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Teaching Culture - A Texas Model: Materials Development for Teaching American Culture, Focusing on Regional Variations

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TEACHING CULTURE - A TEXAS MODEL

"Materials Development for Teaching
American Culture, Focusing on Regional
Variations"

Melanie Anne Dando

"Submitted in partial fulfillment of the requirements
for the Master of Arts in Teaching degree at the
School for International Training, Brattleboro, Vermont."

June, 1980

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INTRODUCTION

" From its beginning until very recently, written history has been a history of the upper classes by the upper classes and for the upper classes."¹ It is my contention that the selection of materials for teaching culture in the ESL classroom reflects this tradition of aristocratic scholarship.

I am not saying that we should disregard the traditions, customs and lifestyles of the larger society in which most Americans participate but that along with the presentation of Thanksgiving celebrations and recitations of Walt Whitman, the regional folk life with its unique traditions should be included.

There is much controversy surrounding the defining of culture. Scholars have yet to agree on a common definition, each approaching the topic from the perspective of his/her discipline. For the purpose of this project I selected Webster's New World Dictionary for a working definition, "culture being the concepts, skills, arts, institutions, etc. of a given people in a given period," a broad but viable definition.

In regards to folk culture, historians and anthropologists have used terms such as folkways, little traditions (as opposed

¹Don Yoder, "Folklife Studies in American Scholarship," American Folklife, ed. Don Yoder (Austin, Texas: University of Texas, 1976) p.8.

to the Great Tradition of the dominant culture), regional variations, and folklife-regional ethnology. As in the defining of culture, there is controversy and disagreement in attempting to define "folk" and "folk culture." I have chosen to define folk culture as being the shared traditions, customs, values and lifestyles of a geographically or regionally delimited group. It includes the past and the present. It is "life," the life of the society and of the individual within that society. For the title of this project I selected the term regional variation, an arbitrary selection until I realized its utility in explaining linguistic features as well as folk life.

My reason for choosing the topic of regional variation is not only subjective, reflecting a personal interest, but also reactionary. It is a reaction to the Iranian student who claimed that the United States did not have folk dances, to the Mexican student, aware of prejudice against Southern speech (and culture), upon learning that I was from Texas asked me which English I was teaching, to the Canadian who thought American music had nothing more to offer than Rock and expressed amazement upon hearing beautiful folk ballads of regional U.S., to the Russian student who said that the only culinary tradition in the United States was the hamburger, and finally to the ESL teacher whose guilt for being American compelled him to "teach" culture within a narrow sociological context, emphasizing and reinforcing negative stereotypic images of the national character.

In order to teach culture, the instructor would have to be carefully trained in the fields of cultural anthropology, psycholinguistics, sociolinguistics, behavioral psychology and literary criticism. Not having such specialized training, I, as an ESL instructor, can at best serve only as an informant presenting cultural material which can assist the student in developing an understanding and awareness of the complexity and diversity of American society.

Concomitant to developing cultural awareness is the linguistic objective of improving aural comprehension of informal spoken language and of dialect variations. A frequent complaint of students is that that they understand what is said in class but do not understand that which is spoken outside of class. Although the blame could be placed on the teacher's pronunciation or on the student's individual inability to comprehend, I agree with Richard Sittler who states "that the English heard in the classrooms often bears little resemblance to that which is heard elsewhere...this fact is the single most important cause of our students' difficulty in aural comprehension outside the classroom."²

The English used in the classroom is a formal variety of standard English. The teacher, conscious of the importance of the student's need to understand what is said, may limit his/her vocabulary and make his/her pronunciation as clear as

²Richard C. Sittler, "Teaching Aural Comprehension," The Art of TESOL, Selected Articles from the English Teaching Forum, Part I (Washington D.C., 1975), p. 117.

possible, with the result being the students understand the teacher. However, their language experience outside the class will be entirely different, for in this environment they will be faced with an informal variety of standard English which is spoken faster, is characterized by reduced forms and makes extensive use of contractions, both pronoun and noun. Informal standard English can be brought into the classroom through the use of taped informants representing the speech community in which the student is studying.

In addition to informal speech, the student will at times be confronted with regional dialect variations. Although an active knowledge of informal speech is desirable, the student needs only a passive knowledge of dialect variations.

According to Marjorie Swacker of Texas A & M, the student must strive for native ability without approximating that goal too closely. "The advanced student should be able to identify vocabulary and syntax by register and region and then realize they have less latitude than native speakers do in their choice of language variety."³ This premise is based on the results of an experiment conducted at Texas A&M using four voices as test material with others serving as detractors. Two voices were native speakers, one speaking in standard English and the other speaking an East Texas dialect using such markers as multiple modals, ya'll and the absence of

³Marjorie Swacker, When (* Native) Is (- favorable), Educational Resources Information Center, ED 135 254 (Louisville, Kentucky: University of Louisville, 1975), p. 5.

adjectival morphemes. The other two were non-native speakers from Jordan. One spoke using regionalisms and the other spoke without regionalisms. The speakers were evaluated according to personality traits. The two native speakers were evaluated about the same, being positively received, with the one using regionalisms rating higher in trustworthiness and lower for leadership. The two non-native speakers received mostly negative evaluations with the speaker using regionalisms receiving the highest degree of negative evaluation being rated as having little education, lacking humor and being untrustworthy.⁴

The instructor should be aware of these limitations which involve the target language group's reaction and should exercise caution in presenting dialect variations, making clear that aural comprehension and not oral reproduction is the objective. This distinction should be sensitively presented in order that the students not develop negative attitudes about regional and social languages variations.

Using a prepared script for the tape project was considered and rejected. Although a prepared script would allow for the inclusion of selected grammatical features, it would not have the cultural validity which is the physical and philosophical context of the project. Adherence to the objective of bringing the real world into the classroom precludes simulation and validates student exposure to uncontrolled linguistic elements.

⁴ Ibid. p.2.

The choice of using taped informants reflects an oral history approach. Increasing attention is being given to the details of life as told by those whose lives pass in anonymity. Historians are using tape recorders to capture their stories and impressions. For the oral historian, the commonplace has special significance and importance, giving insight into not only an issue, or event, or a time but also into the feelings and attitudes of those affected, adding a new dimension to the study of the past and the present.

Although this approach is compatible with the ESL situation, the ESL objective requires some modification in method. Whereas the oral history interview is highly structured (requiring extensive research on the part of the interviewer), focusing on a particular aspect or point of view, the ESL tape has no such structure, the objective being to capture a variety of natural speaking voices. An example of this difference would be in interviewing the cowboy, the oral historian might be interested in the impact of World War II on ranching in Texas and would structure the interview accordingly; on the other hand, the ESL tape has no particular focus, being one of general discussion and interest.

It is sincerely hoped that this project will generate discussion and interest in regional culture and will serve as a model which teachers throughout the nation can use for the development of cultural material reflecting their particular and unique region.

