=F [NAME] say-2.M.SG.CPL-IMP
S01_Translation	Meg, tell [NAME]
Meg_Transcript	
S01_Transcription	Hinahku hip'oki.      Hanahku hip'iki.
S01_Morpheme	hi=nahku hipu-'a-ki
S01_Gloss	that=like dance-2.F.SG.CPL-IMP
S01_Translation	dance like that. (f)

Meg_Transcript	Hinahku hipiki.
S01_Transcription	[NAME] [NAME]hchi niy'eki hihktawihu er'eki.
S01_Morpheme	[NAME] [NAME]=hchi ni-'a-ki hihk-ta-wihu eri-'a-ki
S01_Gloss	[NAME] [NAME]=F say-2.F.SG.CPL-IMP 2.F.SG.POSS-AGEN-wav lift-2.F.SG.CPL-IMP
S01_Translation	[NAME], tell [NAME] "lift your fan."
S01_Transcription	[NAME] [NAME]hchi niy'eki hihktawihu er'eki.
S01_Morpheme	[NAME] [NAME]=hchi ni-'a-ki hihk-ta-wihu eri-'a-ki
S01_Gloss	[NAME] [NAME]=F say-2.F.SG.CPL-IMP 2.F.SG.POSS-AGEN-wav lift-2.F.SG.CPL-IMP
S01_Translation	[NAME], tell [NAME] "lift your fan."
S01_Transcription	[NAME] [NAME] [NAME]
S01_Transcription	tihkni'eki tihkni'eki tihktawihu er'eki.
S01_Morpheme	tihk-ni-'a-ki tihk-ni-'a-ki tihk-ta-wihu eri-'a-ki
S01_Gloss	3.F.SG.ACC-say-2.F.SG.CPL-IMP 3.F.SG.ACC-say-2.F.SG.CPL-IMP 3.F.SG.POSS-AGEN-wave lift-2.F.SG.CPL-IMP
S01_Translation	Tell her, tell her "Raise your fan".
Notes	[NON-PARTICIPANT]
S01_Transcription	wesini hil'iki.
S01_Morpheme	wi-esini hila-'i-ki
S01_Gloss	2.M.SG.INAL-head move-2.M.SG.CPL-IMP
S01_Translation	Move your head. (m)
S01_Transcription	[NAME]hchi [NAME]hchi
S01_Transcription	tihk,uh, tihkniy'eki tesini hil'eki hinahku.
S01_Morpheme	tihk uh tihk-ni-'a-ki ti-esini hila-'a-ki hi=nahku
S01_Gloss	3.F.SG.ACC 3.F.SG.ACC-say-2.F.SG.CPL-IMP 3.F.SG.INAL-head move-2.F.SG.CPL-IMP that=like
S01_Translation	Tell her, uh, move your head like that. (f)

S01_Transcription	Hesini hil'eki hinahku uh tihkni'eki.
S01_Morpheme	hi-esini hila-'a-ki hi=nahku uh tihk-ni-'a-ki
S01_Gloss	2.F.SG.INAL-head move-2.F.SG.CPL-IMP that=like uh 3.F.SG.ACC-say-2.F.SG.CPL-IMP
S01_Translation	Tell her "move your head like that".
S01_Transcription	Tihkni'iki, sara. Tihkni'iki hesini hil'eki hinahku.
S01_Morpheme	tihk=ni-'i-ki sara tihk-ni-'i-ki hi-esini hila-'a-ki hi=nahku
S01_Gloss	3.F.SG.ACC-say-2.M.SG.CPL-IMP sorry 3.F.SG.ACC-say-2.M.SG.CPL-IMP move-2.F.SG.CPL-IMP that=like
S01_Translation	"Tihkni'iki", sorry. Tell her "move your head like that".
S01_Transcription	Hey'unima hil'eki. Hey'unima hil'eki.
S01_Morpheme	hi-eyu=unima hila-'a-ki hi-eyu=unima hila-'a-ki
S01_Gloss	2.F.SG.INAL-arm=D move-2.F.SG.CPL-IMP 2.F.SG.INAL-arm=D move-2.F.SG.CPL-IMP
S01_Translation	Move your arms. (f) Move your arms. (f)
S01_Transcription	Hey'unima hil'eki.
S01_Morpheme	hi-eyu=unima hila-'a-ki
S01_Gloss	2.F.SG.INAL-arm=D move-2.F.SG.CPL-IMP
S01_Translation	Move your arms. (f)
S01_Transcription	[NAME] [NAME]hchi tihkniyeki hey'unima hil'eki hinahku.
S01_Morpheme	[NAME] [NAME]=hchi tihk-ni-'a-ki hi-eyu-unima hila-'aki hi=nahku
S01_Gloss	[NAME] [NAME]=F 3.F.SG.ACC-say-2.F.CPL-IMP 2.F.SG.INAL-arm-M.D move=2.F.SG.CPL-IMP that=like
S01_Translation	[NAME], tell [NAME] "Move your arms like that" (f)
S01_Transcription	Heshkunima hil'eki. Heshkunima hil'eki.
S01_Morpheme	hi-ashka=unima hila-'a-ki hi-ashka=unima hila-'a-ki
S01_Gloss	2.F.SG.INAL-foot=M.D move-2.F.SG.CPL-IMP 2.F.SG.INAL-foot=M.D move-2.F.SG.CPL-IMP
S01_Translation	Move your feet. (f) Move your feet. (f)
S01_Transcription	[NAME] [NAME] uhkni'eki weshkunima hil'iki hinahku.
S01_Morpheme	[NAME] [NAME] uhk-ni-'a-ki wi-ashka=unima hila-'i-ki hi=nahku.
S01_Gloss	[NAME] [NAME] 3.M.SG.ACC-say-2.F.SG.CPL-IMP

S01_Translation	2.M.SG.INAL-foot=M.D move-2.M.SG.CPL-IMP that=like [NAME] tell [NAME] "Move your feet like that". (m)	
S01_Transcription	niy'eki, uh, uhkniy'eki weshkunima hilikihinahku.	
S01_Transcription	Hotu sihkni'iki amayi...amayisahku ili kanawitiki? Hotu?	
S01_Morpheme	hotu sihk-ni-'i-ki amayi amayisahku ili kana-witi-ki hotu	
S01_Gloss	all 3.M.PL.ACC-say-2.M.SG.CPL-IMP amayi both.ways two step-2.M.SG.CPL-IMP all	
S01_Translation	Everyone, tell them to step both ways.(f) Everyone?	
S01_Transcription	Hotu sihk, uh, sihkni'iki.	
S01_Morpheme	hotu sihk uh sihk ni-'i-ki	
S01_Gloss	everyone 3.M.PL.ACC 3.M.PL.ACC say-2.F.SG.CPL-IMP	
S01_Translation	Everyone, tell them.	
S01_Transcription	Amayisahku illi kanawitiki	Hotu ni'iki!
S01_Morpheme	amayisahku ili kana-witi-ki	hotu ni-'i-ki
S01_Gloss	both.ways two step-2.M.SG.CPL-IMP	all say-2.M.SG.CPL-IMP
S01_Translation	Step both ways.	Everyone say it! (m)
S01_Transcription	yeah "amayisahku ilikanawitiki."	
S01_Transcription	Oh "kanawitiki", "kanawitiki" its everybody.	Uhhuh "kanawitiki"
S01_Transcription	Hitakana yawitiki.	
S01_Morpheme	hi-ta-kana ya-witi-ki	
S01_Gloss	that-AGEN-step do-2.M.SG.CPL-IMP	
S01_Translation	Do that step. (m)	
S01_Transcription	Takana ya'iki?	NAME
S01_Morpheme	ta-kana ya-'i-ki	
S01_Gloss	AGEN-step do-2.M.SG.CPL-IMP	
S01_Translation	Do the step. (m)	
S01_Transcription	Hotu, hitakana yawitiki.	
S01_Morpheme	hotu hi-ta-kana ya-witi-ki	



S01_Gloss	everyone that-AGEN-step do-2.M.PL.CPL-IMP	
S01_Translation	Everyone, do that step. (m)	
Notes		[NON-PARTICIPANT]
S01_Transcription	Sihkni'iki	
S01_Morpheme	sihk-ni-'i-ki	
S01_Gloss	3.M.PL.ACC-say-2.M.SG.CPL-IMP	
S01_Translation	Tell them.	
S01_Transcription	Of course when I do the class I would go through everything and...	
S01_Transcription	Powitin, wiwintaki!	
S01_Morpheme	Po-witi-n, wi-winta-ki	
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP	
S01_Translation	Look, listen!	
S01_Transcription	Hinahku harawitiki.	
S01_Morpheme	hi=nahku hara-witi-ki	
S01_Gloss	that=like sing-2.M.SG.CPL-IMP	
S01_Translation	Sing like that. (m,pl)	
Meg_Transcript	Tawiya tawiya hene tawiya tawiya	
S01_Transcription	Tawiya tawiya hene tawiya tawiya hene	Rushtahipu
S01_Morpheme		rushta-hipu
S01_Gloss		rabbit-dance
S01_Translation		Rabbit Dance.
S01_Transcription	Rushtahipu harawitiki.	
S01_Morpheme	rushta-hipu hara-witi-ki	
S01_Gloss	rabbit =-dance sing-2.M.PL.CPL-IMP	
S01_Translation	You all sing the Rabbit Dance. (m)	
S01_Transcription	Hotu rushtahipu harawitiki	
S01_Morpheme	hotu rushta-hipu hara-witi-ki	
S01_Gloss	everyone rabbit-dance sing-2.M.PL.CPL-IMP	
S01_Translation	Everyone, sing the Rabbit Dance.	



## C.12 Class Transcripts: May 20, 2021

S03	Nikirhipu is powwow
S03	Okay, so we have "nikirhipu pekakama" "powow and drumming"
S03	Nikirhipush kanahku yaka or "kanahku yaki"?
S03	NAMEkanahku yaki? Kanahku yaki?
S04_Transcription	Uh ima harakani.
S03	And "nikirhipush kanahku yaki?"
S04_Transcription	Uh ima hipukani
S03	Nikirhipush kanahku yaka?
S04_Transcription	Uh ima pekakani.
S03	Or "kanahku yaki?" What are you doing at the powwow.
S03	Ima hipukani.
S04_Transcription	Ima...harakani. Ima harakani.
S03	Ima harakanin?
S04_Transcription	"Ima hipukani" so yeah, "hon". Ima harakani.
S03	Its 50/50 "Ima harakanin?" Hon, ima harakani.
S03	Uh, hahchi, ima harakanin?
S04_Transcription	And he's "pekakani" or he's "pekaku"
S03	and we have "Ima pekakanin?" Ima hipukanin?
S03	Hatika, ima hipukanin?
S04_Transcription	Since it is "Ima hipukani", the picture.
S03	Ko'o, hon, ima hipukani. Ima hipukanin?
S04_Transcription	Ima hipukani.

S03 Lapu, lapu aha. Ima harakani. Ima hipukanin?

S03 Lapu, lapu panu. "Aha ima pekakani" Meg, Ima pekakanin?

S03 Ima hipukani. NAME ima pekakanin?

S03 Aha, ima harakani.

S04\_Transcription Aha, hema harakan, uh, haraki. ka!

S03 Ima pekakanin? Hon, ima pekakani.

S03 Nikirhipush kanahku paluka? Kanahku paluki?

S03 Ima hahkamuhchi palukani.

S03 And "Ima kunkuri palukani" "I am buying a drum"

S03 So, hatika hahkamuhchi, kunkuri. Hahkamuhchi, kunkuri.

S03 Hon/aha wiralipini. Ima hahkamuhchi palukanin?

S03 Aha, ima kunkuri palukani. Ima hahkamuhchi palukanin?

S03 Hon, Ima hahkamuhchi palukani.

S03 Ima uhayishihkushtosu palukanin? Aha, ima kunkuri palukani.

S03 Ima uhkhayishihkushtosu palukanin?

S03 Uhayishihkushtosu palukanin?

S03 Aha, ima hahkamuhchi palukani. Meg, ima kunkuri palukani?

S03 Hon, ima kunkuri palukani. Ima kunkuri palukani?

S03 Lapu, lapu. Aha, ima hahkamuhchi palukani.

S03 Ima arupota...tapihku palukanin? Ima kunkuri palukani.

S03 Ima arupotatapihku palukanin?

S03 Aha, ima hahkamuchi palukani.

S03 And "arupotatapihku" is "the catcher of dreams" if you haven't caught on

S03 Nikirhipush kanahku yaka? Kanahku yaki? Ima harakani.

S03 "hipu" "to dance" "Ima hipukani"

S03 And we have "peka" "to beat" or "to drum" so "Ima pekakani"

S03 NAME Nikirhipush kanahku yaki?

S04\_Transcription Uh, ima hipukani.

S03 NAME, nikirhipush kanahku yaka? Nikirhipush kanahku yaka?

S03 Hon, harakani. Nikirhipush kanahku yaka?

S03 Ko'o, ko'o.Ima pekakani.

S03 Nikirhipush kanahku paluka?Kanahku paluki?

S03 We have "hahkamuchu" which is bread and "kunkuri"

S03 Ima hahkamuhchi palukani. And "Ima kunkuri" palukani.

S03 Nikirhipush kanahku paluka? Hon, kunkuri palukani.

S03 Nikirhipush kanahku paluki?

S03

Ko'o, ko'o. Hahkamuhchi palukani.

## C.13 Class Transcripts: May 21, 2021

Meg_Transcript		Hon.
Meg_Morpheme		Hon.
Meg_Gloss		Yes.
Meg_Translation		Yes.
S03_Transcript	Can everybody hear and see us?	Hon, lapu panu.
S03_Morpheme		Yes, good very
S03_Gloss		Hon, lapu panu.
S03_Translation		Yes, very good.
S03_Transcript	So, our test lesson today is going to be on Powwow and Drumming.	
Notes	S04 and 3 are testing a class to run at the summer camp.	
S03_Transcript	So we have "nikirhipu pekakoma" "powwow and drumming"	
S03_Transcript	"Nikirhipu" is "Powwow"	
S03_Transcript	If you didn't know that already, "nikirhipu" is "powwow"	
S03_Transcript	So, Nikirhipush kanahku yaka?	
S03_Morpheme	so nikirhipu-sh kanahku ya-ka	
S03_Gloss	so powwow-toward what do-2.F.SG.HAB	
S03_Translation	So, what are you doing at the powwow? (f)	
S04_Transcript		Ah, Im... LAUGH
S03_Transcript	Yaki!	
S03_Morpheme	ya-ki	
S03_Gloss	do-2.M.SG.HAB	
S03_Translation	You doing!(m)	
S04_Transcript		Hon! Ima harakani!
S04_Morpheme		hon ima hara-kani
S04_Gloss		yes 1.SG.NOM sing-1.SG.HAB
S04_Translation		Yes! I am singing.
S03_Transcript	Hon, haraki.	
S03_Morpheme	hon, hara-ki	

S03_Gloss	yes sing-2.M.SG.HAB	
S03_Translation	Yes, you are singing.	
S03_Transcript	Ko'o. Nikirhipush kanahku yaki?	
S03_Morpheme	ko'o. nikirhipu-sh kanahku ya-ki	
S03_Gloss	great powwow-toward what do-2.M.SG.HAB	
S03_Translation	Great, what are you doing at the powwow?	
S03_Transcript		Lapu, lapu panu.
S03_Translation		Good, very good.
S04_Transcript	Uh Ima hipukani.	
S04_Morpheme	uh ima hipu-kani	
S04_Gloss	uh 1.SG.NOM dance-1.SG.HAB	
S04_Translation	Uh, I am dancing.	
S03_Transcript	Nikirhipush kanahku yaki?	
S03_Morpheme	nikirhipu-sh kanahku ya-ki	
S03_Gloss	powwow at what do-2.M.SG.HAB	
S03_Translation	What are you doing at the powwow?	
S04_Transcript		Ah, ima pekakani!
S04_Morpheme		ah ima peka-kani
S04_Gloss		ah 1.SG.NOM hit-1.SG.HAB
S04_Translation		Ah, I am drumming.
S03_Transcript	Ko'o, ko'o, ko'o. Hatika.	Nikirhipush kanahku yaka?
S03_Morpheme		nikirhipush kanahku ya-ka
S03_Gloss		powwow what do-2.F.SG.HAB
S03_Translation	Great, great, great. Again.	What are you doing at the powwow?
S03_Transcript		Ko'o, ko'o.
S03_Translation		Great, great.
Notes	[NON-PARTICIPANT]	
S03_Transcript	Nikirhipush kanahku yaka?	
S03_Morpheme	nikirhipush kanahku ya-ka	
S03_Gloss	powwow what do-2.F.SG.HAB	
S03_Translation	What are you doing at the powwow?	
Notes		[NON-PARTICIPANT]



S03_Transcript	Ko'o, ko'o, and...	Nikirhipu kanahku yaka?
S03_Morpheme		nikirhipu kanahku ya-ka
S03_Gloss		powwow what do-2.F.SG.HAB
S03_Translation	Great, great, and...	What are you doing at the powwow?
S03_Transcript		Hon/Aha wiralepini
S03_Translation		Yes/No Questions.
Notes	[NON-PARTICIPANT]	
Notes	This is the name for a specific step of the teaching method used at the Language and Culture Revitalization Program.	
S03_Transcript	Ima harakanin?	
S03_Morpheme	ima hara-kani-n	
S03_Gloss	1.SG.NOM sing-1.SG.HAB-Q	
S03_Translation	Am I singing?	
S04_Transcript		Aha, hema hipuka.
S04_Morpheme		aha hema hipu-ka
S04_Gloss		no 2.F.SG.NOM dance-2.F.SG.HAB
S04_Translation		No, you are dancing.
S03_Transcript	Ima harakanin?	
S03_Morpheme	ima hara-kani-n	
S03_Gloss	1.SG.NOM sing-1.SG.HAB-Q	
S03_Translation	Am I singing?	
Notes	[NON-PARTICIPANT]	
S03_Transcript	Hon, ima harakani.	Ima harakani.
S03_Morpheme	hon ima hara-kani	ima hara-kani
S03_Gloss	yes 1.SG.NOM sing-1.SG.HAB	1.SG.NOM sing-1.SG.HAB
S03_Translation	Yes, I am singing.	I am singing.
S03_Transcript		Aha, ima pekakani.
S03_Morpheme		aha ima peka-kani
S03_Gloss		no 1.SG.NOM hit-1.SG.HAB
S03_Translation		No, I am drumming.
Notes	[NON-PARTICIPANT]	

