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# Dialects in Discourse: Regional Speech of United States English

Laura Wilson Bergan  
*SIT Graduate Institute*

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DIALECTS IN DISCOURSE; Regional speech of United States English

LAURA WILSON BERGAN  
B.A. COLGATE UNIVERSITY 1981

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

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## ABSTRACT

This project provides materials that are to be used to improve the listening comprehension and communicating skills of intermediate and advanced students of ESL by exposing them to the sounds and rhythms of different dialects of United States English. The project consists of samples of genuine speech that are unrehearsed and unedited, as is the 'real English' that ESL students encounter in the United States. By listening to the tapes, students can grow accustomed to the natural flow of casual spoken English.

This project by Laura Wilson Bergan is accepted in its present form.

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Project Adviser Annie K. Hawkinson

Project Reader Robert E. Meyer

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Thanks also to the numerous people at SIT and in Brattleboro who provided intriguing insights into United States culture and entertaining material for this project by allowing me to interview them.

Thanks Ya'll.

FOR DAD, WHO LOVES A GOOD LAUGH!

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## INTRODUCTION

The goal of this project is to develop materials that are to be used to improve the listening comprehension and communicating skills of intermediate and advanced students of ESL by exposing them to the sounds and rhythms of different U.S. English dialects. The project consists of samples of genuine speech that are unrehearsed and unedited, as is the 'real English' that ESL students encounter in the United States. By listening to the tapes, students can grow accustomed to the natural flow of casual spoken English.

It is hoped that these materials will be useful for the advanced or the intermediate student who will be challenged to fine tune her ability to distinguish and identify various dialects, to improve her listening comprehension and to learn to use the component parts of language that make up spoken English. The materials will be useful for the student who plans to travel, work or study in parts of the U.S. where the dialect differs from the one that she is accustomed to or for any student of English who wishes to broaden her knowledge of and ability to use spoken English.

All groups of students can gain cultural insights through the descriptions rendered on the tapes. By listening to the varied dialects that exist in English, a language foreign to them, the student is encouraged to look more closely at her own language,



the dialects that exist in it and the values that are placed on those different types of speech. The topics discussed on the tape in English can lead to discussions in English of the student's own culture, stereotypes that exist about different types of people, how the stereotypes originate and what credibility there is to them.

## PROJECT BACKGROUND

Each native speaking language teacher brings to the foreign language classroom her own dialect. By exposing her students to the variety of speech in English, a teacher can broaden her student's knowledge and ability in both linguistic and cultural understanding.

This project was inspired by a similar project that I did for my own use in Spanish. As a student of Spanish I am constantly challenged to understand the numerous and varied dialects of Spanish that are spoken throughout the world. In order to improve my listening comprehension in these dialects I have taped native speakers talking about their countries and cultures. While listening to the tapes I concentrate on the general flow and rhythm of the language and on specific pronunciations that are new and difficult for me. I try to identify exactly what it is that differentiates one dialect from another. I also work on inferencing, i.e. understanding new words and idioms from the context in which they occur. I find that by listening carefully to the context in which the unfamiliar word or phrase is used, often I can come to a guessed meaning that in later research proves accurate. Inferencing is a valuable skill which helps make the student a more independent learner.

As a self-learner I developed the Spanish materials for my own use. In writing this project I see that they are suitable and useful in the ESL classroom and language laboratory.

## ABOUT THE TAPES AND HOW THEY WERE MADE

In this project I interview numerous people who speak with a variety of dialects of U.S. English. In interviewing the informants I ask them to talk about topics that they know about and are comfortable discussing such as their cultural background, the neighborhood where they grew up and their youth. My aim is to provide useful, interesting and culturally insightful information for foreign students listening to the tapes. After taping the interviews, I then transcribe the tapes and select parts to use on the master tape. The criteria for selection is clarity and quality of speech, authenticity of speech and the content. In conducting the interviews I often ask where the person is from originally, what it was like growing up there and what were the memorable things of their childhood and teenage years. I also inquire about traditions and food typical of the area.

Description, rather than opinion is what I seek in the interviews because I want the informants to speak at a natural, rapid speed as a person does when they describe something they know well. I prefer this to the slower more thoughtful way a person may speak when thinking about an idea or developing a way to express an opinion. Description is also useful because it provides excellent materials for cross-cultural activities.

Stereotypes often came up in the interviews and I include them in the project. They are useful, not because they give an accurate or fair description of all members of a group but because

they can lend insights into what certain peoples are like and the culture that has formed the opinions of the informant. Stereotypes can be misleading but they can also provide a useful orientation to the behavior and life style of a group of people. The stereotypes here are provided by members of the culture and they often include themselves within the stereotype.

## TEACHING GUIDE

The following section is a guide for teachers using these materials. It is divided into sections that are categorized according to the linguistic or communicative skill that is focused upon in the activities. Each section includes an overall definition and rationale of the topic and a summary of the learning activities for the topic that are contained in the section. Each activity includes a lesson objective and the procedure to be followed in the activity.

Each speech sample is identified by region and can be found on one side of a cassette tape. It is located in written form in the transcript. Each speech sample is presented in two ways. First it is 8-10 minutes of uninterrupted speech by the informant and questions posed by the interviewer. Next is the same sample broken into two minute segments for easier accessibility by student and teacher. The transcript of each tape will be numbered so that particular parts may be easily located. Each tape is transcribed literally into a form that represents what is said as closely as possible. The transcription includes filler words, connected and reduced words, Pauses and stressed words that are marked by symbols to identify them. The symbols are explained in a key accompanying the text.

The spelling is standard English with exception of the abbreviated and reduced words that are presented as they are spoken.

Depending on the needs and abilities of her students, a teacher can work from the whole of the speech sample to the specific parts or from the specific parts to the whole. In the first case students listen to the whole of the speech focused on in the activities that are presented in Part II of this section and then, in exercises appropriate for class or lab use, they work with specific parts of the language samples. In the second case students work with component parts first using activities given in Part I and then focus on the whole content of the speech.

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### PART II. ACTIVITIES FOCUSING ON LANGUAGE AS A WHOLE.

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F.DISCOURSE COMPREHENSION

G.WRITTEN LANGUAGE

H.COMMUNICATION AND CULTURE IN DISCOURSE

I.DIALECT COMPARISON

## A. FILLER WORDS

DEFINITION: Filler words are the words used by most speakers to fill in pauses in their speech when they think, when they search in their mind for a word or when they want to gain time to think. Filler words vary depending on the speaker's personal speaking style, the region and the degree of the speaker's emotion.

RATIONALE: In conversational English, speakers use filler words to fill in spaces when they think or hesitate or when they want to gain time. I believe it is important for ESL students to learn to understand and to appropriately use filler words because they are an inherent part of English discourse. The appropriate use of filler words is considered to be a mark of a fluent speaker. Thus by learning to hesitate properly in a foreign language, students can improve in an area that contributes to native speaker like competence. In the taped speech samples the examples of filler words are plentiful and students will find many opportunities to observe the way in which native speakers use filler words and in the activities to practice using them.

SUMMARY: The activities in this section focus on the skills of identifying filler words, understanding their meaning in the context and using them appropriately. The activities in this



section are:

I. WORD COUNT

II. IDENTIFYING FILLER MEANING

III. TRY IT OUT

## ACTIVITIES

### I. WORD COUNT

LESSON OBJECTIVE: At the end of the lesson students will be able to identify the filler words that occur in a tape segment and state what they mean.

#### PROCEDURE:

Teacher chooses a filler word to listen for and tells the students what it is.

1. Students listen to the speech segment two or three times (depending on the student's level) and approximate how many times they think they heard the particular filler word.
2. Students listen to the tape again and count how many times the filler word is used.
3. Students check with teacher and other students in the class to see how many each student counted.

## II IDENTIFYING FILLER MEANING

LESSON OBJECTIVE: At the end of the lesson students will be able to identify the meaning and usage of specific filler words.