SAMPLE LESSON PLAN

"The Musician"

- CULTURAL OBJECTIVE: Transmission of information about regional folk culture.
- LINGUISTIC OBJECTIVE: Proficiency in aural comprehension of informal, spontaneous, spoken language.
- SOCIOLINGUISTIC OBJECTIVE: Passive knowledge of dialect variation.
- Active knowledge of variety of register.

I. PREPARATION

- A. Teacher demonstrates by example, those characteristics of informal spoken language which distinguish it from written language.
1. Redundancy, repetition.
 2. Uneven pacing. There is a tendency to speed up when using common phrases, cliches, fillers or giving unimportant information. Conversely, a slower rate is employed when information is of special importance to the speaker.
 3. Word stress. In addition to standard stress patterns, there is heavy accentuation of words connoting significant meaning to the speaker.
 4. Discontinuous and fragmented syntactic structures.
 5. False starts, hesitations, self-interruptions.
 6. Assimilation of consonants.

7. Vowel reduction.
 8. Close juncture between words in rhythm groups.
 9. Loss of initial or final consonants in unstressed words.
 10. Use of casual, informal lexicon rather than one of formal or consultative style.
- B. Teacher writes topic on board, "Texas Music" - "Texas Musician," and asks students to write down the cultural image evoked and their impressions. Students share with the class what they have written.
 - C. Teacher gives brief oral summary of tape, discussing what is to be said, who the speaker is, his age, etc.
 - D. Teacher passes out vocabulary list, and orally reviews the words with the class, pointing out those which are characteristically informal and considered unacceptable in written form.

II. PRESENTATION

- A. Students listen to tape without use of transcript. Students are allowed to take notes.
- B. Students listen to tape along with transcript.
- C. Teacher answers students' questions.
- D. Students listen to tape for the third time without the transcript. They are asked to listen for strong accentuation of a word or phrase and for uneven pacing. Students are to take a piece of paper and divide it into two columns, titling one column "Stress" and the other, "Pacing."

In the column titled "Stress," the students are to write down those words which the speaker heavily accentuated. In the column titled "Pacing," the students write down those phrases which were speeded up.

This exercise not only gives practice in sound identification but also emphasizes the important role of various phonological elements in conveying meaning in spoken language.

III. EVALUATION

A. Students answer questions. The teacher should evaluate on the basis of comprehension and not retention.

This exercise may be either written or oral.

1. Did the musician start out in rock and roll?
2. Is folk music and country and western music the same?
3. What happened at LBJ's ranch?
4. How many people were picketing?
5. Were the Texas' Rangers and KKK outnumbered by the protestors?
6. Why did Janis Joplin go to San Francisco?
7. Why did young people reject country and western?
8. After rejecting C&W, why did young people start coming back to it?
9. According to the musician, what is progressive country?
10. Why is the musician "a little bit wierd"?

- B. Using "sentences" from the script, have the students rewrite them in formal or consultative style.

Teacher should demonstrate by putting on the board a sentence in informal style and having the class as a group change it to consultative style.

The following sentences should be changed:

1. Of course, you always had the top forty stuff and that's always been around, but the force in me was the folk music.
2. Country and western was very straight.
3. It was a gutsy thing to do, to go up to LBJ, this was when he was president, you know, to go up and stand outside his ranch, holding signs up saying stop the war and stuff like that.

IV. DISCUSSION TOPICS

A. The Role of Music in Culture.

1. How songs reflect the politics, history and work of the people.
2. The use of music in political protest.

B. Regional Identity.

1. Regional differences in the United States.
2. Cultural allusions in song, "When I Die I May Not Go to Heaven."

C. Folk Instruments.

1. Identification of instruments recorded on the tape.
2. Discuss regional folk instruments, such as the guitar, the dulcimer.

- D. "On the Road." The teacher could point out how this "restless seeking" is manifested in succeeding generations, i.e., the frontier drifters, the depression era drifters, Hemingway's lost generation, the "beats" of the 1950's and the hippies of the late 1960's and early 1970's. The discussion could be taken further by looking at the relationship of local culture and folk themes to the national culture and themes. (see Appendix I)

It should be remembered that any topic discussed must allow for the students to make comparisons with their own countries and cultures.

V. TASKS

- A. Rewrite the song filling in the blanks with names and expressions reflecting the student's culture or regional loyalty. (see page 13)
- B. Have the students interview a musician.
- C. Have the students bring in examples of informal speech or dialect variation.
- D. Have the students read book or excerpts from books by regional authors.
- E. Have the students research the topic of folk music.

VOCABULARY LIST

folk

folk scene

country and western

in-between

civil rights movements

straight

top-forty stuff

picketed

Texas Rangers

KKK

counter demonstrations

little bit wierd

Hell

yeah

speaker

blare out

racial slurs

pretty hairy

gutsy

"on the road"

branch out

American Nazi Party

LBJ

"tap your foot"

fraternities

"WHEN I DIE I MAY NOT GO TO HEAVEN"

When I die I may not go to heaven

I don't know if they let _____ in

If they don't, just let me go to _____

_____ is as close as I've been.

_____ couldn't hold my attention

_____ could not _____.

So tomorrow I might be busted flat in _____.

I don't care, at least I'll know I'm home.

When I die I may not go to heaven

I don't know if they let _____ in

If they don't, just let me go to _____

_____ is as close as I've been.

I'd drive across hell and half of _____

to hear a _____ song.

The _____ just ain't as _____ in _____

My body's here but my soul's in _____.

When I die I may not go to heaven

Cause I don't know if they let _____ in

If they don't, just let me go to _____

_____ is as close as I've been.

THE MUSICIAN

I started off in folk music which I can say back when I was going to college in the sixties and there was a big folk scene, you had all the Texas musicians either did country and western or folk, there really wasn't much of an in-between, you know, except for the orchestras and things like that. There was always just the folk and the country and western, and generally, they were very much separated because the folk was always involved in civil rights movements, anti-war movements, etc...the country and western was a very straight almost, you know, you had that what was accepted. Of course, you always had the top forty stuff and that's always been around, but the force in me was the folk music. When I was fourteen we stood out on the highway outside of LBJ's ranch in 1967 and picketed LBJ's ranch. There was a hundred of us. We were outnumbered by the Texas Rangers and the KKK. The American Nazi party was there having counter demonstrations across the street from us and I'd say that's where the majority of Texans stood, is on the other side from me. That's why I say that I'm a little bit wierd for a Texan. (WERE THE COUNTRY AND WESTERN ON THE OTHER SIDE?) Oh Hell yeah, they had a speaker blaring out country and western on the other side with, you know, just racial slurs, I couldn't even tell you...it was pretty hairy...it was a gutsy thing to do, to go up to LBJ - this was when he was president, you know, - to go up and stand outside his ranch, holding signs up saying stop the war and stuff like that wasn't done,

it wasn't being done anywhere in the nation much, especially in Texas. Texas has always been traditionally politically conservative state.