S03_Transcript	Ima hipukanin?	Hon, ima hipukani.
S03_Morpheme	ima hipu-kani-n	
S03_Gloss	1.SG.NOM dance-1.SG.HAB-Q	
S03_Translation	Am I dancing?	
Meg_Transcript		Hon.
Meg_Translation		Yes.
S03_Transcript	Ima hipukanin?	
S03_Morpheme	ima hipu-kani-n	
S03_Gloss	1.SG.NOM dance-1.SG.HAB-Q	
S03_Translation	Am I dancing?	
Meg_Transcript	Oh, ima hipukani.	
Meg_Morpheme	oh ima hipu-kani	
Meg_Gloss	oh 1.SG.NOM dance-1.SG.HAB	
Meg_Translation	Oh, I am dancing.	
S03_Transcript		This one.
Meg_Transcript		Oh no! Harakani. Aha.
Meg_Morpheme		oh no hara-kani aha
Meg_Gloss		oh no sing-1.SG.HAB no
Meg_Translation		Oh no! I am singing. No.
S03_Transcript	Ima hipukanin?	
S03_Morpheme	ima hipu-kani-n	
S03_Gloss	1.SG.NOM dance-1.SG.HAB-Q	
S03_Translation	Am I dancing?	
S03_Transcript	Aha, ima harakani.	[NAME]
S03_Morpheme	aha ima hara-kani	
S03_Gloss	no 1.SG.NOM sing-1.SG.HAB	
S03_Translation	No, I am singing.	
S03_Transcript	Ima hipukanin?	
S03_Morpheme	ima hipu-kani-n	
S03_Gloss	1.SG.NOM dance-1.SG.HAB-Q	
S03_Translation	Am I dancing?	
Notes		[NON-PARTICIPANT]

Meg_Transcript			Aha.
Meg_Translation			No/
S03_Transcript	Aha, ima pekakani.	Ima pekakanin?	
S03_Morpheme	aha Ima peka-kani.	ima peka-kani-n	
S03_Gloss	no 1.SG.NOM hit-1.SG.HAB	1.SG.NOM hit-1.SG.HAB-Q	
S03_Translation	No, I am drumming.	Am I drumming?	
S03_Transcript	Aha, ima hipukani.		
S03_Morpheme	aha ima hipu-kani		
S03_Gloss	no 1.SG.NOM dance-1.SG.HAB		
S03_Translation	No, I am dancing.		
Notes		[NON-PARTICIPANT]	
S03_Transcript	Ima pekakanin?		
S03_Morpheme	ima peka-kani-n		
S03_Gloss	1.SG.NOM hit-1.SG.HAB-Q		
S03_Translation	Am I drumming?		
Notes		[NON-PARTICIPANT]	
S03_Transcript	Hon, ima harakani.	[NAME]	
S03_Morpheme	hon ima hara-kani		
S03_Gloss	yes 1.SG.NOM sing-1.SG.HAB		
S03_Translation	Yes, I am singing.		
S03_Transcript	Ima pekakanin?		
S03_Morpheme	ima peka-kani-n		
S03_Gloss	1.SG.NOM hit-1.SG.HAB-Q		
S03_Translation	Am I drumming?		
Notes		[NON-PARTICIPANT]	
S03_Transcript	Hon, hon. Ima pekakani.		
S03_Morpheme	hon hon ima peka-kani		
S03_Gloss	yes yes 1.SG.NOM hit-1.SG.HAB		
S03_Translation	Yes, yes, I am drumming.		
S03_Transcript	Nikirhipush kanahku paluki?		
S03_Morpheme	nikirhipu-sh kanahku palu-ki		
S03_Gloss	powwow-toward what buy-2.M.SG.HAB		

S03_Translation	What are you buying at the powwow?	
S03_Transcript		Ah, hahkamuchi paluki.
S03_Morpheme		ah hahkamuchi palu-ki
S03_Gloss		ah bread buy-2.M.SG.HAB
S03_Translation		Ah, you are buying bread,
S04_Transcript	Ima hahkamuchi palukani.	
S04_Morpheme	ima hahkamuchi palu-kani	
S04_Gloss	1.SG.NOM bread buy-1.SG.HAB	
S04_Translation	I am buying bread.	
S03_Transcript	Lapu, lapu.	Nikirhipush kanahku paluki.
S03_Morpheme		nikirhipu-sh kanahku palu-ki
S03_Gloss		powwow-toward what buy-2..M.SG.HAB
S03_Translation	Good, good.	What are you buying at the powwow?
S03_Transcript		Ah, kunkuri paluki.
S03_Morpheme		ah kunkuri palu-ki
S03_Gloss		ah drum buy-2.M.SG.HAB
S03_Translation		Ah, you are buying a drum.
S04_Transcript	Ima kunkuri palukani.	
S04_Morpheme	ima kunkuri palu-kani	
S04_Gloss	1.SG.NOM drum buy-1.SG.HAB	
S04_Translation	I am buying a drum.	
S03_Transcript	Hatika, hatika.	Nikirhipush kanahku paluka?
S03_Morpheme		nikirhipu-sh kanahku palu-ka
S03_Gloss		powwow-toward what buy-2.F.SG.HAB
S03_Translation	Again, again.	What are you buying at the powwow?
S03_Transcript		Hon, hahkamuchi paluka. [NAME]
S03_Morpheme		hon hahkamuchi palu-ka
S03_Gloss		yes bread buy-2.F.SG.HAB
S03_Translation		Yes, you are buying bread.
Notes	[NON-PARTICIPANT]	
S03_Transcript	Nikirhipush kanahku paluka?	
S03_Morpheme	nikirhipu-sh kanahku palu-ka	

S03_Gloss	powwow-toward what buy-2.F.SG.HAB	
S03_Translation	What are you buying at the powwow?	
S03_Transcript		Ah, kunkuri paluka.
S03_Morpheme		ah kunkuri palu-ka
S03_Gloss		ah drum buy-2.F.SG.HAB
S03_Translation		Ah, you are buying a drum.
Notes	[NON-PARTICIPANT RESPONSE]	
S03_Transcript	So, we have "hahkamuchi" which is bread and "kunkuri" is "drum"	
S03_Transcript	Hon/Aha wiralepini.	
S03_Translation	Yes/No Questions.	
Notes	This is a step in the teaching methods used by the Language and Culture Revitalization Program.	
S03_Transcript	Ima hahkamuchi palukanin?	
S03_Morpheme	ima hahkamuchi palu-kani-n	
S03_Gloss	1.SG.NOM bread buy-1.SG.HAB-Q	
S03_Translation	Am I buying bread?	
Notes		[NON-PARTICIPANT]
S03_Transcript	Aha, ima kunkuri palukani.	[NAME]
S03_Morpheme	aha ima kunkuri palu-kani	
S03_Gloss	no 1.SG.NOM drum buy-1.SG.HAB	
S03_Translation	No, I am buying a drum.	
S03_Transcript	Ima hahkamuchi palukanin?	
S03_Morpheme	ima hahkamuchi palu-kani-n	
S03_Gloss	1.SG.NOM bread buy-1.SG.HAB-Q	
S03_Translation	Am I buying bread?	
Notes		[NON-PARTICIPANT]
S03_Transcript	Hon, ima hahkamuchi palukani.	
S03_Morpheme	hon ima hahkamuchi palu-kani	
S03_Gloss	yes 1.SG.NOM bread buy-1.SG.HAB	

S03_Translation	Yes, I am buying bread.
S03_Transcript	Ima uhayishihkushtosu palukanin?
S03_Morpheme	ima uhayishiku-u-shtosu palu-kani-n
S03_Gloss	1.SG.NOM creator-3.M.SG.INAL-eye buy-1.SG.HAB-Q
S03_Translation	Am I buying God's Eyes?
Notes	A god's eye is a yarn craft. [NON-PARTICIPANT]
S03_Transcript	Aha, ima kunkuri palukani.
S03_Morpheme	aha ima kunkuri palu-kani
S03_Gloss	no 1.SG.NOM drum buy-1.SG.HAB
S03_Translation	No, I am buying a drum.
Notes	[NAME]
S03_Transcript	Ima uhayishihkushtosu palukanin?
S03_Morpheme	ima uhayishiku-u-shtosu palu-kani-n
S03_Gloss	1.SG.NOM creator-3.M.SG.INAL-eye buy-1.SG.HAB-Q
S03_Translation	Am I buying God's Eyes?
S03_Transcript	Aha, ima hahkamuchi palukani.
S03_Morpheme	aha ima hahkamuchi palu-kani
S03_Gloss	no 1.SG.NOM bread buy-1.SG.HAB
S03_Translation	No, I am buying bread.
Notes	[NON-PARTICIPANT]
S03_Transcript	Heku, uhayishihkushtosu. [NAME]
S03_Morpheme	Heku uhayishiku-u-shtosu
S03_Gloss	this creator-3.M.INAL-eye
S03_Translation	This is a god's eye.
S04_Transcript	Hon.
S04_Translation	Yes.
S03_Transcript	Ima kunkuri palukanin?
S03_Morpheme	ima kunkuri palu-kani-n
S03_Gloss	1.SG.NOM drum buy-1.SG.HAB-Q
S03_Translation	Am I buying a drum?

Notes		[NON-PARTICIPANT]
S03_Transcript	Hon, ima kunkuri palukani.	[NAME]
S03_Morpheme	hon ima kunkuri palu-kani	
S03_Gloss	yes 1.SG.NOM drum buy-1.SG.HAB	
S03_Translation	Yes, I am buying a drum.	
S03_Transcript	Ima kunkuri palukani?	
S03_Morpheme	ima kunkuri palu-kani	
S03_Gloss	1.SG.NOM drum buy-1.SG.HAB	
S03_Translation	Am I buying a drum?	
Notes		[NON-PARTICIPANT]
Notes	[NON-PARTICIPANT]	
S03_Transcript	Aha... Ima hahka...Hon hahkamuchi palukani.	[NAME]
S03_Morpheme	aha ima hahka hon hahkamuchi palu-kani	
S03_Gloss	no 1.SG.NOM corn yes bread buy-1.SG.HAB	
S03_Translation	No I'm... yes I'm buying bread.	
S03_Transcript	Ima arupotatapihku palukanin?	
S03_Morpheme	ima arupotatapihku palu-kani-n	
S03_Gloss	1.SG.NOM dream.catcher buy-1.SG.HAB-Q	
S03_Translation	Am I buying a dreamcatcher?	
Notes		[NON-PARTICIPANT]
S03_Transcript	Hon! Aha, ima kunkuri palukani.	[NAME]
S03_Morpheme	hon aha ima kunkuri palu-kani	
S03_Gloss	yes no 1.SG.NOM drum buy-1.SG.HAB	
S03_Translation	Yes! No, I am buying a drum.	
S03_Transcript	Ima arupotatapihku palukani?	
S03_Morpheme	ima arupotatapihku palu-kani	
S03_Gloss	1.SG.NOM dream.catch buy-1.SG.HAB	
S03_Translation	I am buying a dream catcher.	
S04_Transcript	Oh, she's not at the desk she is helping [NAME] with her stuff. His	

	stuff!
S03_Transcript	Ah, okay, okay, um... Meg!
S03_Transcript	Ima arupotatapihku palukanin?
S03_Morpheme	ima arupotatapihku palu-kani-n
S03_Gloss	1.SG.NOM dream.catcher buy-1.SG.HAB-Q
S03_Translation	Am I buying a dream catcher?
S03_Transcript	You're..you're muted, Meg.
Meg_Transcript	Sorry about that! Also, everyone vanished for me briefly [LAUGH].
Meg_Transcript	Aha, hema hahkamuchi paluka.
Meg_Morpheme	aha hema hahkamuchi palu-ka
Meg_Gloss	no 2.F.SG.NOM bread buy-2.F.SG.HAB
Meg_Translation	No, you are buying bread.
S03_Transcript	Ima arupotatapihku palukanin?
S03_Morpheme	ima arupotatapihku palu-kani-n
S03_Gloss	1.SG.NOM dream.catcher buy-1.SG.HAB-Q
S03_Translation	Am I buying a dream catcher?
Meg_Transcript	Aha, hema hahkamuchi paluka.
Meg_Morpheme	aha hema hahkamuchi palu-ka
Meg_Gloss	no 2.F.SG.NOM bread buy-2.F.SG.HAB
Meg_Translation	No, you're buying bread.
S03_Transcript	Ima hahkamuchi palukani.
S03_Morpheme	ima hahkamuchi palu-kani
S03_Gloss	1.SG.NOM bread buy-1.SG.HAB
S03_Translation	I am buying bread.
S03_Transcript	Heku arupotatapihku. This is a dream catcher.
S03_Transcript	Hatika,hatika. Nikirhipush kanahku yaki?
S03_Morpheme	hatika hatika nikirhipu-sh kanahku ya-ki



S03_Gloss	again again powwow-toward what do-2.M.SG.HAB
S03_Translation	Again, again. What are you doing at the powwow?
S03_Transcript	Ko'o, ko'o. [NAME]
S03_Translation	Great, great.
S04_Transcript	Uh ima harakani.
S04_Morpheme	uh ima hara-kani
S04_Gloss	uh 1.SG.NOM sing-1.SG.HAB
S04_Translation	Uh I am singing.
S03_Transcript	Nikirhipush kanahku yaka? [COMPUTER ISSUES]
S03_Morpheme	nikirhipu-sh kanahku ya-ka
S03_Gloss	powwow-toward what do-2.F.SG.HAB
S03_Translation	What are you doing at the powwow?
S03_Transcript	Hon, ima hipukani. [NAME]
S03_Morpheme	hon ima hipu-kani
S03_Gloss	yes 1.SG.NOM dance-1.SG.HAB
S03_Translation	Yes, I am dancing.
Notes	[NON-PARTICIPANT]
S03_Transcript	Nikirhipush kanahku yaki?
S03_Morpheme	nikirhipu-sh kanahku ya-ki
S03_Gloss	powwow-toward what do-2.M.SG.HAB
S03_Translation	What are you doing at the powwow?
Notes	[NON-PARTICIPANT]
S03_Transcript	Ko'o, ko'o. [NAME] Nikirhipush kanahku yaki?
S03_Morpheme	nikirhipu-sh kanahku ya-ki
S03_Gloss	powwow-toward what do-1.M.SG.HAB
S03_Translation	Great, great. What are you doing at the powwow?
S03_Transcript	Hon, kanahku yaki?
S03_Morpheme	hon kanahku ya-ki
S03_Gloss	yes what do-2.M.SG.HAB
S03_Translation	Yes, what are you doing?
S04_Transcript	Aha.
S04_Translation	No.

