*TILA* Style requirements [style: “title”]

Author [style: “author”]

This is the June 2022 version of the *TILA* style guide. It is to be used in laying out the texts in preparation for review and to provide a model layout for the typesetter; this document contains all of the styles needed for layout of *TILA* and may itself be used as a template to mock up a full issue. Creating a full, correctly formatted mock-up of your volume is important to ensure that your contribution falls within the 200 page limit, which is based on the *IJAL* journal page format specifications. Please check with the editors for updates. For additional information about style, consult the *IJAL* website (www. americanlinguistics.org) and *The Chicago Manual of Style, 16th ed*. (Chicago: University of Chicago Press, 2010). Specific questions about formatting and style can be addressed to the series editors.

basic page format [Style: “subtitle”]

The page size is 6" x 9" with .75" top and bottom margins, .5" left and right margins, and a .5" gutter. This paragraph is set in the default text style, which is single-spaced, 10 point font with a 0.25" indent on the first line (“paragraph” style). Other styles available in the template are illustrated throughout (style names as they will appear in the style menu of your word processor are given in double quotes).

There are also three character styles provided—“data”, “dataitalic”, and “abbreviations”. You can use the data styles for language data (“data” in line 1 of interlinearized examples and “dataitalic” for linguistic forms given in-text) and you can define a phonetic font for these styles (set it for the base style, “data”) if Times New Roman doesn’t have the symbols you need. If you do use your own font, please ensure that your font is a Serif font compatible with Times New Roman and is *fully Unicode-compliant* (Aboriginal Serif from language­geek.com is a good choice). Avoid fonts that use diglyphs to represent unary Unicode characters (e.g., use a font where č is one character and not c + ̌ ). When in doubt, consult an editor.

The “abbreviations” character style is 9 pt small caps.[[1]](#footnote-1)

Titles and subtitles

For the title of the volume, use the “title” style, for subtitles, use “subtitles”. Both are centred and in all caps (but apply the caps as a character format, don’t type in capital letters). The template styles provide correct capitalization, the correct type sizes (12 pts for titles and 10 pts for subtitles), and correct spacing before and after. Do not add blank lines. Use the “subtitle” style for titles of chapters and of texts. The “author” style can be used for authors of chapters and “storyteller” can be used for by-lines on individual stories within chapters.

headers and footers

Other than on the first pages of chapters, there should be a running header 1/2" from top of page, center-tabbed, in small caps. Even page numbers go in the top left corner, odd page numbers in the top right corner, both flush with the margin (use a right-tab for the odd-page number). The “header” style has the correct tabs preset. Put the volume title in the even-page header and the chapter title in the odd-page header. There are no footers.

formatting of the Texts

Use the styles illustrated below for the presentation of the texts:

1. line 1 (“example”)

line 2 (“parse”)

line 3 (“interlinear”)

‘line 4’ (“gloss”)

1. line 1

line 2

line 3 — if there is a line 2a, turn off “Keep with Next” here

line 2a (“parse line 2”)

line 3a (“interlinear line 2”)

‘line 4’

Note that glosses (line 4) must be enclosed in single quotes. Page breaks are never allowed between lines 1 and 2, 2 and 3, or 3 and 4. Longer examples that are broken over several lines may have a page break between line 3 and line 2a (as in 2 above). Never separate a parsed line from its interlinear gloss.

interlinear glossing

Please follow the *IJAL* stylesheet for the formatting of interlinearized linguistic examples. The key requirements are (the list below is formatted in the “numbered list” style):

1. use n-dashes for affix boundaries, rather than hyphens, in lines 2 and 3;
2. use “=” for clitics;
3. use periods in lieu of whitespace (and for no other purpose) in lines 2 and 3;
4. use a colon in line 3 to indicate co-varying morphological categories which are expressed by a portmanteau in line 2, and to indicate the inflectional values associated with a suppletive form (e.g., *am* ‘be:1sg:pres’). It is not necessary to follow this rule for numbers representing grammatical person (e.g., 1sg, not 1:sg).