### PROCEDURE:

1. Teacher selects one filler word to concentrate on and identifies three passages where it is used with the same meaning.
2. Students listen to these passages, twice.
3. Teacher calls for ideas on when and where and how and why this filler word was used. What does it mean? Bring out usage.
4. Students check answers with each other and with the teacher.

### VARIATION I

1. Teacher chooses a filler word that is used differently by the same speaker, depending on the context. See if students can differentiate the meanings. Like o.k., sure, ya know
2. In a x-dialect exercise compare two or more speakers using the same filler word in similar or different ways.

### VARIATION II

1. Have students listen to a tape segment where there is more than one filler word used.
2. Students listen for all the filler words contained in the segment.

3. Students should write down which filler words were used and identify their purpose and meaning.
4. As a class, compare what the students noted and the ways that filler words were used. Was it easier to hear some filler words than others and why?

#### VARIATION III

In a cross dialect activity, students listen to the way two or more speakers use the same or different filler words. Students identify filler words, their meanings and when and where they are used.

### III. TRY IT OUT

OBJECTIVE: At the end of the lesson students will be able to use filler words appropriately in a narrative that they make up.

#### PROCEDURE:

1. Students listen to a tape segment and observe one particular filler word. In a larger class divide students into groups so they have a variety of words to work with.
2. Have the students make up a narrative and use their chosen filler word in it in as a native speaker would. Each student practices the narrative to the class or small group.
3. Have students present their narratives to each other so that they can learn how to use more than one filler word.

#### IN THE FIELD:

1. Tell students they will have an opportunity to observe how native speakers use the filler words they are familiar with and possibly some new ones. They will do this by going and listening to native speakers. Students should listen for the filler words and try to figure out what they mean. They note down their observations and bring them into class. In class compare the new and old filler words that the students encountered and how they were used. Was it easy or difficult to understand them? This is an opportunity for the teacher to review the words, meanings and

usages. Was it funny?

2. Have students carry on a conversation with a native speaker and use a filler word appropriately. Did the native speaker notice or comment?

DISCUSSION: What filler words are used in your language? That you most commonly use? Which are acceptable and which are not ?

## B. CONNECTED AND REDUCED WORDS

DEFINITION: Connected words are individual words that are spoken together as if they are one word. Some are common to English throughout the United States and others are more often used by speakers of certain dialects. Phonetically reduced words are words that speakers shorten in their discourse. Despite changes in pronunciation these words retain their original spelling in the written form.

RATIONALE: I believe that it is helpful to the ESL student to be aware of the connected and reduced words that occur in English so that the student will have a stronger comprehension ability in listening to spoken English. It is also important for the ESL student to understand that even though words are connected or reduced when spoken, that they still have the original form when written.

SUMMARY: The activities in this section focus on identifying and understanding connected and reduced words in spoken English, on using them and on knowing the written form that corresponds to these words. The activities in this section are:

- I. OSGOOD TECHNIQUE
- II. USING CONNECTED WORDS
- III. WRITTEN RENDITIONS

## ACTIVITIES

### I. OSGOOD TECHNIQUE

LESSON OBJECTIVE: At the end of the lesson students will be able to identify connected or reduced words that occur in a tape segment.

#### PROCEDURE:

1. Teacher gives students a mimeo of contracted and/or reduced words in a tape segment that may be problematic for the students.
2. Together the class goes through the list, checking meaning so that it is clear.
3. Teacher plays the tape through.
4. Students listen and check off the words as they hear them. {2 or 3 times or as many times as the class needs to}
5. To check, teacher plays the tape a last time stopping the tape at each word to make sure each student hears the words. .



## II. USING CONNECTED AND REDUCED WORDS

LESSON OBJECTIVE: At the end of the lesson students will be able to use connected and reduced words in a narrative of their own invention.

### PROCEDURE:

1. Teacher chooses a tape segment where connected or reduced words occur and students listen to it.
2. Each student makes up a narrative that includes some or all of the Connected and Reduced words and practices saying it out loud, alone.
3. Students give the narrative, conjoining or abbreviating the words appropriately to class or small group.
4. Have students say their narrative to the class or the teacher to the small group.

FOLLOW UP: Have students listen to the way the native speakers use connected or reduced words.

### III. WRITTEN RENDITION

LESSON OBJECTIVE: At the end of the lesson students will be able to give an accurate written rendition of a taped segment of spoken English that contains connected or reduced words.

#### PROCEDURE:

1. Teacher chooses a segment of tape where there are numerous and varied examples of contracted or reduced words.
2. Teacher plays the tape segment and asks students to give an accurate written transcription of what they hear.
3. Students transcribe the section.
4. Teacher asks students to write the correct written form of these words above or to make sure that connected or reduced words are correctly written near the contracted or reduced form.
4. Students check their accuracy by comparing their work with other students or with a correct version that the teacher posts in the room.

## C. SLANG EXPRESSIONS

DEFINITION: Slang is defined as, "words, phrases, meanings of words, etc. commonly used in talk but not suitable for good writing or formal occasions..." (Oxford Advanced Learners Dictionary)

Slang is a fundamental part of United States English and is used in varying degrees by almost all speakers. In the tape samples the slang used differs with each speaker.

RATIONALE: The purpose of this section is to acquaint the student with the slang expressions that are used on these tapes. I believe that it is useful for a second language learner to be able to identify and understand slang expressions, whether or not they intend to use them because they are part of U.S. English and are of cultural significance. It is important for students to understand slang and when to use it so that they will not inadvertently use it inappropriately.

SUMMARY: This section focuses on the identification of slang expressions, the interpretation of their meaning and the use of them in classroom and other situations. Some of the slang expressions here will be familiar to English teachers and others may not.

I. USING SLANG

II. TRANSLATE SLANG TO CORRECT ENGLISH

## ACTIVITIES

### I. USING SLANG

LESSON OBJECTIVE: At the end of the lesson students will be able to identify, understand and use some slang appropriately.

#### PROCEDURE:

Teacher chooses a tape section where a few (three to five expressions or words) slang expressions are used.

1. Students listen to a tape section.
2. Together the class can discuss which words are slang and what they mean. They may be able to do this by inferencing or the teacher may have to supply the meanings.
3. Once the slang expressions are identified and understood and the class has become clear on how they are to be used the teacher sets up two role play situations: one in which it is appropriate to use slang and one in which slang should not be used.
4. Have each group act out their role play and discuss as a group why one situation is appropriate for slang and one is not.

## II. TRANSLATE SLANG TO CORRECT ENGLISH

LESSON OBJECTIVE: At the end of the lesson students will be able to translate all slang expressions in the tape section into standard written English.

### PROCEDURE:

Teacher selects a section of tape where there are slang expressions used. In order to do this activity, students should already be familiar with the slang expressions.

1. Students listen to the tape section, focusing on identifying and understanding the slang that it contains.
2. Together or individually students translate the slang into standard written English.
3. Teacher and students together can correct the student's work. Teacher should keep in mind that there may be various ways to render the slang into correctly written English.

## D.LISTENING RESPONSE WORDS

DEFINITION: Listening response words are words that a listener says to a speaker in order to let her/him know that s/he has understood what is being said. In the tapes they are the responses of the interviewer to what the speaker is saying and the responses of the informant to a question that the interviewer has asked.

RATIONALE: It is useful for an ESL student to be able to use listening response words because it gives her an appropriate tool to cue a speaker. These words are important in oral communication because they let a speaker know whether or not the hearer is understanding, listening or interested in what is being said. In United States English, listeners often give verbal or paraverbal cues of encouragement to a speaker so that she will continue. These words can convey a willingness to listen as well as understanding. It is important for the non-native English speaker to understand that in English we have techniques that may not exist in other languages for expressing interest in or understanding of a speaker.