Notes	[NON-PARTICIPANT]	
S03_Transcript	Aha, rōhpant.	Hon, harakani.
S03_Morpheme		hon hara-kani
S03_Gloss		yes sing-1.SG.HAB
S03_Translation	No, close.	Yes, I am singing.
Notes	[NON-PARTICIPANT]	
S03_Transcript	[NAME] Nikirhipush kanahku yaka?	
S03_Morpheme	[NAME] nikirhipu-sh kanahku ya-ka	
S03_Gloss	[NAME] powwow-toward what do-2.F.SG.HAB	
S03_Translation	[NAME], what are you doing at the powwow?	
Notes	[NON-PARTICIPANT]	
S03_Transcript	[NAME] nikirhipush kanahku yaki?	
S03_Morpheme	[NAME] nikirhipu-sh kanahku ya-ki	
S03_Gloss	[NAME] powwow-toward what do-2.M.SG.HAB	
S03_Translation	[NAME], what are you doing at the powwow?	
S04_Transcript	Uh... pɛkəkana... Uh Pɛkəkani.	
S04_Morpheme	uh pɛka-kani uh pɛka-kani	
S04_Gloss	uh hit-1.SG.HAB uh hit-1.SG.HAB	
Notes		Uh drum...uh drumming.
S03_Transcript	[NAME] Nikirhipush kanahku yaki?	
S03_Morpheme	[NAME] nikirhipu-sh kanahku ya-ki	
S03_Gloss	[NAME] powwow-toward what do-2.M.SG.HAB	
S03_Translation	[NAME] What are you doing at the powwow?	
S04_Transcript	Uh ima hipukani.	
S04_Morpheme	uh ima hipu-kani	
S04_Gloss	uh 1.SG.NOM dance-1.SG.HAB	
Notes		Uh I am dancing.
S03_Transcript	Nikirhipush kanahku yaki?	
S03_Morpheme	nikirhipu-sh kanahku ya-ki	

S03_Gloss	powwow-toward what do-2.M.SG.HAB	
S03_Translation	What are you doing at the powwow?	
Notes		[NON-PARTICIPANT]
S03_Transcript	Ko'o, ko'o.	Nikirhipush kanahku yaki?
S03_Morpheme		nikirhipu-sh kanahku ya-ki
S03_Gloss		powwow-toward what do-2.M.SG.HAB
S03_Translation	Great, great.	What are you doing at the powwow?
S03_Transcript		[NAME]
Notes		[NON-PARTICIPANT]
S03_Transcript		Nikirhipush kanahku yaki? [NAME]
S03_Morpheme		nikirhipu-sh kanahku ya-ki
S03_Gloss		powwow-toward what do-2.M.SG.HAB
S03_Translation		What are you doing at the powwow?
S03_Transcript		Nikirhipush kanahku yaki?
S03_Morpheme		nikirhipu-sh kanahku ya-ki
S03_Gloss		powwow-toward what do-2.M.SG.HAB
S03_Translation		What are you doing at the powwow?
S04_Transcript	Uh ima hipukani.	
S04_Morpheme	uh ima hipu-kani	
S04_Gloss	uh 1.SG.NOM dance-1.SG.HAB	
S04_Translation	Uh I am dancing.	
S03_Transcript		[NAME] nikirhipush kanahku yaka?
S03_Morpheme		[NAME] nikirhipu-sh kanahku ya-ka
S03_Gloss		[NAME] powwow-toward what do-2.F.SG.HAB
S03_Translation		[NAME], what are you doing at the powwow?
Notes		[NON-PARTICIPANT]
S03_Transcript		[NAME] nikirhipush kanahku yaka?
S03_Morpheme		[NAME] nikirhipu-sh kanahku ya-ka
S03_Gloss		[NAME] powwow-toward what do-2.F.SG.HAB

S03_Translation	[NAME], what are you doing at the powwow?
S04_Transcript	Kanahku yaka?
S04_Morpheme	kanakhu ya-ka
S04_Gloss	what do-2.F.SG.HAB
S04_Translation	What're you doing?
Notes	[NON-PARTICIPANT]
Notes	[NON-PARTICIPANT] [NON-PARTICIPANT]
S03_Transcript	We can hear you now. Ko'o, ko'o.
S03_Translation	Great, great.
S03_Transcript	[NAME] nikirhipush kanahku yaka?
S03_Morpheme	[NAME] nikirhipu-sh kanahku ya-ka
S03_Gloss	[NAME] powwow-toward what do-2.F.SG.HAB
S03_Translation	[NAME], what are you doing at the powwow?
S03_Transcript	Ko'o, ima pekakani. [NAME]
S03_Morpheme	ko'o ima peka-kani
S03_Gloss	great 1.SG.NOM hit-1.SG.HAB
S03_Translation	Great, I am drumming.
Notes	[NON-PARTICIPANT]
S03_Transcript	Nikirhipush kanahku yaki?
S03_Morpheme	nikirhipu-sh kanahku ya-ki
S03_Gloss	powwow-toward what do-2.M.SG.HAB
S03_Translation	What are you doing at the powwow?
S04_Transcript	Give him a second...there he is.
Notes	[NON-PARTICIPANT]
S03_Transcript	Hotu, lapu panu! Hotu, lapu panu. [NAME]
S03_Morpheme	hotu lapu panu hotu lapu panu
S03_Gloss	all good very all good very
S03_Translation	Everyone, very good! Everyone, very good.

S03_Transcript	Nikirhipush kanahku paluki?
S03_Morpheme	nikirhipu-sh kanahku palu-ki
S03_Gloss	powwow-toward what buy-2.M.SG.HAB
S03_Translation	What are you buying at the powwow?
S04_Transcript	Uh ima hahkamuchi palukani.
S04_Morpheme	uh ima hahkamuchi palu-kani
S04_Gloss	uh 1.SG.NOM bread buy-1.SG.HAB
S04_Translation	Uh, I am buying bread.
S03_Transcript	Ko'o, and nikirhipush kanahku paluki?
S03_Morpheme	ko'o and nikirhipu-sh kanahku palu-ki
S03_Gloss	great and powwow-toward what buy-2.M.SG.HAB
S03_Translation	Great and what are you buying at the powwow?
S04_Transcript	Uh ima kunkuri palukani.
S04_Morpheme	uh ima kunkuri palu-kani
S04_Gloss	uh 1.SG.NOM drum buy-1.SG.HAB
S04_Translation	Uh, I am buying a drum.
S03_Transcript	[NAME] nikirhipush kanahku paluka?
S03_Morpheme	[NAME] nikirhipu-sh kanahku palu-ka
S03_Gloss	[NAME] powwow-toward what buy-2.F.SG.HAB
S03_Translation	[NAME], what are you buying at the powwow?
Notes	[NON-PARTICIPANT]
S03_Transcript	[NAME] nikirhipush kanahku paluka?
S03_Morpheme	[NAME] nikirhipu-sh kanahku palu-ka
S03_Gloss	[NAME] powwow-toward what buy-2.F.SG.HAB
S03_Translation	[NAME], what are you buying at the powwow?
Notes	[NON-PARTICIPANT]
S03_Transcript	[NAME] nikirhipush kanahku paluki?
S03_Morpheme	[NAME] nikirhipu-sh kanahku palu-ki
S03_Gloss	[NAME] powwow-toward what buy-2.M.SG.HAB

S03_Translation	[NAME], what are you buying at the powwow?	
Notes	[NON-PARTICIPANT]	
S03_Transcript	[NAME] nikirhipush kanahku paluka?	Ko'o, ko'o.
S03_Morpheme	[NAME] nikirhipu-sh kanahku palu-ka	
S03_Gloss	[NAME] powwow-toward what buy-2.F.SG.HAB	
S03_Translation	[NAME], what are you buying at the powwow?	Great, great.
S03_Transcript	Meg nikirhipush kanahku paluka?	
S03_Morpheme	Meg nikirhipu-sh kanahku palu-ka	
S03_Gloss	Meg powwow-toward what buy-2.F.SG.HAB	
S03_Translation	Meg, what are you buying at the powwow?	
Meg_Transcript	Ima ar.... erusaha! Sara.	
Meg_Morpheme	ima ar i=erusa-aha sara	
Meg_Gloss	1.SG.NOM 1.SG.INAL=know-NEG sorry	
Meg_Translation	I...I don't know. Sorry.	
S03_Transcript	I just put it as "the catcher of dreams" [LAUGH]	
Meg_Transcript	Arupota...tapihku. palukani.	
Meg_Morpheme	arupotatapihku palu-kani	
Meg_Gloss	dream.catcher buy-1.SG.HAB	
Meg_Translation	I am buying a dream catcher.	
S03_Transcript	[NAME] nikirhipush kanahku paluka?	
S03_Morpheme	[NAME] nikirhipu-sh kanahku palu-ka	
S03_Gloss	[NAME] powwow-toward what buy-2.F.SG.HAB	
S03_Translation	[NAME], what are you buying at the powwow?	
Notes	[NON-PARTICIPANT]	
S03_Transcript	[NAME] nikirhipush kanahku paluka?	
S03_Morpheme	[NAME] nikirhipu-sh kanahku palu-ka	
S03_Gloss	[NAME] powwow-toward what buy-2.F.SG.HAB	
S03_Translation	[NAME], what are you buying at the powwow?	

Notes	[NON-PARTICIPANT]
S03_Transcript	[NAME] nikirhipush kanahku paluki?
S03_Morpheme	[NAME] nikirhipu-sh kanahku palu-ki
S03_Gloss	[NAME] powwow-toward what buy-2.M.SG.HAB
S03_Translation	[NAME], what are you buying at the powwow?
S03_Transcript	Hon, hon, lapu. Hotuti!
S03_Morpheme	hotu-ti
S03_Gloss	finish-3.F.CPL
S03_Translation	Yes, yes, good. Finished!
Notes	[NON-PARTICIPANT]
Notes	This is a Tishlina Verb. "Tishlina" or "The Stone Witch" is a supernatural being in the Tunica Texts. There is a set of verbs involving states and feelings that are called Tishlina verbs because they often appear in stories featuring Tishlina and they always take third person feminine singular endings
S03_Transcript	I do have a Gimkit, or a "gimkit", whatever you want to call it.
Notes	Gimkit ( <a href="http://www.gimkit.com">www.gimkit.com</a> ) is a website for creating your own educational games. The program used it frequently while classes were online.

## C.14 Class Transcripts: June 4, 2021

S06_Transcript	Dirt. "Halikohina", pottery.	"tach'i", "sun"
S06_Morpheme	hali-kohina pottery	tach'i sun
S06_Gloss	earth-cup pottery	sun sun
S06_Translation	"Halikohina", 'pottery.'	"tach'i" "sun"
S06_Transcript	Kanahku otisa?	Hon.
S06_Morpheme	kanahku u-etisa?	Hon.
S06_Gloss	What 3.M.SG.INAL-name	Yes.
S06_Translation	What is its name?	Yes.
Notes		[NON-PARTICIPANT]
S06_Transcript	Kanahku otisa?	
S06_Morpheme	kanahku u-etisa	
S06_Gloss	what 3.M.SG.INAL-name	
S06_Translation	What is its name?	
Notes		[NON-PARTICIPANT]
S06_Transcript	kanahku otisa?	
S06_Morpheme	kanahku u-etisa	
S06_Gloss	what 3.M.SG.INAL-name	
S06_Translation	What is its name?	
Notes		[NON-PARTICIPANT]
S06_Transcript	kanahku otisa?	
S06_Morpheme	kanahku u-etisa?	
S06_Gloss	what 3.M.SG.INAL.POSS-name	
S06_Translation	What is its name?	
Notes		[NON-PARTICIPANT]
S06_Transcript	Kanahku otisa?	
S06_Morpheme	kanahku u-etisa?	
S06_Gloss	what 3.M.SG.INAL-name	
S06_Translation	What is its name?	
Notes		[NON-PARTICIPANT]
S06_Transcript	And, kanahku otisa?	Hon.
S06_Morpheme	and kanahku u-etisa	hon
S06_Gloss	And what 3.M.SG.INAL.-name	yes



S06_Translation Notes	What is its name?  [NON-PARTICIPANT]	Yes.
S06_Transcript Notes	[NON-PARTICIPANT]	Oh let me hold on let me fix it right here
S01_Transcript S01_Morpheme S01_Gloss S01_Translation S06_Transcript Notes	Hon. hon yes Yes.  [NON-PARTICIPANT]	Where? Right here?
S06_Transcript Notes	[NON-PARTICIPANT]	My bad, okay, hold on, here we go. Okay.
S06_Transcript S06_Morpheme S06_Gloss S06_Translation  Notes	Okay, kanahku otisa? okay kanahku u-etisa okay what 3.M.SG.INAL-name Okay, what is its name?  When two vowels are next to each other, they combine into one. In this case, "i" and "a" became "ε". You can find more information in the "Tunica at a Glance" in the Tunica Language Textbook!	
S05_Transcript S05_Morpheme S05_Gloss S05_Translation S06_Transcript S06_Morpheme S06_Gloss S06_Translation Notes	Mili. mili red Red.  Hon, mili. hon mili yes red Yes, red.	Um , [NAME].       NAME TO REMOVE
S05_Transcript S05_Morpheme	shishpari! Shishpari! Shishpari shihpari! Shihpari! Shihpari!	

S05_Gloss	Bean! Bean! Bean!		
S05_Translation	Bean! Bean! Bean!		
Notes	This lesson is on the Three Sisters in Indigenous North American agriculture: beans, squash, and corn		
S02_Transcript		Shihpari.	
S02_Morpheme		shihpari.	
S02_Gloss		bean	
S02_Translation		Bean.	
S06_Transcript	Okay, kanahku otisa?	Lapu.	[NAME]
S06_Morpheme	okay kanahku u-etisa	lapu	
S06_Gloss	okay what 3.M.SG.INAL-name	good	
S06_Translation	Okay, what is its name?	Good.	
S04_Transcript		Wishi	Oh, wishi
S04_Morpheme		wishi	oh wishi
S04_Gloss		water	oh water
S04_Translation		Water.	Oh, water.
S06_Transcript	Kanahku otisa?		
S06_Morpheme	kanahku u-etisa		
S06_Gloss	what 3.M.SG.INAL-name		
S06_Translation	What is its name?		
S06_Transcript		Kanahku otisa?	
S06_Morpheme		kanahku u-etisa	
S06_Gloss		what 3.M.SG.INAL-nameE	
S06_Translation		What is its name?	
Notes	[NON-PARTICIPANT]		
S06_Transcript		Lapu.	You on here?
S06_Morpheme		lapu	
S06_Gloss		good	
S06_Translation		Good.	
Notes	[NON-PARTICIPANT]		
S06_Transcript	Kanahku otisa?	Lapu.	And, Meg,
S06_Morpheme	kanahku u-etisa	lapu	

S06_Gloss	what 3.M.SG.INAL-nameE	good	
S06_Translation	What is its name?	Good.	
Meg_Transcript			Hon?
Meg_Morpheme			hon
Meg_Gloss			yes
Meg_Translation			Yes.
S06_Transcript	Oh sorry, I can't see so I don't know when you...		
Meg_Transcript			Oh, right!
S06_Transcript	Um, kanahku otisa?		Lapu.
S06_Morpheme	um kanahku u-etisa		lapu
S06_Gloss	um what 3.M.SG.INAL-name		good
S06_Translation	Um, what is its name?		Good.
Meg_Transcript		"Tahch'i"	
Meg_Morpheme		tahch'i	
Meg_Gloss		sun	
Meg_Translation		"Tahch'i"	
S06_Transcript	Now, [NAME] is going to do the "hon/aha" questions.		
Notes	"Hon/Aha" is an activity where learners answer "yes"/"no" questions that use the new vocabulary or grammar.		
S06_Transcript	Okay.		
Notes	[NON-PARTICIPANT]		
S06_Transcript	I only did that because I was, you know...		
Notes			[NON-PARTICIPANT]
S06_Transcript	I will whenever the kids are here.		
Notes	[NON-PARTICIPANT][NON-PARTICIPANT]		
S06_Transcript	Yeah I was just trying to be basic because apparently I had to modify it it my last one too much.		

S06_Transcript	[NON-PARTICIPANT]	[LAUGHS]	[NON-PARTICIPANT]
Notes	[NON-PARTICIPANT]		
S05_Transcript			Aha. Aha.
S05_Morpheme			aha aha
S05_Gloss			no no
S05_Translation			No. No.
S06_Transcript	I'm not going to sit here and lesson plan with you.'		
S05_Transcript		Aha.	Hon.
S05_Morpheme		aha	hon
S05_Gloss		no	yes
S05_Translation		No.	Yes.
Notes	[NON-PARTICIPANT]	[NON-PARTICIPANT]	
Notes	[NON-PARTICIPANT]	[NON-PARTICIPANT]	
S06_Transcript	I'm going to put the question slides in there after this.		
S06_Transcript	Like, while y'all're on Gimkit.		
Notes	Gimkit ( <a href="http://www.gimkit.com">www.gimkit.com</a> ) is a website for creating your own educational games. The program used it frequently while classes were online.		
Notes	[NON-PARTICIPANT]	[NON-PARTICIPANT]	
S03_Transcript			Aha.
S03_Morpheme			aha
S03_Gloss			no
S03_Translation			No.
Notes	[NON-PARTICIPANT]	[NON-PARTICIPANT]	
S03_Transcript		Aha.	Hon.
S03_Morpheme		aha	hon
S03_Gloss		no	yes

S03_Translation		No.	
S04_Transcript		Hon.	Hon.
S04_Morpheme		hon	hon
S04_Gloss		yes	yes
S04_Translation		Yes.	Yes.
Notes	[NON-PARTICIPANT]		[NON-PARTICIPANT]
S03_Translation	Yes.		
Notes	[NON-PARTICIPANT]		[NON-PARTICIPANT]
Meg_Transcript		"Kohina"? Aha.	
Meg_Morpheme		kohina aha	
Meg_Gloss		cup no	
Meg_Translation		"Kohina"? No.	
Meg_Transcript	Halin? Aha.	Halikohina	Hon! Halikohina.
Meg_Morpheme	hali-n aha	hali-kohina	hon hali-kohina
Meg_Gloss	dirt-Q no	dirt-cup	yes dirt-cup
Meg_Translation	Is it dirt? No.	Pot.	Yes! Pot.
S05_Transcript	Hali chu ka we cha ni cha ni hali chu ka we ha cha ni cha ni hali chu ka we ha hali chu ka we cha ni cha ni		
Notes	Vocables (sounds with out meaning) for the song "Sun Dance Song". You can hear Sesostrie Youchigant (the Tunica speaker who provided much of the information we use today) sing the song here <a href="https://cla.berkeley.edu/item/?bndlid=23460=Sun-dance%20song">https://cla.berkeley.edu/item/?bndlid=23460=Sun-dance%20song</a>		
S05_Transcript	You're welcome, Meg		
Notes	Said to Meg Harvey, because S05 sang along for the recording.		
S02_Transcript		[LAUGHS]	Aha.
S02_Morpheme			aha
S02_Gloss			no
S02_Translation			No.

S06_Transcript Notes	[NON-PARTICIPANT]	[LAUGHS]
Notes	[NON-PARTICIPANT]	
S06_Transcript	Okay so, um, I'm going to add the slides with the questions next time.	
S06_Transcript Notes	Or whatever.	[NON-PARTICIPANT]
S06_Transcript	I'm uh, yeah, I just was doing that because um	
S06_Transcript	a lot of times when we are teaching the kids ask for a word banks and instead of putting a word bank... so..	
S06_Transcript Notes	[NON-PARTICIPANT]	Hold on, let me stop sharing.
S06_Transcript Notes	[NON-PARTICIPANT]	What's that supposed to mean?
S06_Transcript Notes	[NON-PARTICIPANT]	Oh! [LAUGHS] [NON-PARTICIPANT]
S06_Transcript Notes	Even if you have to fake it. I was faking it!	[NON-PARTICIPANT]
S06_Transcript	Somebody sound like they was writing a check.	
S06_Transcript	Or signing they signature.	Gimkit...
S06_Transcript	Everybody know how to log on to Gimkit? I'm going to put it right here.	