Consult <http://www.americanlinguistics.org/?page_id=93> for further details.

Keep in mind that interlinearization provides a pairing of a morph and a gloss of that morph—that is, a form–meaning pair. Therefore:

1. There should be no unmatched elements on lines 2 and 3, and so
   1. everything identified as a morph on line 2 must be glossed independently on line 3;
   2. every separate gloss on line 3 must correspond to an analyzed morph on line 2; and
   3. every boundary on line 2 must correspond exactly to the same boundary on line 3.
2. Do not use parts of speech rather than meanings as glosses (that is, *dog* is not glossed as ‘noun’, it is glossed as ‘dog’). There are a few circumstances where this might be unavoidable, such as:
   1. “Unglossable” elements that have very abstract meanings or functions (e.g., interjections, discourse particles, “empty” prepositions);
   2. Elements that have very complex meanings that can’t fit into a gloss or would need to be explained in a lexicon (e.g., some people treat ideophones in this way).
3. Do not use glosses that are types of morphemes rather than meanings of morphemes—in particular, avoid glosses like “TAM”, “evidential”, “derivation”, or “inflection”. If you can parse something out as a morph, then you should have some idea of what it means or what its function is; if not, there there is no sound basis for parsing it;
4. Avoid glosses that are syntactic functions rather than meanings. An example might be an abbreviation “aux” for something that functions as an auxiliary verb. “aux” isn’t part of the meaning, so it shouldn’t be the primary part of the gloss. If “aux” or some similar notion identifies a form class, then the tag can be used as a subscript to the primary gloss (e.g., haveaux); the primary gloss should reflect the item’s meaning (lexical or grammatical). There may be cases where this is impractical, but glossing by syntactic function should be a last resort.

Punctuation and capitalization in glosses

The use of punctuation and capitalization in lines 1 and 4 must be standardized within each text and across the volume. In particular, authors should be consistent in whether or not all new lines begin with uppercase letters, or whether the use of uppercase corresponds to a unit such as a sentence. Some other things to consider are:

1. As far as possible, punctuation and initial capitalization on lines 1 and 4 should match. Possible exceptions might include certain language-particular conventions in the practical orthography (like ¿ and ¡ in Spanish-based orthographies);
2. Treatment of direct speech and the use of quotation marks should follow standard English style:
   1. Use double quotes for direct speech, set off by commas: ‘He said to him, “What are you doing?” ’;
   2. Double close-quotes are used to indicate the end of a speaker’s turn. If the speaker’s turn continues on to the next line, do not use a double close-quote:

‘Lightning says, “Where is your courage?’

‘ “You say you shout louder?’

‘ “I was going to shout at once, but no.’

‘ “Not a peep from you.” ’

* 1. Maintain the use of single quotes for the free translations. These go outside the double quotes for direct speech and there should be a thin space between the two quotes if they are adjacent: ‘Rabbit said, “Don’t eat me!” ’. All free translations are contained in single quotes, irrespective of anything else.

Note also that punctuation and other typographic conventions like italics should not be used in lines 2 and 3, which are technical representations where such things have no status.

other conventions for presenting texts

There are a number of things that **must** be conventionalized for the volume. Explanations of these conventions should be included in the general introduction. These include:

1. Dealing with borrowed or non-native vocabulary from a contact language. Specifically, it is necessary to decide the following:
   1. Should all non-native words simply be treated as if they were native lexical items?
   2. Should borrowings be italicized in line 1? (Note: Italics in line 2 is *not* an option.);
   3. Should non-native words be written using the indigenous language orthography? (Note: Speakers might find it offensive if their accent is represented by transcribing their pronunciation closely.);
   4. Should non-native words be parsed into morphemes (e.g., *sabe–s* ‘know–2sg.sub:pres:ind’), or glossed as a whole (*sabes* ‘you.know’)?
   5. When entire sentences are in a contact language, should they be interlinearized at all, just given two-line translations (in the case that the contact language is not English), or as a single line (if the contact language is English)? (Note that in the latter cases, all of line 1 should be in italics.)
2. A standard way of dealing with incomplete utterances (…, —, etc.);
3. A standard way of adding information to the free translations (for cases when something is required either to help the reader follow the action or for reasons of English grammar);
4. A standard way of handling misspeaking, hesitations, and mispronun-ciations in line 1 (how these are handled in lines 2 and 3 has to be standardized as well—a good option is not to gloss them);
5. A standard way of adding “corrections” for when it is felt that what was said contains some kind of error. (Note: We strongly recommend that this be kept to an absolute minimum, and that authors—even if they are native-speakers—not use their own uncorroborated intuitions to do this.)