It has very interesting roots, Austin music, there's bands still around with some of the people, take into account Janis Joplin who graduated out of Port Arthur in '65 and of course did Bobby McGee, you know, she's the one who wrote Bobby McGee, no, I'm sorry, that's a Kris Kristopherson song. She made it famous. She was in Austin at that time and went out to San Francisco after the fraternities at the University of Texas voted her the most ugly woman on campus and embarrassed her so bad that she left Texas and went to San Francisco. And at that time, Willie Nelson was still trying to work out of Nashville. Waylon Jennings was doing well as a country and western singer but he was really, actually, Walon was really one of the first famous people doing what I would call progressive country, singing about things other than divorce and stuff like that. He would sing about what it was like to be on the road. Of course, he played bass for Buddy Holly, so his roots were in rock and roll, you know, I'd say that that's where the birthplace of Texas music really was. It was in kids my age, sixteen, seventeen and eighteen who had been raised all their lives around country and western, but rejected it, because it was so simple and so - just divorce songs, you know, things like... but it changed, gradually they started seeing that the rhythm and the beat wasn't so bad and they started coming back to it because it was pleasing to hear and it was kind of a nice beat

tap your foot - but the words got a little more important. The words started branching out into different things. That's when it started becoming progressive country instead of just country and western. And it started with kids who would come over from rock and going into it and it would blend into the country and western - that's what the whole thing is to me, it's a blend of blues, country and western, and rock and roll.

"WHEN I DIE I MAY NOT GO TO HEAVEN"

When I die I may not go to heaven
I don't know if they let cowboys in
If they don't just let me go to Texas
Texas is as close as I've been.

New York couldn't hold my attention
Detroit city could not sing my song
So tomorrow I might be busted flat in Dallas
I don't care, at least I'll know I'm home

When I die I may not go to heaven
I don't know if they let cowboys in
If they don't just let me go to Texas
Texas is as close as I've been

I'd drive across hell and half of Texas
to hear a Willie Nelson country song
The beer just ain't as cold in ol' Milwaukee
My body's here but my soul's in San Anton

When I die I may not go to heaven
Cause I don't know if they let cowboys in
If they don't just let me go to Texas
Texas is as close as I've been.

THE COWBOY
"GENERAL CONVERSATION"

My ranch experience probably first began by stories that a grandfather told me, and this grandfather at the time was in his upper eighties and I was in the range of three to four. But so many of his stories stuck in my mind that I gained a feeling of identity of the West, the old West, the cowboy mystique that captures so much of the American public in today's lives. Because he had been a civil war veterman and had everything he had had destroyed and came to Texas after the Civil War and settled first in Eden, which was primarily a farming community in East Texas and then moved to Sweetwater which was on the high plains where there were no fences and raised horses and mules and cattle on the open range. And from time to time they, well almost annually, they would make the drive to Kansas City for to take the stock up there for marketing purposes and so many of the stories he related to me I remember as a young boy as romantic things. He was about fifty-four when he married my grandmother who was nineteen at the time, and their courtship I suppose was typical of those times, I don't really know. They oftentimes would spend the evenings after they had married out on the high prairies where he recited Shakespeare and areas of the Bible that he had committed to memory and she would play the guitar on accompaniment. And my grandmother, and even after my grandfather died, told me a lot about their conversations and things they talked about as they were out there with the cattle in the sense that we think of people doing that on the trail rides,

but you remeber that there were no fences so they had to be out and in the area to keep up with their stock so that they didn't just disappear off into the prairie or that some neighbor sees them and runs off with them.

The Herefords that we purchased were typical of the north and middle Texas marketing requirements, anything that was not red and did not have a white face just did not sell well at the commercial markets. At that time all marketed through large centers, for instance, everything in west, northeast and central Texas was brought to Fort Worth for sale. Fort Worth was the center I went to most of the time. Southwest Texas and south Texas all went to Houston, I beg your pardon, all went to San Antonio. There was a cow market in Houston, it was very small, it was limited primarily to the southeast part of the state, Beaumont, and Houston and Harris County. But the San Antonio was large, very much like the Fort Worth market. The Fort Worth market covered about 500 acres of nothing but cow pens. And the large packers at that time had arranged their killing and processing around the parameter of the pen and so it was a complete unit industry from the loading docks where the trucks backed into the front side, the railroad unloading yards in the backside, and the killing industry were all there together, so that it was easy to go there and in a very short time pick up a lot of experience and know-how and in a very short time know about what was happening in that industry. The rodeo industry was small, it was primarily hobbiest at that time, working cowboys who worked there. And the rodeo for all of Texas

that was the rodeo of all time was the Fort Worth rodeo that was held always in the, somewhere between the second and third week of February of the year, it was held in Fort Worth on Exchange Street at the coliseum or arena that was right there with the stockyard and it was considered the high social thing that any cowman could do was to appear there and be there. It was a rather interesting mixture because it was primarily cowman's country but you would also see the American saddle mounts and the English riding horses there in competition. At times also, the arabs and the arabian horses and the other society horsemen would come there and condescend to perform along with the western rodeo, although I'm sure it was something beneath them to be involved, because it was strictly a cow country with cow manure on the ground, people with dirty boots along with those who were dressed well.

The original cattleman's cafe was there next to the coliseum. It was set between the coliseum on one side and the exchange house on the other side, and all the cattle brokers and cattlemen went to finalize their beef trade. It was strictly a cowman's cafe and if you appeared without boots there you were thought kind of strange, and if your boots were clean, they knew you were a dude from somewhere else. And it was so casual that when the little creek that they had there flooded, which was once a year, they just painted a line on the wall where the creek flooded and marked the date up there. So everybody kept up with the local business on Exchange Street, the saddle makers up the hill, saddle and harness makers at one end and the

businessmen and cattlemen's cafe down next to the stockyards. This all changed sometime after World War II and I don't, I was not around at the time that this change took place, but the marketing changed completely so that now all marketing is done at local centers where the cattlemen take their cattle to areas usually not more than twenty miles from their pastures. Buyers come to the areas and buy. They do this, I presume, to minimize their problems. Because they closed the old Fort Worth killing houses and the ones in San Antonio, most of these cattle are shipped elsewhere, probably under the premise developed that most cattle should be fed some before they are taken to the packing house.

Typically, for instance, in those years all boys that were on a ranch, started work as soon as they were tall enough to handle tools or machinery, for instance, I started driving a truck when I was age thirteen. I drove a cattle truck, a big eighteen wheel cattle truck, hauling hay, doing things of that sort. It was not at all unusual to see a young boy fifteen drive up with a load of cattle and there may be three or four trucks in a convoy come. And the dad or the boss or whoever it was would arrive in the last one and gather all the boys together and take them to buy breakfast. They'd arrive at 4:30 or 5:00 in the morning, they'd go buy breakfast while the cattle would be being put down below and it was still the time when the main producing unit was the family. And the larger spread would have hired hands but the primary producer of beef

during the 30's, which is my direct knowledge, the 30's, 40's, 50's, was the family unit. The kids expected to grow up there and they grew up and they became cattlemen and there were very few of them that ever went to college or somewhere else unless of course it was possibly to A&M. But most of the boys did not go to A&M because they considered that a waste of their time because when they went to college they had to study so much that was totally irrevelant to west Texas or north Texas cattle ranching, in fact I went to A&M to study animal husbandry and I became so disenchanted with the emphasis on research, hybridization of grain, and this sort of thing, and I said, you know, I'm not interested because I could raise goats and cattle and horses without all that superfluous learning. Of course, now we know that all those things go into a good operation, but it was not that scientific back in the 30's and 40's. They all did what their granddaddy had done or somebody else down the line.