SUMMARY: The activities contained in this section are: . . .

I.IDENTIFYING LISTENING RESPONSES

II. LISTEN AND UNDERSTAND

## I. IDENTIFYING LISTENING RESPONSES

LESSON OBJECTIVE: At the end of the lesson students will be able to identify listening response words.

### PROCEDURE:

1. Teacher plays a section of the tape where a variety of listening response words are used numerous times.
2. Students listen to the taped segment and identify which words are listening responses and why they might have been used in that situation.

## II.LISTEN AND UNDERSTAND

LESSON OBJECTIVE: At the end of the lesson students will be able to understand and use listening response words.

### PROCEDURE:

Teacher prepares the lesson by selecting a section of the tape where listening responses are used.

1. Students listen to a portion of the tape and figure out how the listening response words are being used. Discuss this with the class.

2. Try it in class by having a student give a narrative and the teacher models listening responses. Then change roles, teacher giving the narrative and students giving the responses. Let students practice in pairs while the teacher listens in.

FOLLOW UP: Students ask a native speaker for a description or an opinion and give that person listening responses. Students can also listen for the ways that different native speakers use these responses.

DISCUSSION: How do different nationalities use listening responses? Try it in the class.



## E. INFERENCING

DEFINITION: Inferencing refers to the skill of figuring out the meaning of words from their context. ESL students need to develop this skill in order to figure out i.e. infer the meaning of new and unknown words from the context in which they occur. This involves understanding the rest of the sentence in which the new word occurs or figuring out what part of speech the word is and what its meaning could logically be.

RATIONALE: Inferencing is a valuable skill for the language learner because it makes it possible for a student to learn on her own and to understand what is said around her.

SUMMARY: This section concentrates on activities to develop the ability to infer the meaning of words from the context in which they occur. After making a guess about what a new word means it is important to check the definition in a dictionary and to learn other meanings or nuances that it may have. The activities contained in this section are:

I. WORD IDENTIFICATION AND DEFINITION

II. WORD LISTS

## ACTIVITIES

### I. WORD IDENTIFICATION AND DEFINITION

LESSON OBJECTIVE: At the end of the lesson students will be able to identify unknown words and look up their meanings in the dictionary.

#### PROCEDURE:

Teacher selects a portion of tape where she thinks there will be enough unknown words to challenge the class.

1. Students listen to the selected tape segment and identify words whose meanings are unknown to them.
2. Students look up the meanings in the dictionary and from these definitions piece together the meaning of the tape segment.

## II.WORD LISTS

LESSON OBJECTIVE: At the end of the lesson students will be able to figure out the meanings of new words from the context in which they occur.

### PROCEDURE:

Teacher chooses a tape segment that contains new words for the students.

1. Teacher plays the tape segment.
2. Teacher asks students to make a list of words they know, a list of words they are unsure of and a list of words that they do not know.
3. Together with the class, review the known and unsure words checking definitions. Then teacher asks what words are unknown and writes them on the board. Play the tape and stop at each word. Each time students look at the unknown words and make guesses at the meaning based on the sentence in which it occurs. Ask students to check a dictionary to confirm their definitions.

## F. DISCOURSE COMPREHENSION

DEFINITION: Discourse comprehension refers to the skill of understanding the content of connected language.

RATIONALE: Understanding what another person is trying to communicate in English is a major goal for the ESL student. Whether working with the written or the spoken word a student needs to know how to interpret the whole of what is being said as well as the individual pieces. To communicate successfully a student must be able to make the transition from words and sentences to concepts and ideas.

SUMMARY: This material focuses on the interpretation of the spoken word in context. The activities in this section utilize the skills of paraphrasing, summarizing, transcribing and information gathering. The activities contained in this section are:

I.TAPE SUMMARY

II.PARAPHRASE

III.INFORMATION GATHERING

IV.THE CARLIN TECHNIQUE

V.EASY LISTENING

## ACTIVITIES

### I. TAPE SUMMARY

LESSON OBJECTIVE: At the end of the lesson students will be able to understand the meaning of the language in a tape segment and accurately summarize the meaning of the tape segment.

#### PROCEDURE:

1. Students listen to a taped segment of material as many times as is necessary for them to get a good grasp on the meaning of the content.
2. Students individually summarize what is said.
3. Teacher and students correct together.

## II. PARAPHRASE

LESSON OBJECTIVE: At the end of the lesson students will be able to paraphrase the language of a selected portion of a dialect segment.

### PROCEDURE:

1. Teacher selects a section of tape for the students to paraphrase.
2. Students listen to this section as many times as is necessary for them to understand it.
3. Students give a paraphrased edition of what has been said. They can present them to the class or small group. This is a good opportunity for the teacher to work with synonyms. The teacher can emphasize that there are many different ways to express the same thought. It is also a time to work on grammatical correctness.

### III. INFORMATION GATHERING

LESSON OBJECTIVE: At the end of the lesson students will be able to accurately gather information from a native speaker and understand the content of what has been said.

#### PROCEDURE:

First, do this activity in class, practicing among students

1. Teacher sends students out into the field alone or in pairs to ask a native speaker for a brief informal interview.
2. To conduct the interview students should first think what kind of information they would like to gather. One way to do this is to question someone who is an expert on a topic about which the student has some interest. This could be a hobby or a profession, questions about the area, city or country in which the student is studying.
3. Students can conduct their interviews during a special class time, during breaks or after class. For the interview they should prepare some questions ahead of time but it should be an oral interview.
4. Back in class: compare the different interviews, the information gathered, questions etc.

#### IV. THE CARLIN TECHNIQUE

LESSON OBJECTIVE: At the end of the lesson students will be able to ask and answer questions about the content of a tape segment.

##### PROCEDURE:

Teacher selects two tape segments that are an appropriate level for the class and divides the class into two groups. Each group is given a tape segment with a tape recorder.

1. Each group must listen to their tape and write five questions about it.
2. Each tape and the questions pertaining to it is given to the other group who must listen to the second tape and answer the questions that have been written about it.



## V.EASY LISTENING

LESSON OBJECTIVE: At the end of the lesson students will be accustomed to the rhythm and sounds of English (for intermediates and beginners) and to listen for and be able to understand the meaning of the content (for advanced students).

### PROCEDURE:

1. Teacher gives the following instructions to students:

When you are driving to work, cooking or doing things when you usually listen to music or the radio, put on side A of the tape and listen to it while you are working. In this way the rhythm of the language and some of it's sounds, depending on your level will unconsciously sink in. Listen to the sounds but don't focus on the content.

After you have done this a few times and think you have a feel for the content, make a summary or a paraphrasing of it or write and answer ten questions about the tape segment and ask a native speaker to review them with you. If these tasks are difficult for you, review the tape segment and listen more carefully jotting down difficult words and sounds.

## G. WRITTEN LANGUAGE

DEFINITION: Spoken English contains many elements of language that Written English does not. Examples of this are the filler words, the conjoined words, the occasional ungrammaticality of the speech and the incomplete thoughts that occur frequently in the tapes but that are not acceptable in written language.

### SPOKEN FORM INCLUDES

filler words/pauses

abbreviated forms

grammar as it is spoken

### WRITTEN FORM INCLUDES

no filler words/punctuation

complete form

prescribed grammatical forms

RATIONALE: I believe it is important for the ESL student to be aware of the elements of English that are considered acceptable in casual spoken language but that are not correct in written form. I believe this is so because this is the English that the student will encounter in everyday life in the United States.

SUMMARY: In the exercises below students are asked to transform spoken English into the correct written form. It is important to remember that students may make this transformation in different but equally correct ways. The activities in this section are:

### I. STEP BY STEP

## II. TRANSCRIPTION

## ACTIVITIES

### I. STEP BY STEP:

LESSON OBJECTIVE: At the end of the lesson students will be able to accurately eliminate the incorrect elements from the spoken transcriptions arriving at a rough draft of correct written English.