## C.15 Class Transcripts: June 8, 2021

S01_Transcription	First of all we will, um, go over all of them and we're saying them and then uh also acting them out.
S01_Transcription	Hotu yawitiki
S01_Translation	Everyone do it.
S01_Morpheme	hotu ya-witi-ki
S01_Gloss	all do-3.M.PL.CPL-IMP
S01_Transcription	And the actions and then we will call on individuals.
S01_Transcription	And then I'll tell them about the handout that I sent as well.
S01_Transcription	Powitin, wiwintaki!
S01_Translation	Look, listen!
S01_Morpheme	Po-witi-n, wi-winta-ki
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP
S01_Transcription	Powitin, wiwintaki!
S01_Translation	Look, listen!
S01_Morpheme	Po-witi-n, wi-winta-ki
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP
Notes	This is one of the imperatives we can actually find in the texts! See the story "The Orphan". Possibly the polite command form -tan
Meg_Transcription	Teluhki.
Meg_Translation	Loud.
S01_Transcription	Teluhki    Teluhki    Teluhki, hon.
S01_Translation	Loud.    Loud.    "Teluhki", yes.
S01_Transcription	Powitin, wiwintaki!
S01_Translation	Look, listen!
S01_Morpheme	Po-witi-n, wi-winta-ki
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP
S01_Transcription	Powitin, wiwintaki!

S01_Translation	Look, listen!
S01_Morpheme	Po-witi-n, wi-winta-ki
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP
S01_Transcription	Teluhki.    Teluhki.    Hotu kichu hotu kichu hotu kichu
S01_Translation	Loud.        Loud.        Everyone in, everyone in, everyone in.
S01_Transcription	Hotu kichu atɛhpi?                      Hotu kichu atɛhpi?
S01_Translation	Everyone in together?                  Everyone in together?
S01_Morpheme	hotu kichu a-tɛhpi                      hotu kichu a-tɛhpi
S01_Gloss	everyone in together-to.join        everyone in together-to.join
Meg_Transcription	ni'ɛki, ni'iki
S01_Transcription	Hatika, hatika.    Hatika, hatika.    Hatika.
S01_Translation	Again, again.    Again, again.    Hatika.
S01_Transcription	Ni'ɛki! Ni'iki!
S01_Translation	Say it!(f) Say it!(m)
S01_Morpheme	ni-'a-ki ni-'i-ki
S01_Gloss	say-2.F.SG.CPL-IMP say-2.M.SG.CPL-IMP
S05_Transcription	ni'ɛki! ni'iki!
S01_Transcription	Ni'ɛki! Ni'iki!
S01_Translation	Say it!(f) Say it!(m)
S01_Morpheme	ni-'a-ki ni-'i-ki
S01_Gloss	say-2.F.SG.CPL-IMP say-2.M.SG.CPL-IMP
S05_Transcription	ni'ɛki! ni'iki!
S01_Transcription	Ni'ɛki! Ni'iki! Hon.
S01_Translation	Say it!(f) Say it!(m) Yes.
S01_Morpheme	ni-'a-ki ni-'i-ki hon
S01_Gloss	say-2.F.SG.CPL-IMP say-2.M.SG.CPL-IMP yes
S01_Transcription	ni'ɛki! ni'iki!
S05_Transcription	Ni'ɛki! Ni'iki!
S05_Morpheme	ni-'a-ki ni-'i-ki
S05_Gloss	say-2.F.SG.CPL-IMP say-2.M.SG.CPL-IMP



S05_Translation	Say it!(f) Say it!(m)		
S01_Transcription	Yes, uh huh.	Ni'eki! Ni'iki!	
S01_Translation		Say it!(f) Say it!(m)	
S01_Morpheme		ni-'a-ki ni-'i-ki	
S01_Gloss		say-2.F.SG.CPL-IMP say-2.M.SG.CPL-IMP	
S01_Transcription	Ya'aki. Ya'iki.		
S01_Morpheme	ya-'a-ki ya-'i-ki		
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP		
S01_Transcription	Ya'aki. Ya'iki.		
S01_Morpheme	ya-'a-ki ya-'i-ki		
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP		
S05_Transcription			Ya'oki. Ya'iki.
S01_Transcription	"You do it" (feminine), "You do it" (masculine).		
S01_Transcription	Ya'aki. Ya'iki.		
S01_Translation	Do it! (f) Do it! (m)		
S01_Morpheme	ya-'a-ki ya-'i-ki		
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP		
S05_Transcription			Ya'oki. Ya'iki.
Meg_Transcription		Teluhki.	
Meg_Translation		Loud.	
S01_Transcription	Teluhki, teluhki!		Teluhki. Hon, hon.
S01_Translation	Loud, loud.		Loud. Yes, yes.
S05_Transcription		Teluhki.	
S05_Translation		Loud.	
S01_Transcription		Hon, teluhki.	Teluhki. Hahchi, moyutohku.
S01_Translation		Loud.	Loud. Now, quietly.
S05_Transcription	Teluhki.	Teluhki.	
S05_Translation	Loud.	Loud.	
Meg_Transcription			Moyutohku.

Meg_Translation				Quietly.
S01_Transcription	Moyutohku.	Moyutohku.		
S01_Translation	Quietly.	Quietly.		
S05_Transcription			Moyutohku.	Moyutohku.
S05_Translation			Quietly.	Quietly.
S01_Transcription			Yɔwa.	Yɔwa. Yɔwa.
S01_Translation			Silent.	Silent. Silent.
S02_Transcription	"Softly, quietly"	"moyutohku".		
S05_Transcription				Yɔwa.
S05_Translation				Silent.
S01_Transcription	Yɔwa.	Yɔwa.	Yɔwa.	
S01_Translation	Silent.	Silent.	Silent.	
S05_Transcription	What he's doing here is kind of zipping his lip.			
Notes	Referring to picture on screen.			
Meg_Transcription	Microphone tap'ɛki. Microphone tap'iki.			
Meg_Translation	Grab the microphone (f), grab the microphone (m).			
Meg_Morpheme	mirophone tapi-'a-ki mirophone tapi-'i-ki			
Meg_Gloss	mirophone take-2.F.SG.CPL-IMP mirophone take-2.M.SG.CPL-IMP			
S01_Transcription	Microphone tap'ɛki. Microphone tap'iki.			
S01_Translation	Grab the microphone (f), grab the microphone (m).			
S01_Morpheme	mirophone tapi-'a-ki mirophone tapi-'i-ki			
S01_Gloss	mirophone take-2.F.SG.CPL-IMP mirophone take-2.M.SG.CPL-IMP			
S01_Transcription	Okay, microphone tap'iki, hon?			
S01_Translation	Okay, take the microphone yes?			
S01_Morpheme	okay microphone tapi'i'ki hon			
S01_Gloss	okay microphone take-2.M.SG.CPL-IMP yes			
S01_Transcription	Tap'ɛki. Tap'iki.			

S01_Translation	Take it. (f) Take it. (m)	
S01_Morpheme	tapi-'a-ki tapi-'i-ki	
S01_Gloss	take-2.F.SG.CPL-IMP take-2.M.SG.CPL-IMP	
S05_Transcription	Microphone tap'ɛki. Microphone tap'iki.	
S05_Morpheme	mirophone tapi-'a-ki mirophone tapi-'i-ki	
S05_Gloss	mirophone take-2.F.SG.CPL-IMP mirophone take-2.M.SG.CPL-IMP	
S05_Translation	Grab the microphone (f), grab the microphone (m).	
Meg_Transcription	Erusa. Erus'aha	
Meg_Translation	I know, I don't know	
Meg_Morpheme	i=erusa i=erusa-aha	
Meg_Gloss	1.SG.ACC=know 1.SG.ACC=know-NEG	
S01_Transcription		Erusa.
S01_Translation		I know.
S01_Morpheme		i=erusa
S01_Gloss		1.SG.ACC=know
S01_Transcription	Erusa. Erus'aha	
S01_Translation	I know, I don't know	
S01_Morpheme	i=erusa i=erusa-aha	
S01_Gloss	1.SG.ACC=know 1.SG.ACC=know-NEG	
S01_Transcription	Erusa. Erus'aha	Erusa.
S01_Translation	I know, I don't know	I know.
S01_Morpheme	i=erusa i=erusa-aha	i=erusa
S01_Gloss	1.SG.ACC=know 1.SG.ACC=know-NEG	1.SG.ACC=know
S01_Transcription	Erusa. Erus'aha	
S01_Translation	I know, I don't know	
S01_Morpheme	i=erusa i=erusa-aha	
S01_Gloss	1.SG.ACC=know 1.SG.ACC=know-NEG	
S05_Transcription	Erusa. Erus'aha	
S05_Morpheme	i=erusa i=erusa-aha	
S05_Gloss	1.SG.ACC=know 1.SG.ACC=know-NEG	
S05_Translation	I know, I don't know	

S01_Transcription	"I know, I don't know", 'I remember", or "I understand".	Sara.
S01_Translation		Sorry.
Meg_Transcription		Sara.
Meg_Translation		Sorry.
S01_Transcription	Sara. Sara. Sara. Sara.	
S01_Translation	Sorry. Sorry. Sorry. Sorry.	
S05_Transcription	Sara.	
S05_Translation	Sorry.	
S01_Transcription	"I'm sorry", "excuse me".	Sara. Sara. Lapu. Lapu.
S01_Translation		Sorry. Sorry. Good. Good.
S05_Transcription		Sara.
S05_Translation		Sorry.
S01_Transcription	Lapu. One thumbs up. Lapu.	Lapu. Lapu panu.
S01_Translation	Good.	Good. Really good.
S05_Transcription		Lapu.
S05_Translation		Good.
S01_Transcription	Two thumbs up.	Lapu panu. Two thumbs up.
S01_Translation		Really good.
S03_Transcription	Lapu panu.	
S03_Translation	Really good.	
S01_Transcription	Lapu panu. Ko'o. Ko'o. Ko'o.	
S01_Translation	Really good. Great. Great. Great.	
S01_Transcription	"Thumbs up" and "raise up"	
S01_Transcription	'er'eki. 'er'iki.	
S01_Translation	Lift (f)! Lift (m)!	
S01_Morpheme	eri-a-ki eri-i-ki	
S01_Gloss	lift-2.F.SG.CPL-IMP lift-2.M.SG.CPL-IMP	
Notes	When two vowels are next to each other, they combine into one. In this case, "i" and "a" became "ε". You can find more	

information in in the "Tunica at a Glance" in the Tunica Language Textbook!

S01_Transcription	Ko'o. Ko'o. Ko'o. Ya ihksh'εpa.
S01_Translation	Great. Great. Great. I am happy to.
S01_Morpheme	ya ihk=sh'εpa
S01_Gloss	do 1.SG.ACC=to.be.pleased
S01_Transcription	Ya ihksh'εpa.
S01_Translation	I am happy to.
S01_Morpheme	ya ihk=sh'εpa
S01_Gloss	do 1.SG.ACC=to.be.pleased
S05_Transcription	Ya'ihksh'εpa.
S01_Transcription	Ya ihksh'εpa.
S01_Translation	I am happy to.
S01_Morpheme	ya ihk=sh'εpa
S01_Gloss	do 1.SG.ACC=to.be.pleased
S05_Transcription	Ihksh'εpa
S01_Transcription	Ihksh'εpa, hon. Ya ihksh'εpa.
S01_Translation	I am happy, yes. I am happy to.
S01_Morpheme	ihk-sh'εpa hon ya ihk=sh'εpa
S01_Gloss	1.SG.ACC=to.be.pleased yes do 1.SG.ACC=to.be.pleased
S01_Transcription	Hon, ya ihksh'εpa, hon.
S01_Translation	I am happy to.
S01_Morpheme	hon ya ihk=sh'εpa hon
S01_Gloss	yes do 1.SG.ACC=to.be.pleased yes
S05_Transcription	Ya ihksh'εpa.
S05_Morpheme	ya ihk=sh'εpa
S05_Gloss	do 1.SG.ACC=to.be.pleased
S05_Translation	I am happy to.
S06_Transcription	Ya ihksh'εpa.
S06_Morpheme	ya ihk=sh'εpa
S06_Gloss	do 1.SG.ACC=to.be.pleased
S06_Translation	I am happy to.

S01_Transcription	Hotu, kichu, uh... [NAME]
S01_Translation	Everyone in, uh...
S05_Transcription	Now we're going to go through and we are going to call on someone.
S05_Transcription	And do the command that's at stake. Or at play, rather.
S01_Transcription	Taya waka ya'aki. Ya'iki.
S01_Translation	Do the command. (f) Do it (m).
S01_Morpheme	Yaya waka ya-'a-ki ya-'i-ki
S01_Gloss	verb command do-2.F.SG.CPL-IMP do-2.m.SG.CPL-IMP
S01_Transcription	Taya waka nahku ya'aki. Ya'iki.
S01_Translation	Do the command. (f) Do it (m).
S01_Morpheme	Yaya waka nahku ya-'a-ki ya-'i-ki
S01_Gloss	verb command like do-2.F.SG.CPL-IMP do-2.m.SG.CPL-IMP
S01_Transcription	Taya waka ya'aki. Ya'iki.
S01_Translation	Do the command. (f) Do it (m).
S01_Morpheme	Yaya waka ya-'a-ki ya-'i-ki
S01_Gloss	verb command do-2.F.SG.CPL-IMP do-2.m.SG.CPL-IMP
S01_Transcription	[NAME]
S01_Transcription	Powitin, wiwintaki!
S01_Translation	Look, listen!
S01_Morpheme	Po-witi-n, wi-winta-ki
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP
S01_Transcription	Nahku ya'aki. ya'iki.
S01_Translation	Act like it. (f) Act like it (m).
S01_Morpheme	Nahku ya-'a-ki ya-'i-ki
S01_Gloss	like do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP
S01_Transcription	[DISCUSSION OF COMPUTER ISSUES] [NAME]

S01_Transcription	Powitin, wiwintaki.	
S01_Translation	Look, listen!	
S01_Morpheme	Po-witi-n, wi-winta-ki	
S01_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP	
S01_Transcription	Nahku ya'aki. [COMPUTER ISSUES]	
S01_Translation	Act like it. (m)	
S01_Morpheme	nahku ya'-a-ki	
S01_Gloss	like do-2.SG.CPL-IMP	
S01_Transcription	Ni'ɛki, hon? Ni'ɛki.	
S01_Translation	Say it, yes?(f) Say it. (f)	
S01_Morpheme	ni-a-ki hon ni-'a-ki	
S01_Gloss	say-2.F.SG.CPL-IMP yes say-2.F.SG.CPL-IMP	
S01_Transcription	Taya waka ni'ɛki.	
S01_Translation	Say a command.(f)	
S01_Morpheme	taya waka ni-'a-ki	
S01_Gloss	verb command say-2.F.SG.CPL-IMP	
S03_Transcription	Powitin, wiwintaki!	
S03_Translation	Look, listen!	
S03_Morpheme	Po-witi-n, wi-winta-ki	
S03_Gloss	Look-2.M.PL.CPL-UNKNOWN, listen-2.M.PL.II.CPL-IMP	
S01_Transcription	[NAME] [NAME] [NAME] [NAME] [NAME]	
S01_Transcription	"Hotu kichu" ya'aki.	"Hotu kichu" nahku ya'aki.
S01_Translation	Do "Everyone in".	Act like "everyone in".
S01_Morpheme	hotu kichu ya'-a-ki	hotu kichu nahku ya'-a-ki
S01_Gloss	all in do-2.F.SG.CPL-IMP	all in like do-F.SG.CPL-IMP
S01_Transcription	Taya waka ni'ɛki.	ni'ɛki, hon?
S01_Translation	Say the command.(f)	Say it, yes.(f)
S01_Morpheme	taya waka ni-'a-ki	ni-'a-ki hon
S01_Gloss	verb command say-2.F.SG.CPL-IMP	say-2.F.SG.CPL-IMP yes

S01_Transcription	ni'eki.	Ni'eki.	"Say it". [NAME]
S01_Translation	Say it. (f)	Say it. (f)	
S01_Morpheme	ni-'a-ki	ni-'a-ki	
S01_Gloss	say-2.F.SG.CPL-IMP	say-2.F.SG.CPL-IMP	
S01_Transcription	Oh, she's gone.		
S01_Transcription	[NAME] [NAME] hatitka nahku uh ya'aki...ya'iki!		
S01_Translation	[NAME] [NAME] again act like it.(f) Uh, act like it!(m)		
S01_Morpheme	[NAME] [NAME] hatitka nahku uh ya-'a-ki ya-'i-ki		
S01_Gloss	[NAME] [NAME] again like uh do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP		
S01_Transcription	Hatika nahku ya'iki.		[COMPUTER ISSUES]
S01_Translation	Act like it again. (m)		
S01_Morpheme	hatika nahku ya-'i-ki		
S01_Gloss	again like uh do-2.M.SG.CPL-IMP		
S01_Transcription	Hatika taya waka... taya waka ni'iki.		
S01_Translation	Say the command again. (m)		
S01_Morpheme	hatika taya waka taya waka ni-i-ki		
S01_Gloss	again verb command verb command say-2.M.SG.CPL-IMP		
S01_Transcription	Meg		
S01_Transcription	"ni'eki, ni'iki" nahku ya ya'aki		
S01_Translation	Act like "Say it (f), say it (m)". (f)		
S01_Morpheme	ni-'a-ki ni-'i-ki nahku ya ya-'a-ki		
S01_Gloss	say-2.F.SG.CPL-IMP say-2.M.SG.CPL-IMP do do-2.F.SG.CPL-IMP		
S01_Transcription	ni'eki, ni'iki nahku ya'aki		
S01_Translation	Act like "Say it (f), say it (m)". (f)		
S01_Morpheme	ni-'a-ki ni-'i-ki nahku ya-'a-ki		
S01_Gloss	say-2.F.SG.CPL-IMP say-2.M.SG.CPL-IMP do-2.F.SG.CPL-IMP		
Meg_Transcription	Hon, mic... mic ihkwana		