For the last four points, you’ll need to define unique symbolic conventions (e.g., square brackets can be used in line 1 to enclose misspoken words which are left out of lines 2 and 3; parentheses on line 4 indicate information added to the free translation; etc.) and these will have to be spelled out in the introduction to the volume. Symbols used should be added to the abbreviations list. Please try to avoid using the same convention for two different things, unless context makes it clear and there’s no chance of confusion.

Table of contents

A final table of contents will be prepared by our typesetter, but for the sanity of the editor and reviewers, please prepare a table of contents with page number and titles of chapters/texts. This can be done using the built-in functions of most word processors.

abbreviations

The abbreviations used *must be standardized across all texts in the volume* so that the reader doesn’t have to learn a new set of abbreviations for each language/text. Abbreviations should appear in a single list at the end of the volume, following the references, starting on an odd (righthand) page. **All abbreviations used to gloss the texts must be in this list.** The title should be “Abbreviations” and it should be in the “abbreviations title” style. Lay out the abbreviations in two even columns, using the “abbr text” style. Use the “abbreviations” text style for the abbreviation itself. Provide a short, self-explanatory definition (ideally, a single word corresponding to a commonly-understood or transparent term from which the abbreviation has been derived). Try not to run over the line.

Present abbreviations in alphabetical order, beginning with any non-alphabetic symbols used in the interlinearizations ( “–”, “=”, etc.).

– morpheme boundary

= clitic

1 first-person

agt agentive

add additive

cont continuative

nml nominalizer

prog progressive

*IJAL* doesn’t have a standard set of abbreviations; however, the goal of a well-presented volume of texts is to allow use with a minimum of potential confusion and a minimum of flipping back and forth between the text and the list of abbreviations. That means applying some rules of thumb:

1. Pick abbreviations that are reasonably transparent and map as directly as they can from abbreviation to the written term. When there is a very common or standard abbreviation, prefer that one;
2. Avoid single-letter abbreviations (which are too ambiguous and open to multiple interpretations). Especially avoid “m” ‘masculine’ and “f” ‘feminine’. If you choose to use the abbreviations “A”, “S”, and “O” (or “P”) for grammatical relations, make sure these are in caps rather than small caps in the glosses;
3. Avoid abbreviations of any length that are open to more than one natural interpretation (e.g. “in”—‘ingressive’?, ‘inchoative’?, ‘incomplete’?, ‘inten­sive’?, ‘instrumental’?, ‘intentional’?, etc.).
4. Avoid abbreviations that have the same form as an actual English word;
5. Avoid abbreviations that can easily be confused with one another;
6. Be systematic in the way you combine parts (e.g., if you use “1” for first-person, it should appear as part of all the abbreviations for morphs that express first-person, and it should appear in a standard order relative to other parts of the abbreviation). As a rule of thumb, abbreviations containing numbers should start with the number (e.g., “1sg”, not “sg1”);
7. Abbreviations should always be based on English words and expressions, or on common Latinate technical terms
8. Complex abbreviations should follow the (English) order the terms they represent would be spoken in—so again, use “1A” (“first-person A”), not “A1”, etc. Do not use abbreviations based on non-English words or word-order;
9. Define abbreviations in self-explanatory terms or using common technical vocabulary. If there are specialist terminological traditions or language-particular terms that are going to show up in the glosses, then these should be explained in the introduction. Avoid hyper-theoretical or hyper-abstract terms that are likely to be transient and not comprehensible 10 years down the road.