#### PROCEDURE:

1. Have students listen to a one minute segment of speech.
2. Ask them to transcribe everything that they hear, making the spelling as correct as possible.
3. Students listen to the tape once again to make sure they wrote down everything on the tape. Depending on the level of the students, play the tape as many times as is necessary for them to get it all down. This skill will increase with practice..
4. Ask students to remove all filler words that they have written down.
5. Students go again to the transcription and this time separate the connected words and write correctly the abbreviated words they included in their transcription.
6. At this point students should look at their transcription and make sure that the phrases are grammatically correct. They may

have to edit the text some and take out false starts and ungrammatical language.

7. Finally students should make the segment grammatically correct.

8. As a class polish the final product.

## II. TRANSCRIPTION

This is a variation of Step by Step that can be used by students once they gain skill in eliminating the component parts of spoken language from the written form.

LESSON OBJECTIVE: At the end of the lesson students will be able to transcribe spoken English into correct written English.

### PROCEDURE:

1. Students listen to a speech sample.
2. They transcribe what they hear.
3. They listen to it again and correct or add to what they have written.
4. Have them change what they have transcribed into correct written English.
5. Have students exchange papers and read to the class or each other what their peers have written. There may be a variety of ways to correctly render the spoken word into the written form so the teacher needs to be alert to what is correct and what is not.

### VARIATIONS

1. Give each student one segment of a taped sequence.
2. Ask the students to listen to the segment and to transcribe

their section.

3. When everyone is finished students must place their segments into the correct order. They can discuss the order among themselves and with the teacher and correct their work by an active class discussion or by a correct sequence placed up on the wall.

## H. COMMUNICATION AND CULTURE IN DISCOURSE

DEFINITION: This section focuses on the aspects of culture that a speaker conveys in discourse. In the taped speech samples, informants have supplied examples of cultural descriptions and stereotypes that provide excellent material with which to practice cultural communication.

RATIONALE: I believe it is important for students to practice the language they are learning by experimenting with it in real life situations. In role plays the student has the opportunity to communicate as a particular person from the United States would do. A student imagines that she is a particular character and she must use the spoken and body language, stress, idioms and reactions that her character would use.

SUMMARY: In the role plays students practice the language of real life situations using the skills they have learned thus far.



## I. ROLE PLAY

OBJECTIVE: At the end of the lesson students will be able to communicate with language that is appropriate to a given role play situation.

### PROCEDURE:

Teacher prepares a tape sample containing a description of a stereotype.

1. Students listen to the tape and discuss it until they understand what has been said and what the character is like.
2. Class brainstorms spoken and body language appropriate for this character. Cues can be written on the board.
3. Teacher sets up a role play.
4. First, teacher plays one role with various students, then turn both roles over to students.
5. Make sure that the role players use the idioms, filler words, connected and reduced words and slang words that the character might use.

## I. DIALECT COMPARISION

DEFINITION: A dialect is a regional form of language.

RATIONALE: The purpose of this section is to identify what it is that differentiates one dialect from another. I believe it is important for ESL students to become familiar with different dialects of U.S. English because they may need to communicate with English speakers of differing dialects. In addition, by studying various English dialects ESL students can improve their English comprehension ability as well as their cultural knowledge of the United States.

SUMMARY: The activities in this section focus on overall comprehension, pronunciation and rhythm of the language. The activities in this section are:

I.DIALECT STUDY

II.NAME THAT DIALECT

III.RHYTHM AND PRONUNCIATION

## I. DIALECT STUDY

OBJECTIVE: At the end of the study students will be able to understand the speech of each taped dialect sample.

### PROCEDURE:

Each week the teacher selects a dialect to work with for that week. The class works on activities in that dialect for a portion of every day. Depending on the students, the teacher may choose to work with whole or component activities or a combination of both. When students have mastered the activities in a dialect, the class moves on to another, working with the same focuses and activities. In this way, students will become adept at identifying new dialects as well as using the language skills.

DISCUSSION: Students look at the dialects in their languages and the values placed on them. How many different dialects are in the classroom or in the school and how can they be differentiated? Do the attitudes differ towards speakers of different dialects?

## II. NAME THAT DIALECT

OBJECTIVE: To identify a regional dialect by hearing it.

PROCEDURE: After students have studied the dialects, teacher chooses one of the ones that the students have studied and plays a segment of the tape for the class without telling them where it is from. Students have to guess what the region is.

### VARIATION I

Teacher presents a tape recording of a dialect that the students are familiar with but a speaker that they have never heard. They have heard the regional dialect but not this particular person. Teacher plays the tape for the class and asks them to identify it. Ask students how they identified the dialect.

### VARIATION II

Teacher plays two or three dialects for students and gives them three choices of regions. Students must match the region with the tape sample.

### III. RHYTHM AND PRONUNCIATION

OBJECTIVE: At the end of the lesson students will be able to identify and replicate the rhythm and pronunciation of a particular dialect.

#### PROCEEDURE:

1. Teacher chooses a segment of the dialect tape for students to listen to in class.
2. Students listen to the tape segment.
3. Together teacher and students isolate pronunciations that are peculiar to this dialect sample.
4. Students can try out these pronunciations in class together, by either replicating what the speaker said or by making up their own sentences.
5. Teacher plays a short bit of tape where the speaker has used emphasis or stress in her language. Play this segment until the students can identify this stress.
6. Discuss as a class what this stress was used for. Which words were stressed and why?
7. Ask students to repeat the language on the tape to see if they can duplicate the stress as the speaker used it.
8. Set up a role play situation where the students need to use stress in their language. Divide students into groups and give them each a roleplay task where they must communicate something

with stressed language. Each group presents their role-play to the class and the class must identify the stress and guess why it was used.

DISCUSSION: How do the students in the class use stress in their languages? Is it used in the same ways in all languages? How does it differ?

TAPE ONE- YONKERS, NEW YORK

Teresa D'Allesandro is from Yonkers New York which is outside of New York City. In this tape she talks about growing up in an Italian section of New York.

KEY

Filler words -um-

Incomplete thought...

Connected or reduced words'

Pauses (P)

STRESSED WORDS

Interviewer Questions on a separate line

Listening responses on the same line

TEXT

1 -Um- What's your name and where are you from?

2 -Um- Teresa D'Allesandro an' I'm origianlly from Yonkers New  
3 York-

4 -Ok-What'd you used to do when you were a teenager? for  
5 fun?

6 (P) -Um- well- I was... I was living in Mayapak New York  
7 which is about fourty five minutes from White Plains (P) when  
8 I was a teenager an' I can remember the big THING (P) was to  
9 dress up (P) and go down to the city (P) mh hmm -um- go  
10 to see a concert for instance and I can remember -um- going  
11 down to Madison Square Garden when I was like fourteen with a  
12 bunch of friends and getting lost on the SUBWAY and (P) -um-  
13 (P) another time I can remember we went to Jersey City -you  
14 know- it was... I don't know it was just... it was just a  
15 big... it was a big deal

16 Un hun what did you do in Jersey City?

17 -Ah- we went to a concert in Jersey City this was what I was  
18 gonna' say



19 Who did you see in concert?

20 -Ah- we saw YES in concert but the thing was it was SO  
21 CROWDED I can remember and going through Jersey City was so  
22 over POPulated and there were... it was a black community -um-  
23 they were all staring at us because we...we were white I  
24 remember having to lock the doors of the CAR at stop lights  
25 wow and it was kind of scary but exciting at the same time  
26 and THAT is what I remember of New York is EXCITING but at the  
27 same time SCARY ya'always hadda' be on your guard hmm  
28 -um- that's the way we were all brought up

