Music: masculine/feminine cadence (as in poetry):
Happy birthday to YOU (masculine cadence – ends on strong beat. 
Happy birthday dear PEN-ny (feminine cadence – ends on weak beat.

• Announcements:
  • Bring computers to class on Thursday
  • Don’t forget to post questions
  • Safe space in more ways than one

• Today:
  • Emblems vs. other variables. When/how does (ING) index gender?
  • Why /s/? The frequency code
  • Other kinds of variables
  • If there’s time - doing research
Claire responds to Josie

• It doesn't seem like anyone consciously thought I should change my /s/ because it's a part of my gender performance, I'm wondering about the process of how people arrive at the cog for their /s/ and since it patterns onto gender to such a degree it has to be, if not conscious, still in some way performative, and how does that happen?

• I think you're right in that it seems like the change in /s/ is performative. I think that in this case, people are playing by rules they can't quite articulate: that is, they can recognize factors of a traditionally male or female voice, and use them to try and present as more masculine or feminine, but wouldn't know that the /s/ specifically is changing. Like everything about gender, we learn through exposure in society what voices ought to sound like and what characteristics determine male or female voices. Thus, it is ingrained to the point that trying to sound more "female" includes things like an unconsciously fronted /s/ without making the specific choice, as you mentioned.
How does velar (ING) contribute to a gay style?

Campbell-Kibler, Kathryn. 2007. Accent, (ING) and the social logic of listener perceptions. American Speech 82.32-64.

Why fronted /s/?

Symbol | Icon | Index
-------|------|------
/dɔɡ/  | [arf]| [duəɡ]
Frequency Code

Association of high frequencies in $f_0$, $f_2$, and in consonant turbulence with smallness; low frequencies with largeness.

VOWELS

Front       Central       Back
Close       i — y         i — u       u
Close-mid   e — ə — ə — ə — i — u — o
Open-mid    ε — æ — ə — æ — æ — ñ — ɔ — ɔ
Open        a — æ — æ — æ

Where symbols appear in pairs, the one to the right represents a rounded vowel.
“affective engagement with smallness”

<table>
<thead>
<tr>
<th>Front Vowels</th>
<th>Back Vowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intimate, Dear</td>
<td>Distanced, Off-putting</td>
</tr>
<tr>
<td>Desirable</td>
<td>To be Shunned</td>
</tr>
<tr>
<td>Personal</td>
<td>Impersonal</td>
</tr>
<tr>
<td>Pleasing, Satisfying</td>
<td>Gross, Disgusting</td>
</tr>
</tbody>
</table>


Palatalization associated with childishness, immaturity, instability, unreliability, uncoordinated movement, diversity, excessive energy, noisiness, lack of elegance, cheapness.

**kata-kata**  
'something solid and square hits a hard surface and makes a homogeneous sound'

**katya-katya**  
'hard objects such as keys hit each other and make a variety of noises.'

**suru-suru**  
'something passes smoothly'

**syuru-syuru**  
'something goes through a narrow space and makes a noise'

**tyuu-tyuu**  
'sucking with noise'

**'pyoko-pyoko**  
'something light flip-flops'

**kutya-kutya**  
'chew something like gum in a messy way'

**gyoro-gyoro**  
'to look around inquisitively and indeterminately with eyes bulging out'
Sound symbolism found across the lexicon

• BERLIN, BRENT. (1994). Evidence for pervasive synesthetic sound symbolism in ethnozoological nomenclature. Sound symbolism, ed. by Leanne Hinton, Johanna Nichols and John J. Ohala. Cambridge: Cambridge University Press. 76-93. **Jivaro bird names have higher frequency sounds than fish names, smaller birds and fish have higher frequency sounds than larger ones.**

PT=praising task   ST=soothing task
Affect and Iconicity.

I wanna be nice and sweet like other teachers.

I felt like I wanna cry


“Sweet” Collette

• Who her friends are
• Her best friend
• Games she and her friends play
• Sports she plays
• Her baseball team
• Her first friends
• What she and her friend do
• Jonathan Taylor Thomas
• How she started liking boys
• What makes a boy cute
• Boys she’s friends with
• Two girls in her neighborhood she avoids
• Her sister and dad
• What she does after school

Collette “With Attitude”

• Homework in sixth grade
• Boys are rude in sixth grade
• New game called Sonic
• Getting sprayed at the walkathon
• She heard I’d hurt my foot
• How she fights less with her friends now
• A fight with a friend
• Someone spread a rumor she liked Josh
• Josh acting like a jerk
• Boys on street won’t let her play football
• Unfair that girls can’t play pro football
• Games that girls play
• Teasing boys
• How they can’t play butts up anymore
• A boy who haunts her and her friend
One that I really know is Josh and he - we give him rides after school.

We got in this mad because of Josh or something and um the next day cuz she was spending the night I’m all “wait a minute why should we get mad over a stupid boy”

Colette (a)

F1 p<.001
F2 p<.025

Colette (ay)

○ Sweet Colette
■ Attitude-y Colette
p = 0.0487
p = 0.00793
The triggering event
“Remember when real men had masculine names like Ug and Gog?
Nowadays, they’re all named Florg and Smurg.”