S01_Transcription	Mic, uh, tihk...tihkwana.
S01_Translation	She wants the mic.
S01_Morpheme	mic uh tihk tihk=wana
S01_Gloss	microphone uh 3.F.SG.ACC 3.F.SG.ACC=want
S01_Transcription	[COMPUTER ISSUES] [NAME] [COMPUTER ISSUES]
S01_Transcription	[NAME] [NAME]
S01_Transcription	"Ya'aki ya'iki" nahku ya'aki [LAUGH]
S01_Translation	Act like ""ya'aki ya'iki". (f)
S01_Morpheme	ya-'a-ki ya-'i-ki nahku ya-'a-ki
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP like do-2.F.SG.CPL-IMP
S01_Transcription	"Ya'aki ya'iki" nahku ya'aki.
S01_Translation	Act like ""ya'aki ya'iki". (f)
S01_Morpheme	ya-'a-ki ya-'i-ki nahku ya-'a-ki
S01_Gloss	do-2.F.SG.CPL-IMP do-2.M.SG.CPL-IMP like do-2.F.SG.CPL-IMP
S01_Transcription	It means do it. Yeah, "do"
Notes	[NON-PARTICIPANT]
S01_Transcription	And I'm telling you "ya'aki, ya'iki ya'aki." I'm telling you to do "ya'aki, ya'iki".
S01_Transcription	Lapu, that's good!
S01_Translation	Good, that's good!
S01_Transcription	Taya waka hehilani ni'eki.
S01_Translation	Say the command for this movement. (m)
S01_Morpheme	taya waka he-hila-ni ni-'a-ki
S01_Gloss	taya waka PROX-move-NMLZ say-2.M.SG.CPL-IMP
S01_Transcription	"Yelling", "loud", "loud", "teluhki".
S01_Translation	"Yelling", "loud", "loud", "loud".
Notes	[NON-PARTICIPANT]

S01_Transcription	taya waka ni'eki.	
S01_Translation	Now say the command.(f)	
S01_Morpheme	taya waka ni-'a-ki	
S01_Gloss	verb command say-2.F.SG.CPL-IMP	
Notes		[NON-PARTICIPANT]
S01_Transcription	Hon, lapu, lapu. [NAME] [NAME]	
S01_Translation	Yes, good, good.	
S01_Transcription	[NAME] mic, uh, okay, mic uh tap'eki?	
S01_Translation	[NAME], uh, take the mic, okay?	
S01_Morpheme	[NAME] mic uh okay mic uh tapi-a-ki	
S01_Gloss	[NAME] mic uh okay mic uh take-2.F.SG.CPL-IMP	
S06_Transcription		Moyutohku.
S06_Translation		Quietly.
S01_Transcription		[COMPUTER ISSUES]
S06_Transcription	Moyutohku.	
S06_Translation	Quietly.	
S01_Transcription	Sara. Hahchi, "moyutohku" ya...ya'aki.	
S01_Translation	Sorry, now, act out "quietly".	
S01_Morpheme	sara hahchi moyutohku ya ya-'a-ki	
S01_Gloss	sorry now quietly do do-2.F.SG.CPL-IMP	
S01_Transcription	Do like, uh, quietly or something.	
S01_Transcription	Moyutohku...moyutohku ni'eki.	
S01_Translation	"Moyutohku" say "moyutohku". (f)	
S01_Morpheme	moyutohku moyutohku ni-'a-ki	
S01_Gloss	quietly quietly say-2.F.SG.CPL-KI	
S01_Transcription	"Moyutohku", hatika, ni'eki. Say "moyutohku" again.	
S01_Translation	Say "moyutohku" again.	
S01_Morpheme	moyutohku hatika ni-'a-ki say moyutohku again	
S01_Gloss	quietly again quietly say-2.F.SG.CPL-IMP say quietly again	

S01_Transcription	[NAME] tokuhch, [NAME] tokuhch
S01_Translation	[NAME] please. [NAME] please.
S01_Transcription	[DISCUSSION OF CONNECTION ISSUES] [NAME] tohkuhch.
S01_Translation	[NAME] tohkuhch.
S01_Transcription	[NAME] tohkuhch. [NAME] tohkuhch.
S02_Transcription	[NAME] tohkuhch.
S01_Transcription	Mic... microphone tap'iki.
S01_Translation	Mic... take the microphone.(m)
S01_Morpheme	mic microphone tapi-i-ki
S01_Gloss	mic microphone take-2.M.SG.CPL-IMP
S02_Transcription	[NAME] tohkuhch.
S01_Transcription	"Yɔwa" ya'iki. "Yɔwa" ya'iki.
S01_Translation	Act out "silent". (m) Act out "silent". (m)
S01_Morpheme	yɔwa ya-'i-ki yɔwa ya-'i-ki
S01_Gloss	silent do-2.M.SG.CPL-IMP silent do-2.M.SG.CPL-IMP
S01_Transcription	Hon, lapu. "Yɔwa", hatiki, ni'iki. ni'iki.
S01_Translation	Yes, good. Again, say "yɔwa", say it.(m)
S01_Morpheme	hon lapu yɔwa hatika ni-'i-ki ni-'i-ki
S01_Gloss	yes good silent again say-2.M.SG.CPL-IMP say-2.M.SG.CPL-IMP
S01_Transcription	Meg, tohkuhch. Meg?
S01_Translation	Meg please.
S01_Transcription	Tap'eki microphone. "Tap'eki tap'iki" nahku ya'aki.
S01_Translation	Take the microphone. Act out "take". (f)
S01_Morpheme	tapi-'a-ki microphone tapi-'a-ki tapi-'i-ki nahku ya-'a-ki
S01_Gloss	take-2.F.SG.CPL-IMP microphone take-2.F.SG.CPL-IMP take-2.M.SG.CPL-IMP like do-2.F.SG.CPL-IMP
S01_Transcription	Nahku ya'aki.
S01_Translation	Act out. (f)
S01_Morpheme	nahku ya-'a-ki

S01_Gloss	like do-2.F.SG.CPL-IMP	
S01_Transcription	Tap'eki tap'iki. "Tap'eki tap'iki" ni'iki.	
S01_Translation	Take the microphone. Act out "take". (f)	
S01_Morpheme	tapi-'a-ki tapi-'i-ki tapi-'a-ki tapi-'i-k ni-'i-ki	
S01_Gloss	take-2.F.SG.CPL-IMP take-2.M.SG.CPL-IMP take-2.F.SG.CPL-IMP take-2.M.SG.CPL-IMP say-2.M.SG.CPL-IMP	
S01_Transcription	[NAME] [NAME] tohkuhch.	
S01_Translation	[NAME] please.	
S01_Transcription	"Erusa, erus'aha" nahku ya'aki.	
S01_Translation	Act like "erusa, erus'aha".	
S01_Morpheme	i=erusa i=erusa-aha nahku ya-'i-ki	
S01_Gloss	1.SG.ACC=know 1.SG.ACC=know-NEG like do-2.M.SG.CPL-IMP	
S01_Transcription	"Erusa, erus'aha" nahku ya'aki.	
S01_Translation	Act like "erusa, erus'aha".	
S01_Morpheme	i=erusa i=erusa-aha nahku ya-'i-ki	
S01_Gloss	1.SG.ACC=know 1.SG.ACC=know-NEG like do-2.M.SG.CPL-IMP	
S01_Transcription	"Erusa, erus'aha" nahku ni'eki.	
S01_Translation	Say "erusa, erus'aha". (f)	
S01_Morpheme	i=erusa i=erusa-aha nahku ya-'a-ki	
S01_Gloss	1.SG.ACC=know 1.SG.ACC=know-NEG like do-2.F.SG.CPL-IMP	
S01_Transcription	Hatika, ni'eki.	Meg tohkuhch Meg? Meg?
S01_Translation	Say it again. (f)	Meg, please.
S01_Morpheme	hatika ni-'a-ki	
S01_Gloss	again say-2.F.SG.CPL-IMP	
S01_Transcription	"Sara" nahku ya'aki.	"Sara" nahku ya'aki.
S01_Translation	Act out "sara". (f)	Act out "sara". (f)
S01_Morpheme	sara nahku ya-'a-ki	sara nahku ya-'a-ki
S01_Gloss	sorry like do-2.F.SG.CPL-IMP	sorry like do-2.F.SG.CPL-IMP
Meg_Transcription		Sara.

Meg_Translation		Sorry.
S01_Transcription	"Sara" nahku ya'aki.	
S01_Translation	Act out "sara". (f)	
S01_Morpheme	sara nahku ya-'a-ki	
S01_Gloss	sorry like do-2.F.SG.CPL-IMP	
S01_Transcription	Hatika ni'eki.	[NAME] hihchi! [NAME] hihchi!
S01_Translation	Say it again.(f)	[NAME] here! [NAME] here!
S01_Morpheme	hatika ni-'a-ki	
S01_Gloss	again say-2.F.SG.CPL-IMP	
S01_Transcription	[NAME], halani...	Halani sahu, [NAME] Hinto
S01_Translation	Picture.	Other picture. Come on.
S01_Morpheme	hala-ni	hala-ni sahu
S01_Gloss	draw-NMLZ	draw-NMLZ other
S01_Transcription	Hahchi, "lapu" nahku ya..ya'aki.	
S01_Translation	Now, act out "good". (f)	
S01_Morpheme	hahchi lapu nahku ya ya-'a-ki	
S01_Gloss	now good like do do-2.F.SG.CPL-IMP	
S01_Transcription	Lapu nahku ya'aki.	Hon, lapu.
S01_Translation	Now act out "good".	Yes, good.
S01_Morpheme	lapu nahku ya-'a-ki	
S01_Gloss	good like do-2.F.SG.CPL-IMP	
S01_Transcription	Hatika, ni'eki.	Halani... halani sahu.
S01_Translation	Say it again. (f)	The drawing, the other drawing.
S01_Morpheme	hatika ni-'a-ki	hala-ni hala-ni other
S01_Gloss	again, say-2.F.SG.CPL-IMP	draw-NMLZ draw-NMLZ other
S01_Transcription	[NAME] "Lapu panu"... "lapu panu" uh nahku, ya...ya'iki.	
S01_Translation	Act out "very good", "very good".	
S01_Morpheme	lapu panu lapu panu nahku ya ya-'i-ki	
S01_Gloss	good very good very like do do-2.M.SG.CPL-IMP	
S01_Transcription	"Lapu panu", hatiki, ni'iki. ni'iki.	

S01_Translation	Say "lapu panu". (m)
S01_Morpheme	lapu panu hatika ni-'i-ki ni-'i-ki
S01_Gloss	good very again say-2.M.SG.CPL-IMP say-2.M.SG.CPL-IMP
S01_Transcription	[NAME] [NAME] Waiting for her to come up... [NAME]
S01_Transcription	Hahchi "ko'o", "ko'o" nahku uh ya'aki.
S01_Translation	Now, act out "ko'o". (f)
S01_Morpheme	hahchi ko'o ko'o nahku uh ya-'a-ki
S01_Gloss	now great great like uh do-2.F.SG.CPL-IMP
S01_Transcription	"Ko'o" nahku ya'aki. "Ko'o" hatika ni'eki
S01_Translation	Act out "ko'o". (f) Say "ko'i" again.
S01_Morpheme	ko'o nahku ya-'a-ki ko'o hatika ni-'a-ki
S01_Gloss	great like do-2.F.SG.CPL-IMP great again say-2.F.SG.CPL-IMP
S01_Transcription	[NAME] Meg, tohkuhch Meg.... Okay, Meg Ah!
S01_Translation	Meg, please.
S01_Transcription	Hehalani, hehalani.
S01_Translation	This drawing, this drawing.
S01_Morpheme	hɛ-hala-ni hɛ-hala-ni
S01_Gloss	PROX-draw-NMLZ PROX-draw-NMLZ
S01_Transcription	I picked this picture, you have it now.
S01_Transcription	Helani, uh, hihk...ihk'ara.
S01_Translation	You... I have this drawing.
S01_Morpheme	hɛ-hala-ni uh hihk ihk='ara
S01_Gloss	PROX-draw-NMLZ 2.F.SG.ACC 1.SG.ACC=have
S01_Transcription	"Ya 'ihksh'ɛpa" nahku uh ya...ya'aki.
S01_Translation	Act out "I am pleased."
S01_Morpheme	ya ihk=sh'ɛpa nahku ya ya-'a-ki
S01_Gloss	do 1.SG.ACC=to.be.pleased like do do-2.F.SG.CPL-IMP
Meg_Transcription	Ya ihksh'ɛpa.

Meg_Translation	I am happy to.	
Meg_Morpheme	ya ihk=sh'ɛpa	
Meg_Gloss	do 1.SG.ACC=to.be.pleased	
S01_Transcription		Tikahch.
S01_Translation		Thank you.
S05_Transcription		Uh ni...ni'eki
S01_Transcription	yeah, ni'eki. Hatika ya ihksh'ɛpa ni'eki.	
S01_Translation	Yeah, you say it. (f) Again, "I am happy to", say it.	
S01_Morpheme	yeah ni'-a-ki hatika ya ihk=sh'ɛpa ni'-a-ki	
S01_Gloss	yeah say-2.F.CPL-IMP do 1.SG.ACC=to.be.pleased say-2.F.CPL-IMP	
S01_Transcription	Ya ihksh'ɛpa. Hon, lapu	
S01_Translation	"I am happy to". Yes, good.	
S01_Morpheme	ya ihk=sh'ɛpa hon lapu	
S01_Gloss	do 1.SG.ACC=to.be.pleased yes good	

## APPENDIX D

## Podcasts

In this section you will find the transcripts of the language learning podcasts (*Yanalepini*).



## D.1 Podcast: Stickball

MH_Transcript	Heni! Lapuy'akawitiki hɛku yanalepini luhchi Yoroni.
MH_Morpheme	heni lapuya-aka-witi-ki hɛku yanalepini lu=hchi Yorono=i
MH_Gloss	hello well-come.in-3.M.PL.CPL-IMP that conversation tongue=F Tunica
MH_Translation	Hello! Welcome to that (sic) Tunica Conversation
Notes	Should be hiku (this)
MH_Transcript	Today we will be talking about Stickball (Punatarahpani)
S02_Transcript	Stickball is played by Southeastern tribes here in the U.S.
S02_Transcript	When stickball is played today there are two poles at each end of the field and the players of each team
S02_Transcript	gather at the center of the field. The ball is thrown up by a referee and the teams go after the ball.
S02_Transcript	There's usually people to try to rush and swiftly grab the ball with their sticks.
S02_Transcript	There's two sticks that they play with. They're usually made out of hickory and rawhide lacing or some type of leather.
S02_Transcript	When they grab the ball what they do is they either throw it across the field toward their teams pole or they run towards the pole.
S02_Transcript	and if players run towards the pole, the opposing team will try to knock down the runner. They'll try to block the runner.
S02_Transcript	If the runner gets close to the pole there will be many people around the pole, you know, blocking him from scoring.
S02_Transcript	And how he scores is he throws the ball at the pole and the ball is supposed to hit the pole.

S02_Transcript	Poles today are, are different sizes. [NAME] could speak a little more on regulations as far as the size of the pole -
S02_Transcript	and the size of the sticks that players play with.
S02_Transcript	But as someone is throwing the ball - which is made out of leather in different ways. The ball that I know how to make is woven.
S02_Transcript	similar to a basket.
S02_Transcript	And the traditional way of making that ball is to have maybe a rock
S02_Transcript	or cotton rolled up really tightly. And they're secured, sometimes with duct tape
S02_Transcript	and then there's a way to weave leather around the ball.
S02_Transcript	But when, when the person throws the ball at the pole there is someone, you know, there with really long sticks and they'll try to knock the ball out of the way.
S02_Transcript	They'll hold their sticks up high, hold them together and they'll try to hit them. Sort of like a, like a tennis ball, you know, but above their head.
S02_Transcript	Hit the ball away from, away from the pole. I'll let [NAME] talk a little bit more.
MH_Transcript	Ah, tikhach panu.
MH_Morpheme	ah tikhach panu
MH_Gloss	ah thanks much
MH_Translation	Ah, thanks a lot.
S04_Transcript	Yeah, as [NAME] stated, goal posts can be in different diameters. I've played in a few tournaments where the diameter of the goal pole was anywhere from

S04\_Transcript like two to three or half a foot to a foot and as big as your standard two-by-four beams that they use for fence building.

S04\_Transcript There are several positions out on a stickball field. You have your centerfield, your shooters (which would sit outside your centerfield). Your centerfield are the ones

S04\_Transcript that are going to fight for the ball originally when the ball's thrown up by your referee.

S04\_Transcript Your shooters are going to be, as I said, on the outside of the centerfield people. They're the ones that, if it comes towards them they're gonna shoot their ball

S04\_Transcript towards the opponents goal.

S04\_Transcript And then you have forward offensive which are your people from the other team in front of the opposite teams goalpost that are going to try and get the ball

S04\_Transcript when its coming towards them and try to make that score.

S04\_Transcript And then you have your outer defensive and inner defensive. Your inner defensive is usually your goalie and two other people that are going to be right there on top of the goal post. Your goalie

S04\_Transcript is usually going to stand right in front of your goal posts so that way, as [NAME] states, if they try to shoot they're going to put their sticks above their head to try to block them from hitting the pole

S04\_Transcript And the two inner defensive people are the ones that if they come in for what's known as a 'Suicide Run' -- that's where you have the ball inbetween your sticks and you hold onto it and run in there and try to tap the pole

S04\_Transcript They're there to try and prevent that.