29 What would HAPPEN if you weren't on your guard?

30 I... nothing ever happened to me but you would hear STORIES  
31 about (P) -ok- for instance this is one thing if you were  
32 walking down the city and you have a gold chain... I'm mean it  
33 was very... it was very common for somebody to just go {sound  
34 of a chain being ripped off your neck--tch--} just to rip it  
35 right off your neck. wow -um- in the subways (P) you  
36 never (P) you never went at night by yourself because who  
37 knows... could be... who would be lurking behind the corner  
38 and everybody just had that attitude (P) -um- I think... (P) I  
39 think back now... I think if people in New York didn't have  
40 that attitude to watch out for each oth... ya' know that to  
41 be on their guard all the time it'd be a nice place to live

42 uhhu but its SO HECTIC and SO (P) FAST... the  
43 pace a' life is SO FAST and that... its so FAST and there are  
44 so many different ETHNIC groups in such a SMALL AREA that  
45 sometimes they don't all (P) -um- get along

46 What kind of ethnic groups are there?

47 -Um- there's -like- Italians there's lots of Italians people  
48 a lot of Jewish people Hispanics and Blacks and there not...  
49 the communities -ok- when I lived in Yonkers as a child  
50 growing up I lived in the ITALIAN section (P)-ok-and a lot of  
51 the the ethnic groups live in their communities

52 What's the Italian community like? Can you describe it

53 -Oh- ok- LOUD every Italian I know is LOUD - ok- um- there's  
54 -like- just a lot of -like- ITALIAN delis and ITALIAN pastry  
55 shops -um- there's this one place in Little Italy in New York  
56 that's called PULIO'S and it's an Italian restaurant and  
57 anything you stand... anything you wanna' do in New York you  
58 have to stand on a line for an hour it's inevitable -ok- so  
59 this place Pulio's it's an Italian restaurant you stand  
60 outside... you stand in line but while you're standing out on  
61 line they serve you homemade wine the wine they make -ok- you  
62 go in and there's -um- there's four HUGE dining rooms but you  
63 wanna' sit in the last dining room because that's the rowdiest  
64 -ok- and everybody sits at picnic tables you don't sit a'cher'  
65 individualized tables and this LADY comes out her name is  
66 Terry Perry and she sings (P) and she gets the audience to  
67 sing along meanwhile you're drinking this wine so you're  
68 kinda' drunk and there's all these Italians singing -like-

69 Volare wowo and it's -like- one big family because you're...  
70 you're sitting at a picnic table like I said before -um-  
71 when... last time I was down there it was when the HOSTAGES  
72 returned to New York and they had the ticket tape parade she  
73 HAD the whole dining room -ok- standing on their chairs  
74 whipping the napkins around singing "God Bless America" its so  
75 funny

76 It's because there's just so many people in such a little area  
77 in New York that they just (P) people get aggressive in  
78 crowds and they're very aggressive (P) is the word

79 How -like- does that aggression manifest itself? or what do  
80 you mean by aggression?

81 -Um- the crowds of people -ok- on the highway (P) standing in  
82 lines (P) you know it gets people anxious and because it's  
83 such a fast pace there (P) that (P) THEY CAN'T GET TO WHERE  
84 THEY'RE GOING FAST ENOUGH -you know- and people are very  
85 aggressive (P) -um- if you go into -um-... like I can remember  
86 when I was -um-like- fourteen or fifteen years old going to  
87 Madison SQUARE Garden and I was overwhelmed because I was  
88 SMALL and just the PEOPLE would just SHOVE and PUSH and PUSH  
89 and SHOVE and they're not courteous I mean there ARE some  
90 people that ARE but when you're in a crowd like that the  
91 attitude is -like- (P) you know for yourself umhm you  
92 know you gotta' fend for yourself

93 But then there's...there's sections of New York that are just  
94 so fun and so exciting like in Manhattan there's the theater  
95 district and

96 -Hmm- what's that like?

97 -Um- there's all kinds of theaters where you can see plays (P)  
98 -um- (P) there's a big sign that says... last time I was down  
99 there was about a year ago it had something about Lily TOMLIN  
100 was doing something it's like a BIG lighted sign and there's  
101 -um- big POSTERS of plays -um- there's this one line  
102 that'choocan stand in but'cha' end up standing there for like  
103 four hours and I've DONE it because what happens is you can  
104 get (P) -um- a Broadway ticket for half price (P) so that  
105 that's always the big thing if you're gonna' go see a  
106 Broadway play you spend the Saturday standing on the line  
107 it's.. it's kinda fun though and its's just exciting that...  
108 that part of New York is exciting and there's... what you can  
109 do is you can go -ok- you go to the -um- the PLAY after the  
110 play it'll be eleven o'clock at night you have ANY choice of  
111 ANY restaurant you wanna' go to and all you have to do is  
112 click your fingers and there's a cab there nobody drives in  
113 the city cabs take you all over if you feel like eating -um-  
114 Italian food you go to an Italian restaurant or -um- CHINESE  
115 food or... it's the best FOOD too and you can go there you go  
116 and you sit down and ya' eat now it might be one o'clock in

117 the morning the thing to do is to get back out there and  
118 maybe click your fingers and get a cab and go to another  
119 place for DESSERT because there's so many varieties and then  
120 maybe go someplace for a DRINK there's so many varieties  
121 it's (P) but it's a SMALL SMALL area so it's very  
122 OVERPOPULATED

123 There any stereotypes that you can think of the -um- the  
124 New Yorker?

125 (P) Stereotype? -um- (P) they're very FAST people fast  
126 talking people (P) -um- (P) I'm trying to thinka' some of the  
127 things that they usedta' SAY (P)

128 Or how about stereotypes you've heard up here? or other  
129 places?

130 -Oh- here that they're nasty people -you know- they're  
131 flatlanders because they come into a restaurant and THEY'RE  
132 used to having service (P) and their MEAL on the table (P) in  
133 five minutes - you know- I'll just tell you a story about my  
134 my FRIEND Louie -ok- who lives in NEW YORK and he came up to  
135 visit me once and I took him to the COMMON GROUND for  
136 breakfast which is a very LAID BACK you know -um- comfortable  
137 place we go in there (P) we ordered our breakfasts (P) and we  
138 hadda' wait like twenty minutes and Louie's sittin' there,  
139 he's like "I can't take this, I'm starving I'm not used ta'  
140 having to wait for a meal" he said "I'm used to goin' in my  
141 eggs are microwaved I get it on the TABLE in two MINUTES I  
142 eat IT I'm on my way" , "What's taking these people so long?  
143 What's going on here?" He doesn't even... and I would say  
144 "Louie this is VERMONT this is why I'm living here you gotta'  
145 learn ya' gotta' train yourself to say I'm not IN a hurry so



146 I can stay here an' spend twenty minutes here an' TALK  
147 because (P) I don't really HAVE any place to go and if I do  
148 I'll get there EVENTUALLY" but (P) that's...that's the way it  
149 is -you know- it's like (P) it's realy funny and people  
150 here... up here they call them Flatlanders

151 What's a Flatlander?

152 -Um- that's just -um- I think it's because of all the  
153 tourists it's just a NAME because they come from the FLAT  
154 LANDS and we live in the MOUNTAINS it's... when I moved up  
155 here (P) -um- I started gointa' school up here in like 11th  
156 grade I can remember people would say "ah just a flatlander"  
157 and I would get so ANGRY and I would say "No but I'm not you  
158 know I'm more than that" I would say... and I'd say to 'em  
159 " but don't you UNDERSTAND that that's how Vermont gets it's  
160 ECONOMY we NEED those people" and I still SAY it we NEED the  
161 tourists we NEED the New Yorkers (P) -ya know- not ALL of 'em  
162 are nasty but -you know- some of 'em are because its just  
163 that pace that they're usedta' (P) living.



## TAPE TWO- LONG ISLAND, NEW YORK

Linda Gobbo and Julie Resnick are native Long Island residents from different towns on Long Island. In this interview they discuss growing up on Long Island and the stereotypes of people they knew in High School. Because their discussion is very animated at times they talk over each other. Do not be concerned with catching every word they say in these instances just listen as closely as you can.