My first experience was at age thirteen in 39. And we ran cattle on the grass. We had three or four cowboys that worked for us. I remember we worked them first in '39 at a \$1.00 a day and about early '40 we raised them to a dollar quarter and the end of '41 they had come up to a dollar thirty-five a day. And these were men with families. We had one particular hand that was unique because his name was Chet Adair. Chet was half Indian and he and his family had lived under the customs of the Indian in many respects, although they lived in a little

house. Chet would sit on the front porch while his wife did all the plowing and he watched her do the labor. Now he would come break horses and work cattle because that was men's work but the Indian in him told him that he didn't want to turn dirt, that was farmer's stuff and that was for the women, so this was a little cut of the culture from way back.

"THE HORSE"

If you go back in the horsemanship and think about it historically, horses have been the means of handling your cattle because when you're dealing with long distance spaces with cattle, their ability to move at high rates of speed over long distances made it impossible to herd them in the sense that the sheep herders and goat herders did. And so it became necessary for them to have some mounts when they were ranging over the distances that we did in the United States unlike places where they keep them in fences and you can follow them along fence rows. Our place in Dallas County was where it was very much similar to open range because the two sides of the lake was unobstructed by fences and so we'd have a run of eight miles where there was nothing between you and the next fence and if the cow got away and started running, you had a big job to beat that cow to escaping up there through the fence, breaking through the fence. So we worked our cattle very much as they had done on the open plain, we had cow horses that were trained, of course we call them cutting horses now, but cutting horses and all these things were simply the task that every cow horse knew how to do. Any horse that was worth anything, why you'd start out in the morning and the horse would know as you took the action you did when you went to round up the cattle, which you would do if you wanted to dehorn or castrate or vaccinate maybe, or get their calves up for market, you'd go around and the horse would know what you were doing by the way you approached it - if you approached the first animal and just

stopped and looked at it, the horse would know that there was nothing to do but to just move around the cattle and inspect them and so they were casual and relaxed. Now, if you started out around the edge and herded a few in towards the center, they immediately got the idea that you were going to take the herd somewhere. Their alertness picked up, their attitude toward the whole enterprise became more interesting, because they knew that once they got that herd back they were through for the day. And they always got a feeding of oats when they got back, so they had a real proprietary interest for getting the job done. And so if you start running them towards the center that ol' horse would really get in high gear to really help you do the job. A horse of that type would learn to think with the cow, they would read the cow's signs, such as the way the ears moved, or the way the tail moved or the way they leaned. And it is not unusual for a rider to be on a horse chasing a cow, a calf, that's trying to run off from you and the horse turns before the calf does because the horse has read what the calf is doing and the rider has never been aware that anything is going to happen at all and that horse is turning and you're trying to stay on the saddle because it's an instantaneous response by the horse to what they read in the cow and that puts the horse in the primary position when the cows turn and they anticipate it. This was the value of cattle(INTENDED TO SAY HORSES) and you therefore, got to the point where you relied on their intelligence and their training and their ability to communicate with the cow.

An example, an old blue mare that I used to ride a lot was good with mean cattle because if you get a cow that was trying to horn you and refusing to go, and try to trample you and things like this, she would run up behind that cow and grab that cow by the nape of the neck and bite it and then kick it on the rear. And once she got that cow going she would grab the cow by the tail and twist that tail, and biting it all the while, until the cow got so mad that it'd go wringing its tail running off down the way and that way the horse got the cow started, then the horse had the cow in charge. This ol' mare had been trained on a dairy where she knew that every morning that a certain she had to get the cows and bring them in. And so all you had to do, if she got the signal to bring them in, all you had to do was sit on the saddle. She'd go bring them in. She'd hunt them out, get them out of the brush, and things, places where you really might not be aware that they were, she'd sniff them out and go right after them like a dog. So she was a very valuable tool as all good cow horses are. And this is the reason you find so much in the original cowboy lore about their admiration for their horse, because a horse was not only a very capable tool of the trade but was a friend and one with whom they communicated and whom the cowboy relied on to communicate with nature and with the cattle.

"THE RANCH"

The ranches of course that grew up in Texas were fenced units. With the exception of a few of them such as the King Ranch, the XIT Ranch, there were very few of what you generally call the large spread. Now, a large spread would be something 50,000 or over (kind of a generalization) but there were a lot of ranches in the ten to fifteen thousand throughout the state, which were really empires from the standpoint of a lot of people. Now these ranches as I said before were primarily family units, but routinely a ten to fifteen thousand acre ranch would have employed from five to ten men all the time up through 1945, who rode the range in the old traditional style. They would have their roping horse, saddle that horse in the morning, they'd go out in some of them in the larger areas...those fifteen thousand acres and up, it would take so much time that they would have the line shack where they would spend the night out on the road, someplace so to speak, and that way they could ride out a day and ride back a day. To ride around a thousand acre pasture took all day if you just rode around the outside of it, looked at the fences and checked a hundred yards of fence, it took all day long, so you could see, a fifteen thousand acre ranch was really a quite large process for one man to try to handle, he just couldn't do it in that fashion. They would keep a remuda of horses, you know, they always had thirty, thirty-five horses around, they would rotate the horses out so that they wouldn't get lame. They might have two or three favorites they would keep, but by and large,

they would just pool the horses and you'd go out and get a horse in. Up to that time most horses were what we would call today, rough broken, when he got about eighteen months old, they'd run him into a pen, rope him, pull him up to the fence, put a saddle on him, and somebody would crawl on and they'd just ride him until he gave out from exhaustion, that was the old horse wrangler or horse breaker's routine, and some people did nothing but that, day in day out, they'd travel around and break horses for people. And it was a type of occupation that had a lot of danger to it and there wasn't one of those fellows that had been in it more than a couple of years who didn't have at least a broken arm, or a broken leg, broken back to show for his efforts, but it was a lot of fun and they got paid pretty well. It was probably the supreme macho thing of the day cause if they bragged they could ride anything that came along, well, there was always somebody coming up with a new horse that nobody could ride and they'd want to try. And so this was kind of the proving point of the cowboy, if he was a good horse wrangler and a good breaking cowboy, why he was some man. But any rate, with the beginning of World War II we saw a shifting of this pattern of cowboys, with the men going in service you didn't have enough men to operate the large ranches and the large ranchers were just in real trouble and within a period of four or five years the whole method of handling large ranches changed. Although you still used the cowboy and you still used the horse, instead of ten men riding out in the morning, you would have two men going out