S04_Transcript	Your outer defensive are pretty much there to, as stated, to defend the outside so they're gonna fight the forward defensive people
S04_Transcript	I say fight, but they're going to sit there and block them from trying to get the ball or anything. Their main purpose is to get the ball out of their side of the field to the opponent's side and that's either by running it or throwing it.
S04_Transcript	Some of the major rules in Stickball is guys can tackle guys, guys can't tackle girls. Girls can tackle guys and girls can tackle girls. Depending on
S04_Transcript	type of tournament -- I've played in different types. I've played in an Ironman Tournament which is an hour straight of playing without switching out teammates or anything. Its just a straight hour of playing.
S04_Transcript	to actual competetive tournaments where there's 15 minute rounds in four intervals. The last one I played in was a just a co-ed tournament which is two 15-minute rounds and it was a
S04_Transcript	bracket so whoever won got to go against the other team that won their previous round and so on.
S04_Transcript	And in Stickball we don't wear any protective gear and about 80% of the players don't even where socks and shoes, so...
MH_Transcript	Ko'o, tikahch!
MH_Morpheme	ko'o tikahch
MH_Gloss	wow thank you
MH_Translation	Wow, thank you!
MH_Transcript	[NAME], I was wondering if you could give us just a couple of our yoluyana, a bit of our vocabulary that we might want for when we talk about stickball today.
S03_Transcript	Hon, awɛhɛ.                      Yes, it's nothing for me to do that.

S03_Translation	Yes, it's nothing.
S03_Transcript	'Punatarahpani' is Stickball      'Puna' is ball.
S03_Translation	'Stickball' is 'Stickball'
S03_Transcript	'Riku' is the goal stick.      'palatohku' means 'a point' or 'to score'.
S03_Transcript	'Rahpa' is 'to play Stickball'.
MH_Transcript	Hon, tihakch! So as you're listening keep an eye out for these different words, because
MH_Morpheme	hon tihakch so as you're listening keep an eye out for these different words, because
MH_Gloss	yes thanks so as you're listening keep an eye out for these different words, because
MH_Translation	Yes, thank you! So as you're listening keep an eye out for these different words, because
MH_Transcript	what we're going to go ahead and move on to is answering a few questions in Tunica about everyone's stickball experiences.
MH_Transcript	[NAME], I think you've talked a lot about what you've done with Stickball so I'm going to go ahead and start by asking you:
MH_Transcript	Tihika kashku rahp'ahkwita?
MH_Morpheme	tihika kashku rahpa-'ahkwita
MH_Gloss	year how.many play.stickball-2.M.SG.HAB.II
MH_Translation	How many years have you played Stickball?
S04_Transcript	Ima tihika...singu....sinkscha rahpahkatani.
S04_Morpheme	ima tihika singu sink-sha rahpa-hkatani
S04_Gloss	1.SG.NOM five five-ish play.stickball-1.SG.HAB.II
S04_Translation	I play stickball for 5...5-ish years.
S04_Transcript	So I've played Stickball for about 5-ish years.
MH_Transcript	Hon, tihakch. And, [NAME],

MH_Morpheme	hon tihakch and [NAME]
MH_Gloss	yes thanks and [NAME]
MH_Translation	Yes, thank you. And, [NAME],
MH_Transcript	Tihika kashku rahpahkheta?
MH_Morpheme	tihika kashku rahpa-hkheta
MH_Gloss	yeah how.many play.stickball-2.F.SG.HAB.II
MH_Translation	How many years have you played Stickball?
S02_Transcript	Tihika namu rahpahkatani.
S02_Morpheme	tihika namu rahpa-hkatani
S02_Gloss	year many play.stickball-1.SG.HAB.II
S02_Translation	I have been playing for many years.
S02_Transcript	Ka'ash ima 'okanuhchi tohku, punatarahpani ihkri howashi rahpahkatani New Orleans kichu.
S02_Morpheme	ka'ash ima 'okanuhchi tohku, puna-ta-rahpa-ni ihk-ri howashi rahpa-hkatani New Orleans kichu.
S02_Gloss	when 1.SG.NOM girl small ball-AGEN-play.stickball-NMLZ 1.SG.POSS-house outside play.stickball-1.SG.HAB.II New Orleans in
S02_Translation	When I was a little girl, I played Stickball outside of my house in New Orleans.
S02_Transcript	Punatarahpani rihku, puna ihkaran.
S02_Morpheme	puna-ta-rahpa-ni rihku puna ihk='aran
S02_Gloss	ball-AGEN-play.stickball-NMLZ stick ball 1.SG.ACC=have
S02_Translation	I had a stickball pole and ball.
S02_Transcript	Puna aparu kichu wiyani. Ima puna tapini.
S02_Morpheme	puna aparu kichu wiya-ni ima puna tapi-ni
S02_Gloss	ball sky in throw-1.SG.CPL.II 1.SG.NOM ball catch-1.SG.CPL
S02_Translation	I threw the ball into the air. I caught the ball.
MH_Transcript	Ah, so even like when you were a kid, even when you weren't playing stickball like in a big group you were playing catch with a ball and you had your own stickball?

S02_Transcript	Yeah, so recently with LCRP at our Stickball Clinic and Exhibition I've played, you know, more
S02_Transcript	exhibition games. But as a kid, you know, I would just go outside and I would practice throwing the ball up into the air and catching it.
S02_Transcript	So, [LAUGHS]
MH_Transcript	No, yeah that's very hard, honestly, with Stickball, yeah.
MH_Transcript	And, [NAME], tihika kashku rapahkheta?
MH_Morpheme	and [NAME] tihika kashku rahpa-hkheta
MH_Gloss	and [NAME] year how.many play.stickball-2.F.SG.HAB.II
MH_Translation	And, [NAME], how many years have you been playing stickball?
S03_Transcript	Wirani yur'oho, hishkan kashkuto punatrapani rahpatani.
S03_Morpheme	wira-ni yuru-aha hishkan kashku-tohku puna-ta-rahpa-ni rahpa-htani
S03_Gloss	count-NMLZ long-NEG but amount-little ball-AGEN-play.stickball-NMLZ play.stickball-1.SG.CPL.II
S03_Translation	Not long, but I have played for a little bit.
Notes	'number long-neg, but for.a.little.while play.stickball-compl.1.sg" 'kashkuto' = "kashku tohku" (a little bit).
S03_Transcript	So, not for a long time, but I played for a little while. I mainly play like when we have the Stickball on the reservation.
S03_Transcript	when we have our exhibitions. I normally play then, and that's the only time I really play stickball.
MH_Transcript	That's awesome, it sounds like there's a lot of opportunities at LCRP for anyone who's listening and wants to play Stickball.
MH_Transcript	So, just going to go a little more specific here and ask,

MH_Transcript	Kaya punatarahpani hihkelu, [NAME]?	
MH_Morpheme	kaya punatarahpani hihk=elu [NAME]	
MH_Gloss	why ball-AGEN-play.stickball-NMLZ 2.F.SG.ACC=like	
MH_Translation	Why do you like stickball, [NAME]?	
S03_Transcript	Punatarahpani ihkelu chikashi howashi rahpahtanishtuku.	
S03_Morpheme	puna-ta-rahpa-ni ihk=elu chikashi howashi rahpa-htani-shtuku.	
S03_Gloss	ball-AGEN-play.stickball-NMLZ 1.SG.ACC-like because outside play.stickball-1.SG.CPL-can	
S03_Translation	I like stickball because I can play outside.	
MH_Transcript		Hon, yeah.
MH_Morpheme		hon yeah
MH_Gloss		yes yeah
MH_Translation		Yes, yeah.
S03_Transcript	I like stickba--stickall because I can play outside.	
MH_Transcript	That's super nice.	
S02_Transcript		Hon.
S02_Morpheme		hon
S02_Gloss		yes
S02_Translation		Yes.
MH_Transcript	And, [NAME], kaya punatarahpani wihkelu?	
MH_Morpheme	and, [NAME] kaya puna-tarahpa-ni wihk=elu	
MH_Gloss	why ball-AGEN-play.stickball-NMLZ 2.M.SG.ACC=like	
MH_Translation	And, [NAME], why do you like stickball?	
S04_Transcript	Ima yoroni halunihkeheli tapikatani onisema sipəkakanema.	
S04_Translation	???	
S04_Transcript	I like stickball because it connects me with the Tunica-Biloxi Tribe - I used 'family' instead of 'tribe' - but,	
MH_Transcript		[LAUGHTER]
S04_Transcript	and I get to hit people, so [LAUGHS].	



MH_Transcript	Yeah, it, uh, can be very intense!
S02_Transcript	[LAUGHTER]
MH_Transcript	And, [NAME], kaya punatarahpani hihkelu?
MH_Morpheme	and [NAME] kaya puna-ta-rahpa-ni hihk=elu
MH_Gloss	why ball-AGEN-play.stickball-NMLZ 2.F.SG.ACC=like
MH_Translation	And, [NAME], why do you like stickball?
S02_Transcript	Punatarahpani ihkelu chikashi palutohku mashu ihkwana!
S02_Morpheme	puna-ta-rahpa-ni ihk=elu chikashi palu-tohku mashu ihk=wana!
S02_Gloss	ball-AGEN-play.stickball-NMLZ 1.SG.ACC=like because goal-small make 1.SG.ACC=want
S02_Translation	I like stickball because I want to score points!
MH_Transcript	[LAUGHS] Yeah, I mean, playing to win. You want to score points!
MH_Transcript	Ko'o, tikhach hotu.
MH_Morpheme	ko'o tikhach hotu
MH_Gloss	wow thanks all
MH_Translation	Wow, thanks everyone.
S02_Transcript	[LAUGHS] Yeah.
MH_Transcript	So earlier [NAME] was talking about -- and [NAME] was as well -- sort of the different, like, regulations around
MH_Transcript	how stickball sticks are made, and same with stickballs, when it comes to exhibition games
MH_Transcript	And I was wondering, [NAME], punatarahpani mash'in?
MH_Morpheme	and I was wondering [NAME] puna-ta-rahpa-ni mashu-i-n
MH_Gloss	and I was wondering [NAME] ball-AGEN-play.stickball-NMLZ make-2.M.SG.CPL-Q
MH_Translation	And I was wondering, [NAME], have you made stickball sticks?
Notes	When two vowels are next to each other, they combine into one. In this case, "u" and "i" became "i". You can find more information in in the "Tunica at a Glance" in the Tunica Language Textbook!

S04_Transcript	Aha, onisahu palukani. Ima punatarahpani mashu ihkwana.
S04_Morpheme	aha oni-sahu palu-kani ima puna-ta-rahpa-ni mashu ihk=wana
S04_Gloss	no person-other buy-1.SG.HAB 1.SG.NOM ball-AGEN-play.stickball-NMLZ make 1.SG.ACC=want
S04_Translation	No, I buy from other people. I want to make stickball sticks.
S04_Transcript	Uh, I don't make my own I buy from others, but I would like to know how to make my own.
MH_Transcript	Cool, yeah, excellent. And, [NAME], punatarahpani mash'on?
MH_Morpheme	cool yeah excellent and NAME puna-ta-rahpa-ni
MH_Gloss	cool yeah excellent and NAME ball-AGEN-play.stickball-NMLZ make-2.F.SG.CPL-Q
MH_Translation	Cool, yeah, excellent. And, [NAME], have you made stickball sticks?
S03_Transcript	Ihkpunatarapani mash'ehē, hishkan wantaha igahchi punatarahpani mashuwi.
S03_Gloss	1.SG.POSS- ball-AGEN-play.stickball-NMLZ make-NEG but long.ago 1.SG.INAL-grandmother ball-AGEN-play.stickball-NMLZ make-3.M.SG.CPL
S03_Translation	I haven't made my stickball sticks, but a long time ago my grandfather made stickball sticks
S03_Transcript	So, no, I did not make my own stickball sticks but a long time ago my grandfather made his own.
MH_Transcript	Oh, wow, ko'o! Do you know what, um, what he would make it from?
MH_Morpheme	oh wow ko'o do you know what um what he would make it from
MH_Gloss	oh wow wow do you know what um what he would make it from
MH_Translation	Oh, wow, wow! Do you know what, um, what he would make it from?
S03_Transcript	Aha, aha, sara.
S03_Morpheme	aha aha sara
S03_Gloss	no no sorry
S03_Translation	No, no, sorry.

MH_Transcript	[LAUGHS] aha, no problem. [LAUGHS] Awehɛ.
MH_Morpheme	[LAUGHS] aha no problem [LAUGHS] Awehɛ.
MH_Gloss	[LAUGHS] no no problem. [LAUGHS] it's nothing.
MH_Translation	[LAUGHS] no, no problem. [LAUGHS] It's nothing.
MH_Transcript	And, [NAME], hemat, punatarahpani mash'on?
MH_Morpheme	and [NAME], hemat, punatarahpani mash'on
MH_Gloss	and [NAME] on.your.part.F ball-AGEN-play.stickball-NMLZ make-2.FG.SG.CPL-Q
MH_Translation	And, [NAME], on your part, have you made stickball sticks?
S02_Transcript	Punatarahpani rihku saku mashuni, hishkan punatarahpani ilihta kahchuwi.
S02_Morpheme	Puna-ta-rahpa-ni rihku saku mashu-ni hishkan puna-ta-rahpa-ni ili-ha kahchu-wi.
S02_Gloss	ball-AGEN-play.stickball-NMLZ stick one make-1.SG.CPL but ball-AGEN-play.stickball-NMLZ two-ORD snap-3.M.SG.CPL
S02_Translation	I've made one stickball stick, but the second stickball stick snapped.
Notes	'rihku' added to emphasize its the first stick
S02_Transcript	[LAUGHS] so I've tried to make stickball sticks.
S02_Transcript	The first time that I tried to make stickball sticks I was, uh,
S02_Transcript	Ima... ka'ash ima nisara.
S02_Morpheme	ima ka'ash ima nisara
S02_Gloss	1.SG.NOM when 1.SG.NOM young
S02_Translation	I... when I was young.
S02_Transcript	So, when I was younger. The first stickball stick came out good, you know, it was great.
S02_Transcript	When I went to bend to make the cup, when I went to bend the uh wood to make the cup.

S02_Transcript	It, it broke. So with, with my second stickball stick I was in probably too much of a rush. And
S02_Transcript	Of course, you know, also I was using the very wrong type of tools and the wrong type of wood.
S02_Transcript	Usually you go and you get wood that's fresh, you know, wood that's still green. The wood I got was from a lumber yard to be honest [LAUGHS]!
MH_Transcript	[LAUGHS]
MH_Transcript	Ko'o, that's that's really cool I mean I know, uh, for the camp some of us have made just the PVC pipe ones which is definitely the wrong kind of wood
MH_Transcript	But, uh, it gets the job done! [LAUGHS]
S02_Transcript	Hon! [LAUGHS] yeah!
S02_Morpheme	hon
S02_Gloss	yes
S02_Translation	Yes!
S02_Transcript	Yeah [LAUGHS].
MH_Transcript	So we've just got one last question here and I'm going to go ahead and start with [NAME].
MH_Transcript	Kanahku niyupo hamishtiki wihk elu?
MH_Morpheme	kanahku niyupo hamishtihki wihk=elu
MH_Gloss	what memory most 2.M.SG.ACC=like
MH_Translation	What memory do you like best?
MH_Transcript	What is the stickball memory you love the most?
S04_Transcript	Punatarahpani sahuhta.
S04_Morpheme	puna-ta-rahpa-ni sahu-hta
S04_Gloss	ball-AGEN-play.stickball-NMLZ one-ORD

S04_Translation	First stickball.
S04_Transcript	My first stickball game that I actually went and played out in. I can't say it all in Tunica because we are missin some of the words.
S04_Transcript	We do have a neologism group going to find these and I actually need to and those to my list.
S04_Transcript	But uh my first actual like stickball tournament I participated in was out in Fort Worth-Dallas.
S04_Transcript	It was about 30 degrees. It was raining.
S04_Transcript	There was mud and water everywhere - we still wound up playing in it. I was in shorts and barefooted.
S04_Transcript	But with in the first two to three mintes of the game starting, I see Eli and Hoss,
S04_Transcript	two people on the other team, coming right at me and I didn't even have the ball in my stick.
S04_Transcript	So usually you can only tackle someone if they have the ball in their sticks.
S04_Transcript	But they come running right at me and I'm trying to figure out what's going on
S04_Transcript	and before I knew it I was like four or five feet up in the air because they both put their hands underneath my feet and flipped me.
S04_Transcript	As a, uh, initiation into the Fort Worth-Dallas stickball games!
MH_Transcript	[LAUGHS] Ko'o, very nice.
MH_Transcript	And, uh, [NAME], kanahku niyupo hamishtiki hihkelu?