### KEY

Filler words -um-

Incomplete thought ...

Connected or reduced words'

Pause (P)

STRESSED WORDS

Change of speaker \*

Interviewer questions on a separate line

Listening responses on the same line

TEXT

1 -Ok- what are your names and where are you from? We'll just  
2 start that way

3 You can go first \* Julie and I'm from Merrick Long Island \*  
4 Linda West Islip.

5 Where is Long Island?

6 It's about forty minutes outside of Manhattan \* I'm an hour  
7 and a half outside of Manhattan  
8 Really people rail on Long Island but it's... as far as  
9 logistics it's... you can be back and forth from the beach and  
10 the city in the same day so that's really good \* oh yeah \*  
11 -ya' know- people rail on it a lot but it's not a BAD place to  
12 grow up I wouldn't wanna' really live there again \* yeah but  
13 growin' up there I thought was really worthwhile - ya' know-  
14 -I mean- -you know- when you grow up in Vermont or New  
15 Hampshire...-you know- -I mean- if you GO.. if you go to a  
16 city or you go -like- to REAL suburbia like Long Island  
17 -I mean- how are you gonna' survive? I don't think you can  
18 -I mean- seriously I don't think ya' can and I really think  
19 that growin' up down there was really well worth it -I mean-  
20 there were more sports teams you could play on (P) there's  
21 like a zillion movies you can go to (P) -I mean- there's video

22 (P) there's shows (P) there's (P) well there's just more to do  
23 and the city's only an hour well it was an hour away by me by  
24 train

25 What else do people say about Long Island to rail on it?

26 - Um- that everybody's... at least on the Southshore... at  
27 least my neighborhood it's a development where all the houses  
28 I think are they the split? I don't know? or high ranch  
29 that's what it is \* oh you're in High Ranch territory not me \*  
30 and -ah- all the houses look exactly alike they're all about  
31 5.5 feet in between each house and they've all got their  
32 -you know- clearly delineated there's no...-like- -ya' know-  
33 there's back yard but it's -ya' know- it's not hilly or big \*  
34 they have the best shopping malls down there

35 What are the surfers like? You said the surfers and the  
36 greasers were real different what are the surfers like?

37 -Well- (P) I was never really in with them because (P) you  
38 have to... (P) they're the ones that've been around for a  
39 couple of generations -you know- and most of 'em belong to...  
40 -um- they come from a pretty rich area Babylon's got a lot of  
41 surfers and West Islip's got a lot of surfers and they're  
42 usually people that live down near the canals and their  
43 parents all belong to Yacht clubs and their older brothers and  
44 sisters -you know- that's all they talk about is surfing and  
45 they drive convertibles and they hitchhike to the beach all  
46 the time that's all they do \* they go to high school \* and  
47 they all have bleach blond hair \* like the Beach Boys \* yup \*  
48 and then they drive their "vett" and they park it in the high  
49 school parking lot diagonal so as to take up two spaces so  
50 that no one might ever touch their simonized car \* yup that's  
51 true that's very true

52 What are the canals?

53 -Well- (P) are you on the Great South Bay? No you don't have  
54 the Great South Bay there 'cuz yeah my mother lives right on  
55 the Great South Bay so (P) they build these canals up the  
56 roads -ya' know- so that people can have waterfront property  
57 so my mother's got waterfront property and she subdi---- see

58 most people... most people that live down there \* oh here it  
59 comes \* they like -ya' know- are seriously into  
60 waterfront...people have very nice houses they they manicure  
61 their lawns manicure their bulkheads -ya' know- with flower  
62 pots hanging all over the place couple of boats \* bird house \*  
63 the whole thing yeah all that neat stuff \* lanterns those guys  
64 with lanterns in front of their house or these plastic swans \*  
65 yup yup or their hanging out on the back porch so that when  
66 you drive up to visit them by boat you run into one of those  
67 little sambo guys hanging out with their little lanterns but  
68 where my mother is (P) she (P) well she subdivided her  
69 bulkhead so that she rents out space to other people 'cuz if  
70 you DON'T live on the water it's very expensive to get -um-  
71 (P) the space to rent your boat out but there's -like-... when  
72 you live on the water they always have all these little  
73 associations too ya' know like the "Seagwams Lane Association"  
74 or the "Montauk Lane" -you know- like residential plots kinda'  
75 thing and they have been (P) exerting all sorts of pressure on  
76 my mother for about five or six years now because they think  
77 her renting out space back there is -um- forcing the value of  
78 the neighborhood to decrease see that's very... that's a very  
79 northshore kind of thing to have happen

80 What's a bulkhead? I don't know what that is

81 The the dock (P) for the boats so she just rents out space and

82 they don't really think that's a very cool thing to do -you  
83 know- 'cuz it means that the rif-raff are driving up and down  
84 the street

85 Where I am... I imagine its probably the same by where your  
86 mother and father are a lot of money is spent on appearance  
87 a lot of money's spent on appearance they may not have it they  
88 may be -like- mortgaged out to their eyeballs but if their  
89 neighbor's got it they're gonna' make sure that something  
90 they've got is comprable wherein I think once you move farther  
91 inland people just don't play that game as much \* oh yeah  
92 Merrick's really like that one house has aluminum siding  
93 bang(snap) that's it or yeah a gardener you'd never not have a  
94 gardener -like- god forbid your lawn's got a brown mark on it  
95 \*oh shit yeah \* -ya' know- and -uh- \* underground sprinklers \*  
96 yeah yeah above ground pools and underground sprinklers and  
97 redwood decks and charglow barbeques \* yup gas grills the new  
98 gas grills everybody's got one of those



99 Oh the proms are big things \* and I went to the prom with the  
100 boy who won the driver education award ooooooooo senior class  
101 what a nerd oh God it was pathetic driving to the Huntington  
102 Townhouse in his father's station wagon at thirty miles per  
103 hour ON the parkway BOTH hands on the wheel the guy had  
104 glasses like coke bottles grease in his hair and it was all  
105 slicked back and my parents were saying, " oh what a wonderful  
106 boy he is" and I'm saying to my best friend "I can't believe  
107 that your boyfriend fixed me up with this Nerd you owe me for  
108 this one seriously owe me"\*that's funny\* boy that was the  
pits

109 How would \* go ahead \* how would you describe a nerd in high  
110 school what composes a nerd?

111 -Ummm- (P) polyester pants up to about here -you know- like  
112 up to the armpits \* yup yup \* umm (P) glasses \* yeah short  
113 hair parted on the side and slicked back \* kind of greasy \*  
114 yeah \* kind of a lot of pimples \* I was just gonna' say a lot  
115 of zits I was just gonna' say that then I thought no that's  
116 not fair \* the poster boy for Oxy 5 and \* oh man \* what else?  
117 just -like- no social grace or etiquette just \* yeah and they  
118 always look like... they always look like they didn't grow  
119 right -you know- -like- their shoulders are real skinny but  
120 their hips are real fat -ya' know- and they always have their  
121 pants... their pants are always too short and they always  
122 wear white crew socks hanging out the bottom \* what kinda'  
123 shoes do they wear? \* -well- I dunno' penny loafers... it  
124 depended upon who wore penny loafers if you were a nerd and  
125 you wore penny loafers then you were more of a nerd but if  
126 you were a surfer and wore penny loafers that was ok \* an you  
127 just have lotsa' of books \* yeah always always and you never  
128 used the public toiletts at school 'cuz people would always  
129 be smokin' cigarettes in them and you ALWAYS had enough  
130 pencils and pens and you ALWAYS were in your classes on time  
131 and you NEVER cut class and you NEVER got detention if you  
132 were a Nerd