in two pick-ups hauling two horses. And they would drive around in the pick-up until they saw something that needed working and they would unload their horse and tend to rope that animal and tend to that animal, load the horse back in the pick-up and off they'd go again. You cut immediately the labor requirements by a great deal by the use of machinery to transport the horses. They were specific use animals and so instead of using up their energy just going cross country they'd use them on a specific job of roping an animal tending to them. Similarly, it became widespread practice, instead of cattle drives as such, you went out and from time to time fed the cattle with hay off the pick-up truck and you therefore at the time that you wanted to get the cattle in, you would drive out there with hay to feed and feed them just a little bit and start driving off slowly and they would follow you and so that it didn't take horses to get the cattle in, except when you were finally pushing them into the pen you would have three or four people, you might even have them on foot, that would hide and once the cattle were in the pen area then they would close in behind them and urge them on into the corral. Now when I use the word urge, that's really an understatement, because sometimes some of the greatest running and fights you can imagine, occurred between the wild cattle who suddenly realized that they were about to be penned and this horseman out there. Because that horse then really had to get on the ball, because the meaning of the quarter horse took on a new meaning because if you got three hundred cattle up trying to

herd them into a fenced area that was getting narrow at the front and the cattle was beginning to slow down, these wild cattle who usually range around the edges would realize that some friction was causing a slow down of the herd and immediately they would realize that they were about to be penned and be handled and they would try to bolt to escape. And so it became a very stressful situation out there for the cattle and for the cattlemen trying to push them in, they would just press, press, press, work back and forth, try to keep these wild cows pushed back into the herd to keep them from breaking around the edges because if one of them broke and you ran to get that cow, the whole herd might turn and run back out through the hole that you left with that horse being gone. So you still had the same problems but you changed the application to very small areas and that was in the taking into the pen.

"THE DUDE"

He was a typical, you know, as I think back, young man who had never been anyplace but Boston, New York, he knew nothing else except folklore, I guess. We took him out to this place where we were working cows one day, and he was so funny because we were driving across the pasture and a bunch of these old wild cows out there, he said, stop the car I gotta take a picture. Well, he threw the door open before anybody could mention it and went running towards those cows, course all he got was a cloud of dust cause they took off, they weren't about to stand about with some idiot running towards them. We took him on over to the pen where we were working calves.

He says now, "Who's your top cowhand?" You know, he knew that term, had to mean something. I looked at him, I said, "Well, I guess ol' Chet Adair, go over there and talk to him." Well, Chet was there with low quartered shoes, no socks, his shoes had holes in the bottom of them, he had on an old pair of khakis, no belt, an old hat with a hole in the top of it that was an old Panama dress hat, you know, it was rolled up kinda western style cause that roll is caused from grabbing your hat when you're about to get thrown off and pulling it down in front of your face to keep the sun out and keep the water from raining in your face. But he was sitting up on the fence you know, smoking a Bull Durham cigarette, he said,

"That your cowhand?"

"Yeah, that's our top cowhand."

"He doesn't have boots on."

"So, he doesn't have boots on."

"Well, I don't see any spurs on."

"Well, he doesn't have spurs on."

"Well, does he have any boots."

I said, "Well, I think I've seen him with boots on."

"Well, can he rope"

I said, "Sure he can rope"

"Will he show me how?"

You know, Chet understood a mullet right away, he said,

"Sure boy, I'll show you." He put on a show for him. He could twirl that rope and do everything. This boy said,

"Oh, do you reckon I could learn how?"

Chet said, "Sure, anybody can do it." So he fixed him a rope, and this kid started out and course he tangled himself up, he could never get the first turn without getting tangled up. He worked at it I guess about an hour and finally threw his rope down and said, "I think I have too many bones in me, my wrist, something is wrong with me."

So then we took him to Ft. Worth. He wanted to see really of the old West. So we took him to Ft. Worth down this Exchange Avenue which was really the old West, they still made saddles and everything, just like the old days. So he handed me a ten dollar bill and he said, "I want to buy me some souviners, but you go buy it because they run the price up, they'll think I'm a tourist." I said, "They don't know you

from any other idiot. They not about to run - this is not tourist country." He said, "You mean they don't run the price up?" I said, "They don't have that many foreigners down here." He said, "Oh." He could not conceive of their not running the prices up because he was a tourist. I gave him the money back. We stood up in front of this five hundred acres of cow lot, you know, and he looked at that in amazement and said, "Ah, the Avatoir," and I thought, "the Avatoir ", I looked it up, and that's the name of the stockyards in Boston, that Latin, means stockyards. He was funny, you know, he was typical of that Northeastern and what they knew about Texas and cattle business.

THE COWBOY

I. DISCUSSION TOPICS

- A. World War II and its impact upon the way of life in the United States and in other countries.
- B. Stereotypes.
 - 1. Compare the Dude's attitude towards his own countrymen with the tourist's attitude towards the people of the foreign country in which he is traveling.
- C. Differences between the following:
 - 1. the working cowboy
 - 2. the urban cowboy
 - 3. the rodeo cowboy
- D. The symbolism of the "pick-up truck."
- E. Influences on the identity and culture of a region by the dominant industry of the area.

II. TASKS

- A. Attend a rodeo. Students report impressions to the class.
(Rodeos are held every Friday night)
- B. Using the format of an operation or SAAD sentences, (simple, active, affirmative, declarative sentences) describe one event at the rodeo.
- C. Visit a working ranch.
- D. Keep a written account of pick-ups seen and of how they reflect the owner's identification with the cowboy.

Note who is driving the truck, if he is wearing a cowboy hat, if guns are displayed on a rack across the window, if the rear window is painted with a western scene, if there are bumper stickers alluding to a cowboy identification.

THE CEMETARY WORKING

FIRST MALE VOICE

There uh was very little social activity in this country and once a year they'd get together as a community reunion and have a get-together, clean the graves and decorate them and if they had no cemetery markers they just planted cedar trees as the head of them. That's why those big cedar trees are up there now and it became a kind of a community get-together and this cemetery here had no connection with any religious organization or any denomination. The Howard, Wood people and some of the others, the Dubois, were not affiliated with the protestant churches and they could get here and have a get-together at a place like this without a church and wouldn't have religious animosities that might develop that way and that is the way it got started and it continued on up until fifty years ago and then it sort of died out. These people that you saw here this morning, there isn't a one of them that isn't from a rather old family. I would say that every family that I knew here this morning, of the major ones, of the ones that are significant up here, the Wrights, Woods, Howards, Dubois, they have been living here since pre-Republic days.