MH_Morpheme	and uh [NAME] kanahku niyupo hamishtihkti hihk=elu
MH_Gloss	and uh [NAME] what memory best 2.F.SG.ACC=like
MH_Translation	And, uh, [NAME], what is the memory you like the best?
S03_Transcript	Etisεema arapahkintahch hεku ihkniyupo hamishtihki ihkmahka.
S03_Morpheme	i-eti=sεma a-rapahkinta=hch hεku ihk-niyupo hamishtihki ihk=mahka.
S03_Gloss	1.INAL-friend=M.PL together-play.stickball.1.PL.HAB.II-when that 1.SG.POSS-memory best 1.SG.POSS=love
S03_Translation	When I'm playing together with my friends is the memory I love most.
S03_Transcript	So I like when I'm playing together with my friends such as [NAME], then I get to tackle him. because I'm a female [LAUGHS]
MH_Transcript	[LAUGHS]
S03_Transcript	But that's my favorite memory.
MH_Transcript	That's a good memory. It seems like a lot of people's favorite memories involve tackling [NAME] in the uh stickball set up.
MH_Transcript	Alright, so
MH_Transcript	[NAME], hεmat, kanahku niyupo hamishtiki hihkelu?
MH_Morpheme	[NAME] hεmat kanahku niyupo hamishtiki hihk=elu
MH_Gloss	[NAME] on.you.part.F what memory best 2.F.SG.ACC=like
MH_Translation	[NAME], on your part, what is the stickball memory you like best?
S02_Transcript	Ihkniyupo hamishtiki ka'ash inktaworuseεma hehchi rahpatani.
S02_Morpheme	ihk-niyupo hamishtiki ka'ash ink-ta-woru=sεma hehchi rahpa-htani.
S02_Gloss	1.SG.POSS-memory best when 1.PL.POSS-AGEN-study=M.PL here play.stickball-3.M.PL.HAB.II
S02_Translation	My favorite memory is when our students play here.
S02_Transcript	So, uh, my favorite memory is when our students came here to play stickball.

S02_Transcript	When we had our stickball clinic and exhibition its always good, you know, to see our students come out and play stickball, get the opportunity to play
MH_Transcript	Ko'o, tikhach.
MH_Morpheme	ko'o tikhach
MH_Gloss	wow thanks
MH_Translation	Wow, thank you.
MH_Transcript	Tikhach, hotu, for, you know, sharing a bit about this. I've just got two more questions Ingrasa kichu.
MH_Morpheme	tikhach hotu for you know sharing a bit about this I've just got two more questions Ingrasa kichu
MH_Gloss	thanks all for you know sharing a bit about this I've just got two more questions English in
MH_Translation	Thanks, everyone for, you know, sharing a bit about this. I've just got two more questions in English.
MH_Transcript	this time, in English. The first is, [NAME], do ou want to mention of few of those words that are going to go on your neologism list?
MH_Transcript	A couple of the things that you're, uh, looking for a word for?
S04_Transcript	Uh yes, hon.
S04_Translation	Uh, yes, yes.
S04_Transcript	So, we don't have a word 'to flip', as in the physical, like, you flip something.
S04_Transcript	And we don't have a word 'initiation'.So, I guess that would be like a ceremony or something.
S04_Transcript	If anyone would like to assist us with that we have a neologism request form if you want to email me at rlopez@tunica.org
S04_Transcript	I would be more than happy to send that out to you.

MH_Transcript	Awesome, thank you so much, tikhach panu.
MH_Translation	Awesome, thank you so much, thanks a lot.
MH_Transcript	And then my last question is if folks want to get involved and play some stickball, do you have any recommendations for them?
S04_Transcript	I could start this one out: yes! Depending on where you're located, reach out to your local tribes. Usually a lot of them do have practices going on
S04_Transcript	I know Alabama-Coushatta out in Texas just got started gettin back into doing their practices.
S04_Transcript	Yeah just look around. We - I know here lately there have been postings of a lot more stickball tournaments on social media for the public
S04_Transcript	to come get involved in.
S04_Transcript	So, yeah just look around, google 'stickball tournaments',
S04_Transcript	and that should help you find out, like, where they're at and everything.
S04_Transcript	And you can get in touch with the tribes there to see about joining their practice, because a lot of them are open to non-tribal people playing.
MH_Transcript	Ko'o, tikhach,
MH_Translation	Wow, thank you,
MH_Transcript	And, [NAME] and [NAME], y'all both mentioned playing, you know, exhibition games here in Marksville.
MH_Transcript	Does the LCRP offer this sometimes? Although, I'm sure, you know, with the pandemic that's been disrupted.



S03_Transcript	Hon, when do have our exhibition? We normally have it like around February, but you -
S03_Translation	Yes, when do have our exhibition? We normally have it like around February, but you
S04_Transcript	Second weekend of Februar -- first - - no, second weekend of February.
S03_Transcript	Hon
S03_Translation	Yes
S03_Transcript	But due, you know, to COVID restrictions and the pandemic it hasn't happened this year.
MH_Transcript	Ah, hon, yeah.
MH_Translation	Ah, yes, yeah.
S03_Transcript	True. Kashi, kashi.
S03_Translation	True, true.
MH_Transcript	[LAUGHS] yeah big games probably lapoho, probably aren't good at the moment.
MH_Transcript	But, keep an eye out for when that becomes available again
S04_Transcript	Hon.
S04_Translation	Yes.
MH_Transcript	Tikahch! Thank you so much for joining us for this months yanalepini.
MH_Translation	Thanks! Thank you so much for joining us for this months yanalepini.
MH_Transcript	Today we talked about stickball, a traditional Tunica game that is also played today, with three language mentors: [NAME] Pierite, [NAME] Lopez, and [NAME] Pierite-Simon.
MH_Transcript	Our intro and outro music is courtesy of [NAME] and her mother,

fellow language mentor [NAME].

MH\_Transcript And it is the traditional stickball song.

MH\_Transcript If you'd like to see a transcript of the show or learn a bit more, you can check out our show notes. Thank you so much!

## D.2 Podcast: Language Revitalization

Meg_Morpheme	heni hotu	lapu-ya' aka-witi-ki
Meg_Gloss	hello all	good-do enter-2.M.PL.CPL-IMP
Meg_Translation	Hello, everyone.	Welcome.
Meg_Transcript	Heni hotu	Lapuya 'akawitiki
Meg_Morpheme	hɛku yoluyana luhchi Yoroni	
Meg_Gloss	this vocabulary language Tunica	
Meg_Translation	This is "Tunica Language Vocabulary".	
Meg_Transcript	Hɛku "Yoluyana Luhchi Yoroni"	
Notes	Misspoke, should have said "yanalepini" (conversation).	
Meg_Transcript	Hello everyone and welcome. This is "Tunica Language Conversations" with language teachers [NAME] and [NAME]. So, y'all, uh	
Meg_Morpheme	eti=sɛma lapu-n	
Meg_Gloss	friend=M.D good-Q	
Meg_Translation	So, are y'all two well? (m)	
Meg_Transcript	Etiɛma lapun?	
Notes		Misspeaking with masculine ending.
Meg_Morpheme	ah eti=sinima lapu-n	
Meg_Gloss	ah friend=F.D good-Q	
Meg_Translation	Are you two well? (f)	
Meg_Transcript	Ah!Eti sinima lapun.	
Notes		Correcting misspeaking.
Meg_Morpheme		uh lapu tikahch
Meg_Gloss		uh good thanks
Meg_Translation		Uh, good, thank you!
Meg_Transcript		Uh, lapu, tikahch!
S03_Transcript	[LAUGH] Hon, ima lapu. Hɛmat?	
S03_Morpheme	hon ima lapu hɛmat	
S03_Gloss	yes 1.SG.NOM good yourself.F	
S03_Translation	[LAUGH] Yes, I am well. You?	

Meg_Transcript	Uh, [NAME]?	Lapu!
S02_Transcript	Ima lapu.	Tikahch! [LAUGH]
S02_Morpheme	ima lapu	
S02_Gloss	1.SG.NOM good	
S02_Translation	I'm well.	
Meg_Transcript	[LAUGH]	
Meg_Transcript	So, today we are going to talk about how people kept the Tunica language in the community even before, sort of, these like	
Meg_Transcript	grant-backed projects like the Language and Culture Revitalization Program.	
Meg_Transcript	So questions like "What have people been doing on their own?" "What kinds of things have they shared with the community?"	
Meg_Transcript	So, I want to start out with, are there any	
Meg_Transcript	individual efforts learning the language that y'all would like to highlight?	
S03_Transcript	Hon, uh, lapu.	Uh, learning the language I think
S03_Morpheme	hon uh lapu	
S03_Gloss	yes uh good	
S03_Translation	Yes, uh, good.	
S03_Transcript	Well I first started learning the language in the early 90s and that was through the summer camps that Ms Donna and Elisabeth and their family would hold on the reservation.	
S03_Transcript	They will do little language le...lessons and get some cultural knowledge as well.	
S03_Transcript	And I think that's what really got, got uh me at least interested in wanting to learn more about our language. Because I think at the time	

S03_Transcript	I didn't even know we had a dictionary, like I didn't know all of this was already, we already had that information so we were just building upon that. Yeah.
Meg_Morpheme	cool tikahch
Meg_Gloss	cool thanks
Meg_Translation	Cool, thank you!
Meg_Transcript	Cool, tikahch!
Meg_Transcript	And, [NAME], is there anything you want to add to that?
S02_Transcript	So to add on to what, uh, [NAME] is saying, I can call my mom, uh, working from home and we as
S02_Transcript	a family we would come together and create language materials. I even remember us going to universitites, um, libraries to find
S02_Transcript	uh you know copies of language materials, uh, publications you know related to our tribal culture. So at home when we were preparing for
S02_Transcript	language camps. I remember my mom you know she was a teacher for many years in New Orleans um and so we had a copy machine at home you know in the office [LAUGHS]. So we were making, like, coloring books.
S02_Transcript	You know, teacher-made materials. These were like stapled in the corner. You know, we were cutting out designs and manually designing covers for the coloring books. And my cousin, you know he, he was very creative
S02_Transcript	um and he actually drew the first images um for the coloring books that we used at the summer camps. Um, so yeah there were
S02_Transcript	summer camps and um uh language classes during monthly tribal meetings, um,

S02\_Transcript We would gather the youth that were there at the tribal meetings and we would go to the health services meeting and she would have lessons

S02\_Transcript prepared um for them and at the end of the meetings we would go back as a group and the

S02\_Transcript young people who were there at the language classes, we'd demonstrate what we learned um

S02\_Transcript and there were um you know early instances of uh

S02\_Transcript my mom sharing a newsletter, you know, focused on tribal culture and tribal languages. These were first

S02\_Transcript sent out in the monthly tribal meeting minutes. She even had a newsletter in the nineties

S02\_Transcript that she called "Tawaka", so "subcommander" is what she called the first newsletter. So later on

S02\_Transcript Brenda Lintinger, uh, she spearheaded our tribal newsletter and within the newsletter there was a language page

S02\_Transcript so we created word searches, puzzles, you know, mini

S02\_Transcript images that families could color, share. Even poems, you know that included you know words in Tunica. Yeah there were a number of, you know, efforts uh not only from my mom but you know individual families as well in the tribe.

Meg\_Transcript Mmhmm.

Meg\_Transcript Yeah! That's, um, that's really cool to hear how much had been going on over the years and it seems like there's really like

Meg_Transcript	nice focus on things that
Meg_Transcript	go out to different, you know, like go out to a large number of people and kind of focus on like engagement and talking to others
Meg_Transcript	like it being part of the newsletter, uh the word searches and coloring books you mentioned it's so cool how, like, focused on activities that is.
Meg_Transcript	So, I was also wondering sort of like off of this we are talking a lot about different ways y'all were engaging with the language, um [NAME], uh
Meg_Morpheme	hɛma ɔka-nuhchi-hch ka'ash Lu=hchi Yoroni woru-'a-n
Meg_Gloss	2.F.SG.ACC child-woman-while when tongue=F Tunica study-F.SG.CPL-Q
Meg_Translation	Did you start learning Tunica when you were a child?
Meg_Transcript	Hɛma ɔkanuhchihch, ka'ash Luhchi Yoroni wor'ɔn?
S03_Transcript	Hmmm, well....
S03_Transcript	Like I said, um, I started learning the language as a child in the nineties and I think once we got this opportunity
S03_Transcript	that mentor-apprenticeship program it gave me an opportunity to expand my knowledge and learn more about our language and the linguistics behind it and
S03_Transcript	how we put words together, how we come up with different things in the language, so I think that's what I liked most about learning the language because then I
S03_Transcript	first, first on hand experience with how that all works so it's not just like gibberish that people are pulling out of nowhere.
Meg_Transcript	Yeah, yeah!
S03_Transcript	It actually came from something.

Meg_Transcript	Yeah kind of knowing the how... how it's... not made, per se, but like
Meg_Transcript	where this information is coming from.
S03_Transcript	Right.
Meg_Transcript	Um, as a student at like the camps, for example, um, just kind of, what was that like? I'm very curious.
S03_Transcript	I think as a student at the camps I really enjoyed like when Ms. Donna would teach us the traditional songs and she would sing them with us
S03_Transcript	up and moving and dancing at a very... like she instilled that in us at a very young age and I think if she wouldn't have done that then I probably wouldn't be learning the language now.
S03_Transcript	So, that really got me interested in definitely learning more about my language and culture.
Meg_Morpheme	Uh lapu tikahch
Meg_Gloss	Uh good thanks
Meg_Translation	Uh great, thank you!
Meg_Transcript	Yeah, that's really great! Uh lapu, tikahch! Uh, and [NAME],
Meg_Morpheme	hɛma ɔka-nuhchi-hch ka'ash Lu=hchi Yoroni woru-'a-n
Meg_Gloss	2.F.SG.ACC child-woman-while when tongue=F Tunica study-F.SG.CPL-Q
Meg_Translation	Did you start learning Tunica when you were a child?
Meg_Transcript	Hɛma ɔkanuhchihch, ka'ash Luhchi Yoroni wor'ɔn?
S02_Transcript	Uh, ima luhchi Yoroni... Hmm... ka'ash ima nisara ɔkanuhchitohku luhchi yoroni woru...woruni.
S02_Morpheme	uh ima lu=hchi Yoroni hmmm ka'ash ima nisara ɔka-nuhchi-tohku lu=hchi Yoroni woru woruni
S02_Gloss	uh 1.SG.NOM tongue=F Tunica hmmm when 1.SG.NOM young.person child-woman-small tongue=F Tunica learn learn-1.SG.CPL



S02_Translation	Uh, hmmm I learned Tunica .... I learned Tunica when I was a young person, when I was a little girl.
S02_Transcript	I learned, I learned Tunica when I was young, when I was, you know, uh a child and that was just you know being present
S02_Transcript	um my mom was um working you know towards building up a language revitalization project. The very beginnings of a language revitalization program.
Notes	The Tunica Texts (1950) is a book of stories in Tunica written by Mary R. Haas from stories told by Sesostrie Youchigant, a speaker of Tunica. The Tunica Texts and other work by Mary Haas and Sesostrie Youchigant are an important part of where the Tunica we speak and learn today has come from.
S02_Transcript	I remember, uh, sitting you know with, with uh the Tunica Texts and reading
S02_Transcript	um you know the, the stories, the English side and I'd look over to the Tunica side and it was really daunting, you know I guess.
S02_Transcript	I I didn't understand, you know, the markings, you know the linguistic jargon, and...
S02_Transcript	I was only a kid at that time and, you know, um, I always wondered, you know, how did Tunica sound like and what did these words mean. But early on you know, I would, I was picking up
S02_Transcript	Tunica words here and there, you know, through um seeing the the coloring books that my mom was producing and, you know, us spending
S02_Transcript	in time at the summer camps and language classes, you know, all of us coming together and learning.
Meg_Morpheme	lapu tikahch

Meg_Gloss	good thanks
Meg_Translation	Great, thank you.
Meg_Transcript	Lapu, tikhach.
Meg_Transcript	Yeah it sounds, like, uh, a really impactful part for both of y'all is the opportunity to actually engage with the language, not just as a learner but as someone who's like
Meg_Transcript	creatively using language. Uh, with that in mine, [NAME]
Meg_Morpheme	kanahku niyu-po lu=hchi Yoroni hihk=elu
Meg_Gloss	what think-look tongue=F Tunica 2.F.SG.ACC=like
Meg_Translation	What Tunica language memory do you like?
Meg_Transcript	Kanahku niyupo luhchi Yoroni hihkelu?
Meg_Transcript	That's kind of a big question![LAUGH]
S02_Transcript	Ka'ash ima, uh, igachihchi uh uh hara uh hin... hin'ina.
S02_Morpheme	ka'ash ima uh i-gachi=hchi uh uh hara uh hin hinu-ina
S02_Gloss	when 1.SG.NOM uh 1.SG.INAL-mother=F uh uh song hin write-1.D.CPL
S02_Translation	When my mom and I wrote songs.
S02_Transcript	So when, uh, my mom and I we began writing um songs in Tunica um, that... that's more recent. Um, you know, We, we began uh translating songs um you know from... ranging from like holiday, you know, Christmas songs, and like uh learning songs.
S02_Transcript	Um, you know we used, um library story times and uh early um early childhood educational materials as as a model to start uh translating you know uh songs in order to teach, you know, kids.
S02_Transcript	And then that goes into, um, you know, my memories of, you know, us as the teachers coming together with the students and we're all singing and those great moments.
S02_Transcript	because, you know, in those moments that's when the kids, you

	<p>know, they're really starting to catch on, you know, to learning the language and, you know, they'll leave the classrooms, they'll leave, you know, for that day and they'll go home, you know, singing. [LAUGH]</p>
Meg_Transcript	<p>Yeah, um, well we have a song that you and your mother are singing at the beginning of this uh</p>
Meg_Transcript	<p>this recording. It's the "Round Dance", uh, obviously not one that I don't think y'all wrote yourself![LAUGHS] but is there anything you would uh want to share about this song in particular or just recording and posting those videos?</p>
S02_Transcript	<p>[LAUGHS]</p>
Notes	<p>The "Round Dance" or "Tirishchōhahipu" is a traditional Tunica song with accompanying dance.</p>
S02_Transcript	<p>Um, yeah! [LAUGHS] So, oh, well, first, thinking of um the Round Dance, that song in particular, that is one of the songs</p>
S02_Transcript	<p>you know that we taught, um, at the early summer, summer camps. The early language and culture camps. So I remember, you know, us being outside. All the campers are</p>
S02_Transcript	<p>the bleachers um you know we, we're singing that song and um I think, you know, even though that was how, how many years ago over, over twenty years ago! You know, some adults, you know, my age, you know, uh probably still remember that song. I think [NAME] even remembers</p>
S02_Transcript	<p>that song! Um, yeah. Uh, yeah I, I think [NAME] even, it was either you or your sister you guys</p>
S02_Transcript	<p>Was that one of the songs you sang?</p>
S03_Transcript	<p>[LAUGH] Hon!</p>
S03_Morpheme	<p>hon</p>