133 What are -ah- football players like? They seem sort of like  
134 the opposite of a Nerd?

135 -Well- my brother's a football player \* Billiam? \* Billiam  
136 and Bobby \*oh\* so you should probably give a football player  
137 rendition because mine would be tainted \* oh yeah? -well-  
138 just really jockey -um- a lot more social grace and etiquette  
139 than Nerds but though they might tend to speak in  
140 monosyllabic words \* dyuh \* duh duh was a big one and muh and  
141 they just wear their football shirts or MORE importantly they  
142 give their football shirt to their girlfriend who has blond  
143 hair and be really thin \* and have big boobs \* yeah unless  
144 she stuffed'em or he'd give his really MACHO high school ring  
145 to his girl friend to wear around her neck and they just hang  
145 out and get -you know- with just lotsa' beer -you know- and  
146 they drive up with their cars and \* they always shave their  
147 heads at the beginning of the year \* yeah or a mohawk \* yup  
148 \* did they do those? \* well my brothers never did that stuff  
149 \* normally they're pretty well liked ya' know unless like  
150 there's a contingent that \* they mistreat women \* yeah yeah  
151 they're pretty they're sexist and -um- \* they're very sexist  
152 \* and -um- they think they own the place they walk down the  
153 hall \* they do most of the time \* they really do yeah they  
154 get and -uh- what else? \*(P) they always have wet hair 'cuz  
155 they're always takin' showers \* and they always stay after  
156 school an' practice \*yeah\* so the late bus home smells \* yeah

157 that's very true that's very true coaches watch'em real  
158 closely so... and there's like a whole team support thing  
159 that if you're a football player you have'ta hang out with  
160 football players you can't hang out with anybody else and  
161 football players always comment on other football player's  
162 girlfriends and who's screwing who and who's getting what and  
163 all that other stuff so really if you find yourself a  
164 girlfriend unless you're really prepared to like buck alot of  
165 traffic you usually make sure she passes inspection  
166 before you get involved (P) and you don't smoke cigarettes  
167 unless you're with the rest of the team and you're out  
168 drinkin' in a bar and then it's part of the whole reason you  
169 do it is because you're not allowed to do either one of those  
170 things so you have to do that as a group because that's cool  
171 and then ya' have'ta make sure make sure you don't get caught  
172 by the coaches thats'a big thing \* they make pretty fast  
173 moves on first dates \* yeah oh god oh god my best friend's  
174 boyfriend was a football player and he used to fix me up with  
175 football players ALL the time what uh man a what a scene



### TAPE THREE- ALABAMA

Leigh Belyeu is from Florence Alabama and in this tape she talks about some of the cultural and social aspects of her upbringing in the southern part of the United States.

### KEY

Filler words -um-

Incomplete thought...

Connected or reduced words'

Pauses (P)

STRESSED WORDS

Interviewer Questions on a separate line

Listening responses on the same line

TEXT

1 My name is Leigh Belyeu and I'm from Florence Alabama  
2 un hun which is north Alabama un hun

3 What are some of the differences between north and south  
4 Alabama?

5 -Um- -well- I've never really lived in south Alabama to  
6 remember I lived there when I was very young -um- but all of  
7 my -um- all my relatives still live in south Alabama so I have  
8 been back to visit -um- there's a private joke that we have in  
9 my family that north Alabama's about fifty years behind the  
10 rest of the United States education wise -um- socially et  
11 cetera and that south Alabama's about a hundred years behind  
12 the rest so -um- the people are just much more -um- as a WHOLE  
13 making a very wide generalization people in the whole state of  
14 Alabama are very conservative but people in the south of  
15 Alabama are either much more prejudiced there's a lot more  
16 racism there's a lot more sexism there's a lot MORE of  
17 everything un hun than there is in the north of Alabama

18 Florence Florence is in a dry county which means they don't  
19 sell alcohol and -um- BUT Florence is only 15 minutes from the  
20 Tennessee state line to the north -um- so what we would DO  
21 which is WET up there is so -ya' know- the big thing was to  
22 sneak out and go up to the line and go up to the clubs and  
23 drink and buy your beer and whatever -um- it's a real  
24 dangerous thing real dangerous thing and Florence just voted  
25 wet so they'll be selling alchohol by the end of the year

26 How does a county get dry?

27 -Um- -well- they have referendums it's -like- on the ballot  
28 every two years or something where the COUNTY votes whether it  
29 wants to go wet or dry and there are so many fundamentalist  
30 religions in that area that they always voted -um- dry now you  
31 CAN get alchohol but from bootleggers

32 Whats a bootlegger?

33 -Um- a bootlegger is someone that sells beer or whiskey  
34 illegally -ok- but they have -like- these little houses and  
35 you go at night I remember one night we went to the bootlegger  
36 I had a date with this guy and -um- he said... and they're  
37 -like- ROUGH people -ya' know- and -um- we pulled up beside  
38 their house and -uh- he had a big purple cadillac I'll never  
39 forget it and -uh- I was like 15 or 16 and I didn't know



40 howta' hardly how to drive and he said -ok- he said if I'm not  
41 out'a here in five minutes if I'm outa' this house in five  
42 minutes or if anyone comes up you take off and I've never been  
43 so scared in my whole life but nothing happend but -um-  
44 -I mean- -ya' know- that's where... but it was very expensive  
45 ta'go the bootlegger it was much cheaper to go up to the line  
46 THE line is the Tennessee state line

47 So -ya' know- that was the big thing and if not -um- the big  
48 social thing in Florence they had social clubs for the girls  
49 and there were five and-um-you went through 'Rush' after your  
50 freshman year in high school that summer between your freshman  
51 and sophomore years which is when the clubs invite you to  
52 parties and -um- -um- (P) -ya' know- they go through this big  
53 process of dropping you and -you know- and -like- you have  
54 teas and then you get dropped from that and then they invite  
55 you back to slumber parties and get dropped from that and -um-  
56 the PURPOSE of these clubs was supposed to be social and -um-  
57 -um- -oh- what's it called -um- service oriented but there was  
58 no service ta' me -ya' know- once a year we'd go out and  
59 collect for the -um- Arthritis Foundation and -you know-  
60 everyone would bitch the whole way because we had to go out  
61 one Saturday morning and collect money door to door... the  
62 basic year ran that right after you got into club -um- you  
63 went through initiation and were... became a member and then  
64 you started selling CANDY for three or four months so that you  
65 could raise enough money to have a lead out and a lead out was  
66 like a presentation -um- it's not like... a a cotillion is  
67 something that happens after you graduated from high school  
68 when you're in college and thats -like- your presentation into  
69 society and only the rich of the richest are invited to to be  
70 in a cotillion -um- but this was -you know- sort of like a  
71 presentation a debut? -um- yeah sort of on a small scale  
72 the only thing was usually when you're in a cotillion you're

73 presented once and that's it and this you were in the club for  
74 sophomore junior and senior year so you went through three  
75 lead outs and -uh-

76 What happened at a lead out?

77 -Ok- so you sell candy so tha'chu can rent the coliseum hire  
78 a decent band -um- and have a scene on the stage there's a big  
79 stage at the colleseum and you -like- -like- my first year for  
80 example we built these two winding staircases that came down  
81 in a semicircle -um- in the middle we had a little baby grand  
82 piano and then what you do is YOU go out and buy a very  
83 expensive dress and you ask someone to lead you out and they  
84 rent a tuxedo