FIRST FEMALE VOICE

The first Saturday in August every year and clean off all these graves by hand, shovel and hoe. And then people got started up setting out grass so we brought grass up here and set it out on mother's and dad's graves but it used to be all the old people that lived around here, they're dead now, but it used to be, oh, it got where they met three times a year and cleaned the graves instead of one time a year, and uh but it used to be hundreds of people, they had permanent tables built and they were long tables.

...honey, I be seventy years old in September and I guess I been coming here off and on those seventy years, I might of missed ten years out of the seventy, that's it.

SECOND FEMALE VOICE

I enjoy it, I didn't know my great, great grandparents are buried here both my grandmother's and granddaddy's side and I didn't know either one of them personally, but I enjoy coming cause I think that I've seen my grandmother and granddad come for so many years and this is home to them and I see how they enjoy it and I enjoy coming back up here and hearing them talk about, you know, the old times and seeing the places where they grew up and hearing things about it. And I always enjoy coming, all the young people, not too many young people my age, I still consider myself young, they don't come alot any more, you know, and mostly it's the older people that still come, I think that the young people are missing a lot by not coming and taking part because I always enjoy coming, it's hot and you know, sometimes it's uncomfortable but you miss a lot, I think, if you don't come. We do have very strong family ties. I enjoy coming up here cause it does make you feel, you know, closer knit family and you feel like you get to know your relatives that have gone on that you never knew before.

THIRD MALE VOICE

PRAYER

We too know we gonna be planted in one of these places on of these days, we don't know just how long but we know it's coming. Anything, Lord, that we undertake to do, help us that it will be in the right way, and Father, when it come our time to give up and then have to be planted in the earth again, then we give you the praise for Christ's sake, Amen.

THE CEMETARY WORKING

I. DISCUSSION TOPICS

A. The American Family.

The families of the speakers have lived in the same area for over one hundred years. This fact conflicts with the image of American mobility and family dissolution. Discuss reasons why these families do not fit the national profile of the highly mobile family.

B. Family Responsibilities and Obligations.

Discuss the differences between urban and rural life. and the role of institutions (hospitals, nursing homes, day care centers, etc.) in the life of the urban or highly mobile family.

C. Funeral Customs.

II. TASKS

A. Have students interview native speakers, finding out how long they have lived in the area, where they are from, and if applicable, why their families have spread out.

B. Visit a small town and note any differences from the city. Report to the class.

C. Investigate family traditions by asking friends and interviewing strangers.

BLACK-EYED PEAS and NEW YEAR'S DAY

It's traditionally a Southern dish, they're more or less of a staple among farm families. They're at one time were grown just for cattle food but they found out how good they tasted and so it became more or less something that was always on the farmer's table.

There's a superstition about black-eyed peas, particularly in the South and Southwest, that they bring you good luck. Actually this is not, didn't originate in the South, it really originated in the Europe because the farmers there would plant in-between their spring and their fall crop, they would plant black-eyed peas. And there is some nutrient in black-eyed peas that were very good for the soil and so if they had a good crop of black-eyed peas in the summer, this assured them of a good fall crop of whatever they were planting, wheat or vegetables. So it sort of got to be a good luck omen and they brought that over to this country when they came.

Black-eyed peas are best, oh, picked early in the morning when they're dewy and fresh and when you go out to pick them you always want to pick some of the ones that are immature, they're called snaps and they look like string beans. So you've gone out in the morning and you've gotten a good mess of peas and you bring them in and you get some seasoning of some kind, salt bacon, or fat back, or a little ham and you put that in a big pot and you fry it until it's crispy, then you put a little onion in and then you put your black-eyed peas

in, and with just water to cover, you put a little salt and pepper, or some people even like hot sauce or jalepeno sauce in with them. You put that on the stove under a low fire and you cook them until they're done to your taste. Some people like them sort of mushy and some people like them crunchy. I like them sort of crunchy myself. And this takes about, oh, two or three hours to cook depending upon how you like them. And if you want to fix a good farmer's dinner, you make a pot (INTENDED TO SAY PAN) of corn bread and you have cold buttermilk, and that's a farmer's dinner.

There's a little town in East Texas that call's itself the black-eyed pea capital of the world. And in the summer they have at the time that black-eyed peas are in season, they have what they call the Black-eyed Pea Festival. And they have contests to see who can come up with the most orginal recipe using black-eyed peas. And they have things like Texas caviar, which instead of regular caviar they substitute black-eyed peas. The strangest concoction I've ever heard is called a peatini, which is a martini in which you substitute a black-eyed pea for the traditional olive.

There's another tradition in the South that goes along with black-eyed peas, and that is that every New Year's Day you must eat black-eyed peas or you won't have good luck all year. So, what you, you're supposed to have one pea for every day of the year, but of course this would mean that you would have

to count 365 peas for each person, so whenever we have a New Year's Day party or New Year's Eve party we just cook a great big mess of peas and each person gets a big bowl and that insures us that we will have good luck all year long.

BLACK-EYED PEAS and NEW YEAR'S DAY

I. DISCUSSION TOPICS

- A. Good Luck Symbols in the United States and in other countries.
- B. Rural Diet and Urban Diet.
 - 1. Typical meals
 - 2. Differences between the two
- C. Festivals Celebrating Regional Foods.

II. TASKS

- A. Attend a local festival and report impressions to the class.
- B. Prepare a country meal.
- C. Go to a "family" restaurant where the menu is "home cooking." Report impressions of the clientele and of the food.
- D. Enjoy a peatini with teacher and friends.

SUGGESTED PROCEDURES

To achieve professional quality would require not only prepared scripts, but also exorbitantly expensive equipment and the use of a sound studio (which in turn would lead to complicated scheduling problems.) More important, however, would be the loss of purity of intent. By purity of intent I mean capturing the natural speaking voice and conversational language of the informant in a natural setting. Nevertheless, I do feel that a good quality recording can be made with equipment priced well within the budget of the individual teacher. Additionally, following certain interviewing procedures and handling equipment properly should render a recording distortion free and clear enough for classroom use.

SELECTION OF EQUIPMENT

Considerations when selecting a tape recorder are:

1. Portability.

2. Sound quality.

There should be as little machine noise as possible.

3. Use of AC current as well as DC batteries.

My recorder operates only on batteries. One drawback is the problem of uneven recording speed, a result of fading batteries.

4. Automatic volume control.

This adjusts the volume automatically and records correctly

a loud voice or a soft voice. My machine does not have this control, as a result, the volume is uneven throughout the tapes. This problem could be corrected at a sound laboratory involving a costly and complicated procedure. I felt that the tapes submitted did not warrant this kind of correction. The uneven sound should not be a problem for the student.

INTERVIEWING

Depending upon the situation, the informant(s) may or may not be contacted prior to the interview. With the Cemetery Working, I simply showed up with a smile on my face, a sincerity of interest, and in the company of a relative of the clan to introduce me. Considering the religious animosities of the area, I never mentioned that I was Catholic nor that the tape was for a language class. This last bit of information would possibly have created an uncomfortable atmosphere stemming from a not too receptive attitude towards "foreigners." In the case of the Musician, I had contacted him by phone and was invited to come to the club where he was performing.