S03_Gloss	yes
S03_Translation	[LAUGH] Yes!
S03_Transcript	I believe the songs I sang... I was also the only contestant to introduce myself in my native language.
S03_Transcript	So the judges remembered me because I did something different from everybody else. So, that was fun!
Meg_Morpheme	ko'o
Meg_Gloss	wow
Meg_Translation	Wow!
Meg_Transcript	Ko'o!
S02_Transcript	Yeah so I, I think... I remember you know messaging with a friend I'm like telling them, you know, "I'm working on uploading these songs that my mom and I we recorded
S02_Transcript	There was like thirteen, thirteen videos that we made and to get, get, you know the, the recordings, you know, just right we did it, you know, over and over and over . And like when we get together we always have, um, we have fun with it. You know we'll, we'll laugh together. [LAUGHS] You know, sometimes for no reason just knowing that we're in front of the camera. But yeah.
S02_Transcript	Yeah those are um videos that we continue to use um in language classes today.
Meg_Morpheme	yeah tikhach
Meg_Gloss	yeah thanks
Meg_Translation	Yeah, thank you!
Meg_Transcript	Yeah, tikhach!
Meg_Transcript	And actually sort of like building off what you mentioned uh, [NAME], uh, the same question, uh...
Meg_Morpheme	[NAME] kanahku niyu-po lu=hchi Yoroni hihk=elu

Meg_Gloss	[NAME] what think-look tongue=F Tunica 2.F.SG.ACC=like
Meg_Translation	[NAME], what Tunica language memory do you like?
Meg_Transcript	[NAME] kanahku niyupo luhchi Yoroni hihkelu?
S03_Transcript	Hmmm, ima ihkniyupo hamishtihki
S03_Morpheme	hmmm ima ihk-niyu-po hamishtihki
S03_Gloss	hmmm 1.SG.NOM 1.SG.POSS-think-look most
S03_Translation	Hmmm.... I... my best memory....
S03_Transcript	Ka'ash ashuworunitohku woruhk'atani.
S03_Morpheme	ka'ash ashu-woru-ni-tohku woru-hk'atani
S03_Gloss	when day-teach-NMLZ-small teach-1.SG.HAB.II
S03_Translation	When I teach my small class.
S03_Transcript	My favorite memory is when I'm teaching my "little" classes [LAUGH] now. Um so when I teach my students now I think that has to be one of
S03_Transcript	my favorite memory now, like, seeing that students are actually interested in learning the language... I mean besides the prizes at the end of the semester [LAUGH] I'm sure that helps a little bit.
S03_Transcript	But, just to see their face when they, like, learn something in the language and they get it and they understand it! So that makes me happy.
Meg_Transcript	What age group are you working with right now?
S03_Transcript	Five to ten year olds.
Meg_Transcript	Wow so it sounds like some pretty little kids!
S03_Transcript	Yeah I think the only littlest kid I have is a four year old, but that's outside of...outside of my little classes.
Meg_Morpheme	ko'o
Meg_Gloss	wow

Meg_Translation	Wow!
Meg_Transcript	Ko'o!
S02_Transcript	Is that your niece?
Meg_Transcript	[LAUGH]
S02_Transcript	[LAUGH]
S03_Transcript	That is, in fact, [NEICENAME]! [LAUGH]
Meg_Morpheme	thanks
Meg_Gloss	thanks
Meg_Translation	Thank you!
Meg_Transcript	Tikahch!
S03_Transcript	Hon, hon.
S03_Morpheme	hon hon
S03_Gloss	yes yes
S03_Translation	Yes, yes.
Meg_Transcript	Um, so, my last question is, you know, we've focused a lot on what it's like to learn Tunica and teach Tunica and this one's kind of looking forward:
Meg_Morpheme	[NAME] kata lu=hchi Yoroni yana hihk=wana
Meg_Gloss	[NAME] where tongue=F Tunica speak 1.F.SG.ACC=want
Meg_Translation	[NAME], where do you want to speak Tunica?
Meg_Transcript	[NAME], kata luhchi Yoroni yana hihkwana?
Meg_Transcript	Where would you like to be able to speak Tunica?
S02_Transcript	Uh, katotu! Um, yeah, uh any, anytime we get together
S02_Morpheme	uh kata-hotu
S02_Gloss	uh where-all
S02_Translation	Uh, everywhere!
S02_Transcript	um, you know, nowadays in our Instructor Classes. You know, we used to call them language apprentice classes and now they're ALL classes

S02_Transcript	You know, we're, we're all instructors so in our instructor classes uh, you know that's one of my favorite times is when we come together and we have what we call
Notes	"Yanalepini" is used for "dialogue" or "conversation"
S02_Transcript	"Yanalepini" um that's when we, you know, its semi-structured sometiems, nowadays, since werare all sitll learning still practicing
S02_Transcript	um but that, that's our opportunity to speak and use what we know and um
S02_Transcript	you know, using all of those skoills you know bring our thoughts together and express them in Tunica, so
S02_Transcript	It, it would be great, you know, for for all of us to be able to see other community members in public or at communoity gatherings and just be able to
S02_Transcript	you know, strike up a conversation. Yeah. We're slowly, we're teaching more adults. I think this past year
S02_Transcript	we made some great accomplishments here, here in the workplace. We were able to, um, host a employee language workshop
S02_Transcript	and so that, you know, encouraged tribal employees (tribal and non-tribal) to you know, um, you know, uh
S02_Transcript	try to speak Tunica you know and use... it may be the most basic terms it might be "hello", you know "eti ma laupu?" but you know that
S02_Transcript	that's uh you know a great feeling you know when when we as teachers were able to encourage others to speak.

Meg_Morpheme	hon lapu
Meg_Gloss	yes good
Meg_Translation	Yes, good!
Meg_Transcript	Hon, lapu!
Meg_Transcript	Um it's really excited that y'all have the uh uh the employee language classes now, I didn't know about that.
S02_Transcript	Yeah![LAUGH]
Meg_Morpheme	[NAME] kata lu=hchi Yoroni yana hihk=wana
Meg_Gloss	[NAME] where tongue=F Tunica speak 2.F.SG.ACC=want
Meg_Translation	[NAME], where would you like to speak Tunica?
Meg_Transcript	[NAME] kata luhchi Yoroni yana hihkwana?
S03_Transcript	Im'apa. Uh, me too, just like [NAME] uh
S03_Morpheme	ima-apa
S03_Gloss	1.SG.NOM-CONJ
S03_Translation	Me too.
S03_Transcript	Katotu, everywhere.
S03_Morpheme	kata-hotu everywhere
S03_Gloss	where-all everywhere
S03_Translation	"Katotu", everywhere.
S03_Transcript	Um, I already use it at home um sometimes when my family members ask me something I'll spit something out in Tunica to them to see if they understand what I just said and sometimes
S03_Transcript	and sometimes they do, sometimes they look at me crazy like "I don't know this much, you need to explain yourself!" [LAUGH] But I try to use it with them all the time like I'll just start replacing
S03_Transcript	different words in English with Tunica words so that they'll pick up the Tunica and they know what it means already in English, I just replace one single word for like



S03_Transcript	Like, instead of saying please I might say "tohkuch" or instead of because I'll say "chikashi". Or if that ask me a question and I respond with something funny like "why"
S03_Transcript	I'll say "kaya" and they, they know I'm asking "why" [LAUGH]. So I think that's fun that they're starting to pick it up. They may not know what it looks like if its written out but if they hear me say it they know exactly what it means, so...
Meg_Morpheme	ko'o
Meg_Gloss	wow
Meg_Translation	Wow!
Meg_Transcript	Ko'o!
Meg_Transcript	That's awesome, I mean it really highlights the like I don't know, the like, social part of this where you're just, like, connecting with people.
S03_Transcript	Right, I think that... that is my main goal. If I can speak it socially, where it's not like, really forced then it makes me... in the end it will make me a better speaker too so...
Meg_Transcript	Mmhmmm. Yeah that's, that's wonderful. So we're, uh,
Meg_Transcript	So, uh, that's all the questions I had in mind but before we wrap up is there anything else that like y'all are thinking of that you want to throw out there or anything like that?
Meg_Morpheme	alright well tikahch um
Meg_Gloss	alright well thanks um
Meg_Translation	Alright, well, thank you, um...
Meg_Transcript	Alright, wellll, tikahch, um...
S02_Transcript	Aha! [LAUGH]
S02_Morpheme	aha
S02_Gloss	no
S02_Translation	No [LAUGH].
S03_Transcript	Aha!

S03_Morpheme	aha		
S03_Gloss	no		
S03_Translation	Nope!		
Meg_Morpheme		apo'itin	
Meg_Gloss		see.you.later	
Meg_Translation		See you later! [LAUGH]	
Meg_Transcript	both of you, uh...	Apo'itin! [LAUGH]	
S02_Transcript			Tikahch, hita!
S02_Morpheme			tikahch hita
S02_Gloss			thanks bye
S02_Translation			Thank you, bye!
Meg_Transcript	Hita! [LAUGH]		

## APPENDIX E

## Elicitation

In this section you will find the transcripts of the translation portion of the elicitation sessions.

## E.1 Elicitation: S03

S03_Transcription	"What is your name?"	Kanahku hetisa?
S03_Morpheme		kanahku hi-etisa
S03_Gloss		what 2.F.SG.-name
S03_Translation		What is your name?(f)
Notes	When two vowels are next to each other, they combine into one. In this case, "i" and "e" became "e". You can find more information in in the "Tunica at a Glance" in the Tunica Language Textbook!	
S03_Transcription	Kanahku wetisa?	"How are you?" Kana hema?
S03_Morpheme	kanahku wi-etisa	kana hema
S03_Gloss	what 2.M.SG.-name	how 2.F.SG.NOM
S03_Translation	What is your name?(f)	How are you? (f)
S03_Transcription	Kana ma?	"I can dance."
S03_Morpheme	kana ma	
S03_Gloss	how 2.M.SG.NOM	
S03_Translation	How are you? (m)	
S03_Transcription	Ima hipunishtuhku.	"I can try to dance"
S03_Morpheme	Ima hipu-ni-shtuhku	
S03_Gloss	1.SG.NOM dance-1.SG.CPL-be.able.to	
S03_Translation	I can dance.	
S03_Transcription	Ima hipuponishtuhku.	
S03_Morpheme	Ima hipu-po-ni-shtuhku	
S03_Gloss	1.SG.NOM dance-1.SG.CPL-try-be.able.to	
S03_Translation	I can try to dance.	
S03_Transcription	"How many cats are there?"	Minusinima kashku?
S03_Morpheme		minu=sinima kashku
S03_Gloss		cat=F.PL how.many
S03_Translation		How many cats are there?
S03_Transcription	"There are five cats"	Hihchi minu sinku.
S03_Morpheme		hihchi minu sinku

S03_Gloss		There cat five	
S03_Translation		There are five cats.	
S03_Transcription	"What color is the cat?"	Taminu, kanahku uhkosu.	
S03_Morpheme		ta-minu kanahku uhk=kosu	
S03_Gloss		DET-cat what 3.M.SG.ACC=colored	
S03_Translation		What color is the cat?	
S03_Transcription	"How many colors are there?"	Kosusinima kashku?	
S03_Morpheme		kosu-sinima kashku	
S03_Gloss		color=F how.many	
S03_Translation		How many colors are there?	
S03_Transcription	"How many dogs are there?"	Sasinima, kashku?	
S03_Morpheme		sa-sinima kashku	
S03_Gloss		dog=F.PL how.many	
S03_Translation		How many dogs are there?	
S03_Transcription	How old are you?	Kashku tihika hihkyuk'aki?	
S03_Morpheme		kashku tihika hihk=yuk'aki	
S03_Gloss		how.many year 2.F.SG.ACC=to.have.years	
S03_Translation		How old are you? (f)	
S03_Transcription	Kashku tihika wihkyuk'aki?	Hotuti.	
S03_Morpheme	kashku tihika wihk=yuk'aki	hotu-ti	
S03_Gloss	how.many year 2.M.SG.ACC=to.have.years	finish-3.F.SG.CPL	
S03_Translation	How old are you? (m)	It is finished.	

## E.2 Elicitation: S08

S08_Transcription	Dan?	Alrighty, um, okay, so: "How many cats are there?"		
S08_Morpheme	da-n?			
S08_Gloss	ready-Q			
S08_Translation	Ready?			
S08_Transcription	Minusinima kashku?	Uh, "How many dogs are there"?		
S08_Morpheme	minu=sinima kashku			
S08_Gloss	cat=F.PL kashku			
S08_Translation	How many cats are there?			
S08_Transcription	Sasinima kashku?	"How are you?"		
S08_Morpheme	sa=sinima kashku			
S08_Gloss	sa=F.PL kashku			
S08_Translation	How many dogs are there?			
S08_Transcription	Eti ma lapun?			
S08_Morpheme	i-eti ma lapu-n			
S08_Gloss	1.SG.INAL-friend 2.M.SG.NOM good-Q			
S08_Translation	Friend, are you well? (m)			
Notes	When two vowels are next to each other, they combine into one. In this case, "i" and "e" became "e". You can find more information in in the "Tunica at a Glance" in the Tunica Language Textbook!			
S08_Transcription	Eti hɛma lapun?	Kana ma?		
S08_Morpheme	i-eti ma lapu-n	kana ma		
S08_Gloss	1.SG.INAL-friend 2.F.SG.NOM good-Q	how 2.M.SG.NOM		
S08_Translation	Friend, are you well? (f)	How are you? (m)		
S08_Transcription	Kana hɛma?	"I can try to dance"		
S08_Morpheme	kana hɛma			
S08_Gloss	how 2.F.SG.NOM			
S08_Translation	How are you? (f)			
S08_Transcription	Hipuponishtuhku.	Niyukani...	Hipu, yeah...	
S08_Morpheme	hipu-po-ni-shtuhku	niyu-kani	hipu yeah	

S08_Gloss	dance-1.SG.CPL-try-be.able.to	think-1.SG.HAB	dance yeah
S08_Translation	I can try to dance.	I'm thinking...	Hipu, yeah...
S08_Transcription	Hipuponishtuhku.	"I can try to dance."	
S08_Morpheme	hipu-po-ni-shtuhku		
S08_Gloss	dance-1.SG.CPL-try-be.able.to		
S08_Translation	I can try to dance.		
S08_Transcription	Um, "What is your name?"	Kanahku wetisa?	
S08_Morpheme		kanahku wi-etisa	
S08_Gloss		what 2.M.SG.-name	
S08_Translation		What is your name?(f)	
S08_Transcription	Kanahku hetisa?	"There are five cats."	
S08_Morpheme	kanahku hi-etisa		
S08_Gloss	what 2.F.SG.-name		
S08_Translation	What is your name?(f)		
S08_Transcription	Minu sinku kal...oh no!	Let's say that they're sitting...	
S08_Transcription	Okay, "There are five cats"... I could just use "uhki".		
Notes	"uhki" is the masculine form of "was" or "lived" (Tunica Webonary: "uhki", accessed August 3, 2023)		
S08_Transcription	or "a'aki".... [LAUGHS].		
Notes	"aki" is the feminine form of "lived" or "was" (Tunica Webonary: "aki", accessed August 3, 2023)		
S08_Transcription	"There are five cats."	Minu sinku ɔnasiti.	
S08_Morpheme		minu sinku ɔnasiti	
S08_Gloss		cat five were	
S08_Translation		There were five cats.	
S08_Transcription	My heart originally would've just said	Minusinima sinku.	
S08_Morpheme		minu=sinima sinku	

S08_Gloss		cat=F.PL five
S08_Translation		Five cats.
S08_Transcription	Um, but,    Minu sinku onasiti.    Uh, "What color is the cat?"	
S08_Morpheme	minu sinku onasiti	
S08_Gloss	cat five were	
S08_Translation	There were five cats.	
S08_Transcription	Taminu, kanahku uhkosu.	
S08_Morpheme	ta-minu kanahku uhk=kosu	
S08_Gloss	DET-cat what 3.M.SG.ACC=colored	
S08_Translation	What color is the cat?	
S08_Transcription	"How many colors are there?"	Kosusinima kashku?
S08_Morpheme		kosu-sinima kashku
S08_Gloss		color=F how.many
S08_Translation		How many colors are there?
S08_Transcription	Or...    Kosu kashku?    How old are you?	
S08_Morpheme	kosu kashku	
S08_Gloss	color how.many	
S08_Translation	How many colors?	
S08_Transcription	Tihika kashku hihkyuk'aki?	Or...
S08_Morpheme	tihika kashku hihk=yuk'aki	
S08_Gloss	year how.many 2.F.SG.ACC=to.have.years	
S08_Translation	How old are you? (f)	
S08_Transcription	Tihika kashku wihkyuk'aki?	"I can dance."
S08_Morpheme	tihika kashku wihk=yuk'aki	
S08_Gloss	year how.many 2.M.SG.ACC=to.have.years	
S08_Translation	How old are you? (m)	
S08_Transcription	Hipunishtuhku.	
S08_Morpheme	hipu-ni-shtuhku	
S08_Gloss	dance-1.SG.CPL-can	
S08_Translation	I can dance.	