Symbols such as “–”, “=”, “+”, etc.—that is, *all* the symbols defined for specific kinds of boundaries—must be standardized for the whole volume and listed in both the general introduction and the list of abbreviations.

general introduction to the volume

The general introduction contextualizes the texts and provides information that readers might need or find helpful in using the volume. This will vary widely from issue to issue and there is no set formula, but common things that would be helpful are: explanations of typological or grammatical features that will appear in the text or which might present challenges for the non-specialist reader; areal/familial characteristics that are shared by the languages in a multi-language volume; and aspects of genre or narrative structure relevant to the texts for volumes that are organized along themes of that sort. If the volume presents texts from multiple languages, state what languages are represented, how/why they were chosen, and how the texts are linked (thematically, geographically, phylogenetically).

The introduction to the volume **must** also explain the common conventions that are used to present the texts, at least to the extent that these are not standard practice (or cannot be gleaned from the list of abbreviations and *IJAL* style). This should include all of the conventions for presentation discussed above (see “Other conventions for presenting texts”), as well as the approach taken to orthography. If a common practical orthography is used for all texts, this should be given in the introduction. If a separate practical orthography is used for each language, this should be pointed out to the reader. Orthographic conventions must either be summarized (for instance, in a comparative table), or the reader should be referred to the introductions to individual texts (which should explain the orthography there). The transcription conventions used in line 2 of the analysis should also be outlined in the main introduction. It is suggested that line 2 always be in an IPA/APA notation, which will assist readers if different practical orthographies are used in line 1 for different texts, but this is not a requirement as long as the phonetic values of the symbols on line 2 are clearly defined. Any departures from IPA/APA in phonetic representation must be explicitly stated, as must the values of any potentially ambiguous symbols (e.g., /c/, /y/, /j/, etc.).

formatting the introduction

It may be necessary to include some general grammatical description in the introduction to the volume (or in the introductions to individual texts). When presenting data there, use the same styles shown in (1) and (2); however, it may be necessary to indicate which language is being discussed (if more than one is included in the volume), in which case use the following sequence of styles:

language (style: “language name”)

line 1 (style: “example after name”)

line 2 (style: “parse”)

line 3 (style: “interlinear”)

‘line 4’ (if a citation is to follow, use “gloss keep with next” style)

(page or other citation—style: “source”)

When presenting data, please keep in mind that readers are not necessarily specialists in the languages being described, and data should be presented in as accessible a way as possible. This means avoiding presenting data in over-large blocks and not leaving data “hanging” without adequate lead-in and lead-out (see “Presenting data” <<http://www.americanlinguistics.org>/?page\_id=329> for further details). This paragraph is formatted in “after data” style (**no indent,** 12 pts before). This style is used to lead-out from examples, figures, and tables in the introduction and other parts of the volume that have running text.

introducing CHapters and texts

There will be some variation from volume to volume, but for TILA issues containing texts from more than one language, the preferred structure for the volume would be for each chapter to correspond to a particular language, and for each chapter to be named for that language (or include the language name in the title). The contributors of that chapter (if they differ from chapter to chapter), would be presented as authors; contributors should consider whether it is appropriate to list the narrator(s) of the text as co-authors here.

Following the chapter title, contributors should provide a brief introduction to the text, including (minimally) information about the language and any conventions for the presentation used in the chapter (particularly orthography) that differ from the rest of the volume. Any explanations of grammatical features or glosses that are particular to the language should also be given here, though contributors should limit these to things needed to understand the texts (i.e., this is not an opportunity to write a grammatical sketch).

It can be helpful to use a subtitle following the introduction for the title of the story, and follow that with a by-line for the storyteller. A short introductory paragraph or two can also be added after that describing the text and circumstances around its recording, as well as relevant information about the narrator. This has the advantage of ensuring that the storyteller is recognized for their authorship. If there is more than one text from the same language in the volume, this allows those texts to be grouped together naturally into one chapter.