Essential to the success of the interview is a prepared list of questions. Most people are somewhat intimidated by the microphone and need an assist - the questions break the ice. Also, the interviewer must realize that he/she has a singleness of purpose and expectation, but the informant doesn't. The request, "Tell me about..." can be overwhelming to the interviewee

who is capable of responding in a variety of directions to this seemingly simple request. In response to my request, "Tell me about the cowboy's duties," the interviewee launched into a very detailed and technical description of the cowboy's role as veterinarian in treating the various diseases and ailments which cattle are prone to. Courtesy and interest (I now know about dehorning and castration) kept me from interrupting, resulting in thirty minutes of tape which cannot be used at this time. (I am not ruling out the possibility of one day teaching Argentine gauchos.) The lesson learned is that questions should not only be brief but very specific; for example, the request made to the cowboy should have been phrased, "Could you list the various duties of the cowboy." For the purpose of the project, which is general appeal, a listing of duties would have had relevant value.

Another pitfall of interviewing is what I call ego-interference. This occurs when the interviewer is doing as much talking if not more than the informant. It should be remembered that the interview is not a dialogue or a conversation. The role of the interviewer is to listen and to control through the use of prompting questions. To borrow from Gattegno, the relationship should be one of interviewer subordination to interviewee.

Even though the interviewer is restricted to asking questions, there will be times when he/she gives verbal acknowledgment to a statement or makes utterances of agreement or understanding. These fillers such as, oh really, imagine, uh huh, should be controlled. I unfortunately had to discard several excellent

passages which were muddled by interjections.

Special attention should also be given to the handling of equipment. If at all possible, the microphone should be stationary. If it is to be hand held, minimal movement is imperative. Again, unaware that the slightest movement creates "mike noise" I ruined passages by moving the microphone around while holding it.

To cut down on machine noise, the microphone should be as far from the recorder as possible.

I recommend practicing with the machine before interviewing. Being proficient in the use of the equipment is an important factor in the successful outcome of an interview.

TRANSCRIBING

Transcribing is probably the most tedious and boring activity of the project. Transcribing machines are a tremendous aid but also are very costly, averaging \$300 to \$400. An alternative is a stop/start foot pedal (unfortunately without a reverse mechanism) which can be fitted to a recorder which has a stop/start microphone. In order to reverse the tape during transcribing, the back-space review button is manually operated.

Headphones are indispensable. Initially, I used an ear-piece but found that I was straining to hear. Headphones not only facilitate hearing but also are more comfortable when working long periods.

Being a convention of written language and not of spoken speech, punctuation was arbitrary. This should be pointed out to the students in order that they not be confused when confronted with pages replete with grammatical violations. An alternative method would be to transcribe using slashes at pause points rather than punctuation marks.

Transcribing time varies depending upon background noise, the subject and the speaker's delivery. An average of six to twelve hours is spent in transcribing a one-hour tape.

EDITING

Editing is a very simple process; however, it is time consuming and cannot be rushed. The first step is to have the cassette transferred to a reel to reel tape. My ignorance in this area cost me money and time (not to mention anxiety). Most studios and speciality stores do not make transfers from cassette to reel to reel, especially on a custom basis. After calling almost every number in the yellow pages, one shop owner said that he would make the transfer, even though it wasn't policy to do so. It cost \$18.00 and two weeks of waiting. The thought of spending \$18.00 per tape was unnerving to the point of considering terminating the project. Months later, while perusing the accessory section in a record shop, I came across an item known as a patch cord, it retails for \$5.95. All one need do is to plug one end of the patch cord into the cassette recorder and the other end into the reel to reel recorder, push the proper buttons and the transfer is made in no more time than is

the length of the recording. Needless to say, in regards to the \$18.00 transfer, I was taken.

Once the transfer is made, the next step is to edit the tape. With the china marker the editor draws an arrow approximately four inches long (any shorter and it won't be seen when running the tape during the cutting stage) pointing to the spot where the cut is to be made. (Access to the tape necessitates disassembling the upper part of the machine.) After the tape is marked (always mark the glossy side) it is ready for cutting. One simply runs the tape through and with a splicing machine makes the cut at those points marked.

While working with the tape, whether marking or cutting, it is best to always wear white cotton gloves (which can be purchased at any photography store). This protects the tape from body oils.

The final step is transferring the edited tape from reel to reel to cassette.

The amount of time spent on editing will depend upon the degree of cutting and rearranging of material. The Cemetery Working, originally a seventy-five minute tape, was edited to five minutes. A lot of cutting and reordering was involved and approximately six hours were spent.

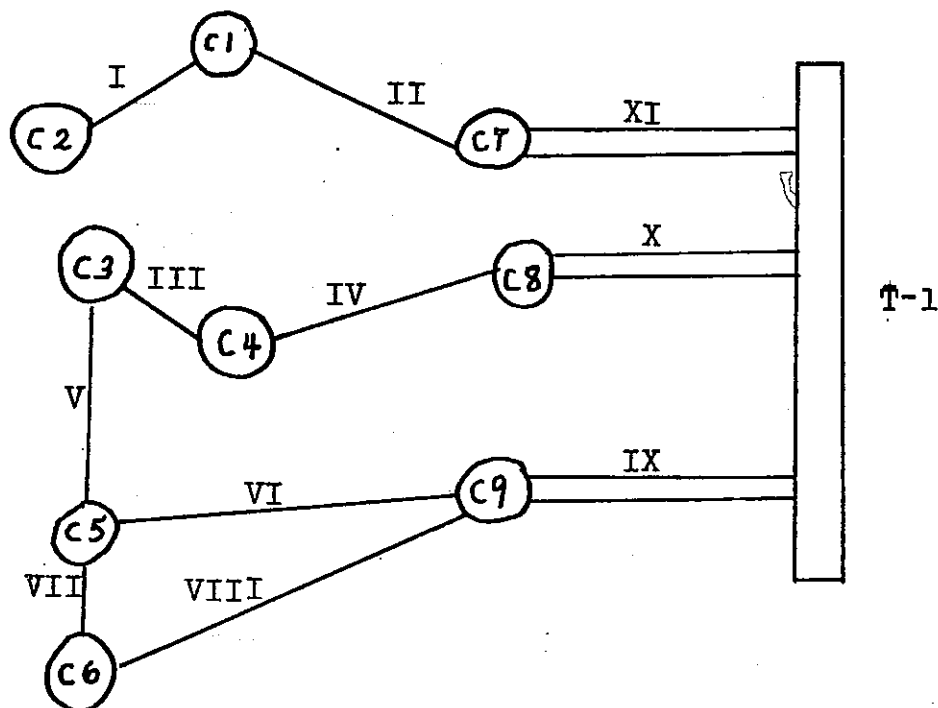
EQUIPMENT

- I. AUDIO EQUIPMENT
 - A. Tape Recorders \$60.00 and up
 - 1. Cassette
 - 2. Reel to reel
 - B. Tapes
 - 1. Cassette Memorex, TDK \$3.00/60 minutes
 - 2. Reel to reel Memorex, TDK, Maxwell \$8.00/90 minutes
 - C. Patch Cord \$6.00
- II. TRANSCRIBING EQUIPMENT
 - A. Stop/start foot pedal \$4.00
 - B. Headphones \$5.00
- III. EDITING EQUIPMENT
 - A. China marker/Grease pencil \$.50
 - B. Cotton gloves \$.80
 - C. Splicing machine \$6.00

(approximate costs)

APPENDIX I

"Folk Theme Aggregate Relationships"



Working Definition:
Culture - Behavior through
Speech Norms

1. C-1 → C-6 represents the "observable" aspects of local cultures. (subset #1)
2. C-7 → C-9 represents the "effects" of local culture aggregates upon "state" culture (Subset #2)
3. T-1 indicates the "probable" composite of the national culture, based upon subset aggregates (Subsets "1 and "2)
4. Folk themes are the "connections" between local, state, and national aggregates of culture (I - XI)
5. "Measurement" of relations (herein specified) would have to be statistically based, i.e., within the context of "Probability Theory." *

* Fred Kerlinger, Foundations of Behavioral Research (New York: Holt, Rinehart & Winston Inc., 1973), p. 33.

APPENDIX II

Phonology and Grammar

To the native English speaker, the English heard on the tape is undoubtedly "southern"; yet, he/she may not be able to explain why the speech is different from that of other U.S. regions. The explanation involves subtleties of pitch, duration, and rhythm. Most likely, the non-native speaker will not notice these nuances in pronunciation and will have little if any trouble in comprehension; even so, the prepared teacher should be aware of some of the more outstanding dialect features of his/her region.

The following is a brief inventory of general grammatical and phonological characteristics of southern speech.

1. "vocalized /r/": "here" / hɪə /
2. Diphthongal /æy /: "pass" / pæys /
3. Monophthongal long i: "five" / fɪv /
4. Diphthongal /ɔw /: "fought" / fɔwt /
5. /ɪ/ in certain unstressed syllables: Dallas, wanted
6. /ɪw/ or /yuw/ after /t/, /d/, /n/: tune, due
7. /r/ silent finally and preconsonantly after /a/, /ɜ/, and /ə /: "car" /ka/, "harm" /ham/, "turn" /tɜn/

When r is silent in a stressed syllable, its time value is given to the preceding vowel. This aspect of duration is significantly important in southern speech.

8. The "Drawl": The southern drawl is a combination of intonational characteristics and diphthongization and other forms of the multiplication of sounds. Contrary to popular myth, the drawl is not excessive slowness in speech. Diphthongization is a characteristic in nearly all English speech regions; however, the southerner extends this process by producing two, three, or four perceptible sounds within the duration of a given vowel. When the vowels are broken into several sounds, /j/ develops medially after front vowels and /w/ after back vowels. This happens mostly to lax vowels. Examples of this phenomenon follow:
- /I/ becomes /Ijə/ as in "sit" /sɪjət/
/ɔ/ becomes /ɔwə/ as in "cord" /kɔwəd/
9. Displaced Stress: In a dissyllable normally stressed on the second syllable, the stress goes back to the first syllable with accompanying stress.¹ "Monroe" /mən'roʊ/ > /'mʌnro/
10. Use of the double modal: In place of "might be able to" and "used to be able to" educated as well as

¹ Richard Baily and Jay Robinson, Varieties of Present-Day English, (New York: The MacMillan Company, 1973) p. 210.

uneducated southerners will use the phrases, "might could" and "used to could."

11. Use of "fixing to" in place of "about to." Example: "I'm about to leave." "I'm fixing to leave."

The above features are characteristic of standard southern speech; the following are characteristic of substandard southern speech.

1. Raising of vowels: "sat" /sæt/ > /sæ¹t/
2. /ɛ/ > /I/ before /n/, and sometimes before /m/ and /ŋ/, as in "benefit" /'bɛnəfIt/ /'bInəfIt/,
"against" /ə'gɛnst/ /ə'gInst/
3. Dissimilation: /n/ "government" /'gʌvənmənt/ /'gʌvəmənt/
4. Loss of consonants: /l/ from words spelled with "el,"
"il" plus a consonant, and vowel plus medial /l/, as in "self" /sɛlf/ > /sɛf/
/t/ from words in final /ft/, /st/, /kt/,
/pt/, as in "left" /lɛft/ /lɛf/
/d/ from /ld/, /nd/, as in "cold" /koUld/
/koUl/ ²
5. The use of "done" to signify action completed. "He's done gone." "He's done went."
6. The use of "carry" instead of "take." "Might I carry you to the dance?"
7. The use of "might" for "may" in making a polite request.

² Ibid. p. 212.

8. The superfluous use of adverbs, "here" and "there."
"This here man's going." "That there
car is sure pretty."
9. Use of "a mess of" in place of "a lot of."
"You get a mess of black-eyed peas and
put them in the pot."
10. Use of "is all" for "that's all." "I came for some
cigarettes, is all."

APPENDIX III

Additional Resources

The creative teacher can look to other resources besides the interview for the study of local culture. Most regions have their own folk songs, legends, and journalists whose columns reflect a folk style and point of view (an example is columnist Lyn Ashby of the "Houston Post".)

To list the stories, songs, and periodicals would be to state the obvious; however, two areas which may be overlooked but provide rich and valuable insight into the local culture are those of film and literature. A list of documentary films about Texas and a list of novels written by Texans and with a Texas setting follow:

Film

"Afro-American Work Songs in Texas Prisons"
Distributor: Film Images

"Aunt Clara" (a primitive artist)
Distributor: Baptist Radio TV Commission

"The Blues Accordin' to Lightnin' Hopkins"
Distributor: Flower Films

"The Changing Cowboy"
Distributor: Farm Film Foundation

"Festival Time in Texas"
Distributor: Texas Department of Highway and Public Transportation

"Rio Grande: Where 4 Cultures Meet"
Distributor: BFA Educational Media

"Glen Rose, Texas" (documentary about small towns in Texas)
Distributor: Southern Baptist Radio TV Commission

"Time Piece: A Recollection of Rural Faces"
Distributor: Texas State Historical Association

Novelists

Gipson, Fred	<u>The Cow Killers</u>
Graves, John	<u>The Last Running</u>
	<u>Texas Heartland: A Hill Country Year</u>
Hale, Leon	<u>Bonney's Place</u>
	<u>Turn South at the Second Bridge</u>
Hearon, Shelby	<u>Armadillo in the Grass</u>
King, Larry	<u>Best Little Whorehouse in Texas</u>
	<u>Confessions of a White Racist</u>
McMurtry, Larry	<u>Horseman, Pass By</u>
	<u>In a Narrow Grave</u>
	<u>The Last Picture Show</u>

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