TABLES AND FIGURES

There are also some stylistic requirements for tables and figures in the introduction (if there are any):

1. **Figure captions** are centred on one line underneath the figure and begin Fig. 1.— . The title of the figure is in Sentence case and ends with a period.

Fig. 1.—Title of the figure. (“Figure caption”)

1. **Table captions** are centred above the table and split over two lines. The top line is TABLE # (ALL CAPS) and the second line is the title in Title Case. Both lines are centred and neither has punctuation. Note that *IJAL* tables have no (or an absolute minimum of) vertical rules, a double horizontal rule on top, and a single horizontal rule at the bottom. Other horizontal rules can be added as needed, but should be used sparingly (mainly for marking off headers and major divisions in the table). Use hairline widths for rules.

Table 1 (“Table caption 1”)

Title of the Table (“Table caption 2”)

Please keep the captions of figures and tables as short as possible. All figures and tables must be referred to in the text, and it is better to attach citations to this reference than to include them in the caption unless the table/figure is verbatim/an exact duplicate.

footnotes

Footnote reference markers must always follow a punctuation mark. In the texts themselves, ***footnote reference markers should not appear on lines 2 (parsing) or 3 (glossing)***; they can be easily missed or, worse, be mistaken for phonetic symbols or elements of a gloss. If a footnote is needed, ideally place it at the end of line 4, outside the single close quote, and write the footnote so that it is clear what part of the example is being discussed. Less ideally, footnotes can appear at the end of line 1. Note that *IJAL* does not use endnotes.

References (“reference title”)

Give a **single cumulative list** of bibliographic citations for all the texts in 8pt type at the end of the volume (style “references”). Please follow *IJAL* bibliographic style <http://www.americanlinguistics.org/?page_id=31>

Preparing ELAN files

In addition to print publication, TILA volumes are presented in animated text format on the *IJAL* website ([www.americanlinguistics.org)](http://www.americanlinguistics.org)). Production of online materials is done through the [SLEXIL](https://slexil.artsrn.ualberta.ca/) web app, which requires the following components 1) a time-aligned transcript in .eaf file-format prepared using ELAN, 2) the corresponding .wav file, and 3) a list of abbreviations used in the glossing. Uploading these files to the SLEXIL site will produce an .html file and accompanying materials which can be submitted to the editors, once the print version of the texts have been finalized.

The transcripts in the ELAN files should match the print version of the texts exactly and should include all four lines of analysis. In some cases it may be possible to include a second, additional free translation in another language as well. The .eaf file should be time-aligned to the first line of the four-line interlinear gloss (that is, time intervals should correspond to what are presented as numbered lines in the texts) and only one tier should be time-aligned. The remaining tiers should be ordered children of the time-aligned tier or (less optimally) of each other.

A single list of all the abbreviations in the volume can be used for each of the texts. This must be prepared as a plain text (UTF-8) file.

1. List each abbreviation on a separate line. *Do not include the definitions*;
2. List each part of an abbreviation that comes separated by punctuation on a separate line (e.g., if you have “pl.poss” and “pfv:pst”, list “pl”, “poss”, “pfv”, “pst” separately);
3. Abbreviations that include subparts in superscript or subscript should be included in the list along with HTML tags for super/subscripting—for example, “plexcl” would be listed as “pl<sub>excl</sub>”. Use “<sup> </sup>” tags for superscripting in the same way.

Super/subscripting applied to words rather than grammatical abbreviations may have to be applied manually. Consult with the editors if there are any uncertainties.

Finally, the online versions of the individual texts require a short introduction of 2–3 paragraphs giving some context for the piece. These can almost certainly be excerpted from the introductions in the print volume and added manually to the HTML produced by SLEXIL. Consult the editors or take a look at other texts on the *IJAL* website for ideas.

1. Footnotes (style: “Footnote Text”) are 8 pt type, first line indented like a regular paragraph. [↑](#footnote-ref-1)