841/2 and -you know- the scenes are different for  
85 every club and for every lead out but -like- in my first one  
86 for example we had to climb a ladder behind the stage to get  
87 up to the top where the staircases were 'cuz we had to walk  
88 down and -um- these staircases were -like- way up in the air  
89 so we had to climb up this ladder up behind the stage IN our  
90 long dresses and high heeled shoes and the whole bit to get up  
91 to the landing to walk down the stairs so I walk down the  
92 stairs and the spotlight hits me and it's -um- they say Miss  
93 Leigh Belyeu daughter of Mrs. Judy Belyeu escorted by whoever  
94 escorted me and I get to the bottom of the stairs and he comes  
95 up and takes my arm and we walk down the little stairs off the  
96 stage and the president of the club from the past year gives  
97 you a flower whatever your flower is for that year and then  
98 you walk (P) DOWN the middle there's -like- -um- well what  
99 happens is you walk down and each couple...one couple goes  
100 left and one goes right left right so that they're forming a  
101 line on either side so that you have something to walk down  
102 the middle of and -um- and then there are people sitting in  
103 the bleachers in front of you -um- and the big thing is to  
104 throw pennies at people as they come down which is very  
105 dangerous because -um- I got hit my second year I got hit  
106 with a penny in the arm so hard that -like- it left the  
107 imprint of Lincoln on my arm but -um- so -ya' know- and that  
108 was basically it and the rest of the year you planned for  
109 'Rush' -ok- our lead out was always in December

110 And then is there a dance after the lead out?

111 And there's a dance after the lead out and then there's a  
112 breakfast and then there's a spend a spend is a spend the  
113 night party then there's always a spend at someone's house

114 And who goes to the spend?

115 The girls (P) in the club -um- if they make it

116 Only the girls?

117 Yeah only the girls -um- because the parents are always there  
118 to chaperone there's always lots of chaperones and people  
119 runnin' around but... so that's the big social life I mean  
120 that's what most girls... now in the last years I think the  
121 clubs have really died out a lot -um- from what I can tell  
122 it's not AS big as it used to be -um- but in my day that was  
123 that was the big thing

124 And what if you didn't make it into one of the five clubs?  
125 then you were sort of a social outcast?

126 Yeah more or less -ya' know- and it was -like- as -like- with

127 sororities there was the club that were the richest girls and  
128 the club that were the sluts and the club that were the  
129 little goodie goodies and the ones that were -um- just like  
130 the bottom of the pile ya' know the ones that no one else  
131 would take so most anybody that really wanted to be in a club  
132 could be

133 Were there any black girls in the clubs?

134 -un un- no (P) no blacks -um- (P) I'm trying to think no  
135 there never were any black girls -um-

136 Do you think there's any stereotype of the southern woman or  
137 southern man?

138 Yeah yeah I think and I think that to a large extent its true  
139 the stereotype -um- southern women -um- are supposed to be  
140 -well- just the stereotype I encountered here in the North is  
141 that southern women are attractive -um- they pay a lot of  
142 attention to their LOOKS but they're not too smart -um- and  
143 they're just basically out to find a husband -um- and that  
144 happens a lot I've seen that happen to a lot of friends the  
145 only reason they went to college was to find a husband kind  
146 of thing -um- and I think southern men are supposed to be  
147 sort of good old boys -ya' know- they're not too smart -ya'  
148 know- and they're -like- more into their beer and their  
149 football than anything -um- and that's true to a certain  
150 extent too but -uh- -I mean- ya' got'cher exceptions of  
151 course -um- (P) -ya' know- and they're good law abiding  
152 church going citizens -ya' know- ya' get married have your  
153 2.5 kids and live happily ever after -um- -ya' know- an' then  
154 there's the stereotype of the southern redneck

155 whats that?

156 The -ya' know- drives around in his pickup truck with his  
157 cowboy hat and his six-pack of Budwiser with a rifle in the  
158 back -um- and he's just pretty ignorant and -ya' knew- foul

159 language and fights a lot gets drunk a lot kind'a thing and  
160 there are alot kind of thing of those types too -um- BUT I  
161 have found there are just as many rednecks up north as there  
162 are in the south





## TAPE FOUR- MAINE

Carol Wilcox is a native of East Machias Maine, a small town in Down East Maine which is on the northern coast of the state of Maine. In this tape she talks about life in Machias as it was when she was a child growing up there in the 1940's and the 1950's.

## KEY

Filler words -um-

Incomplete thought...

Connected or reduced words'

Pause (P)

STRESSED WORDS

Interviewer questions on a separate line

Listening responses on the same line

TEXT

1 Why do people call it Down East?

2 It's a maritime term I believe it has something to do with  
3 sailing down wind most of the ships went out of New York  
4 harbor or Boston harbor and they went DOWN wind but it was up  
5 the coast of Maine so a Downeaster is somebody who live...the  
6 FURTHER up the coast the more from Down East they are

7 What's a Downeaster like?

8 -Well- that's a broad question a Downeaster I THINK like MOST  
9 true New Englanders is HIGHLY individualistic -uh- VERY  
10 independent and that's why a lot of people think that they're  
11 cold and reserved but actually in my opinion when you get to  
12 know them WELL they're the extreme opposite they're very very  
13 warm and open but they do -um- at least if they're like me  
14 value their privacy as well as -uh- being gregarious at the  
15 same time which seems a contradiction in terms but they do  
16 like to have people mind their own business and ALTHOUGH that  
17 seems peculiar too because -you know- a lot of times in small  
18 towns there's alot of gossip and undercurrent but I think  
19 that's true in all towns so ...but I would say they're very  
20 RUGGED individualistic types of people that -um- make do with

21 oftentimes in Down East Maine a lot of hardships because there  
22 are DEFINITE economic difficulties in that area of Maine and  
23 they don't seem to be getting any better right now

24 What other kinds of hardships are there?

25 -Well- -um- way Down East which is where I'm from the only  
26 REAL means of livelihood for MOST people is lobstering  
27 clamming blueberrying and that's a hard life -uh- and the  
28 money is not good in blueberrying as a matter of fact a lot of  
29 the people who own the blueberry barrens they're called import  
30 Indians this is a big controversial item because they can pay  
31 them less money than the Maine people and they're put up in  
32 rather squalid conditions -uh- they've been all kind of  
33 reports in newspapers and magazines about -ya' know- how  
34 ...the treatment of the Indians and how poorly paid they are  
35 for the work that is expected from them 'course lobstering is  
36 always -uh- an ify proposition -um- it's a hard life  
37 particularly lobstering in the middle of the winter when it's  
38 freezing and blustery and -uh- they don't make THAT much money  
39 contrary to what people might think with the lobster prices  
40 being what they are but it is a difficult life in fact my  
41 grandfather whom I never knew was a lobsterman -uh-  
42 unfortunately he died at a very young age he was killed in a  
43 hunting accident at age forty two so I never got to know him  
44 but that was his trade

45 What's life like in East Machias?

46 What it was like when I was THERE first of all the town at  
47 that time had only about nine hundred people in it there was  
48 one Post Office one general store one drug store and THAT WAS  
49 IT there were two or three churches and it was the churches  
50 that we depended on for our social life -um- if we wanted to  
51 go to the movies we had to go to Machias which was four miles  
52 away that was a big deal -uh- the... I think one of the  
53 biggest forms of social life for us Downeasters and I I'm glad  
54 it was because I just loved it and still do was DANCES and MY  
55 father who happened to be the principal of the Academy in the  
56 town a private academy -um- also had a dance band and we had a  
57 huge barn which we converted into a -uh- dance place on  
58 Saturday nights so I grew up with my father going to the  
59 dances -ya' know- from a little age on and that's how I  
60 learned how to dance meeting a whole mess of different people  
61 and they WERE different kinds of people too because it wasn't  
62 just the town's people it was ...a -oh- I I must mention that  
63 Down East is famous for hunting and fishing so a lot of men  
64 from ALL over the place not just Maine from ALL OVER the .  
65 United States believe it or not would come down hunting in  
66 deer hunting season or bear hunting season or fishing that  
67 area is rich in salmon near Uguatus river and Cherryfield  
68 Maine they'd come down to go salmon fishing and men would be  
69 of course looking for something to do on Saturday night

70 besides drinking so they would eventually end up in a dance

71 hall so I got to meet many of them

72 What kind of music was it or what kind of dancing?

73 -Oh- -well- -ok- in those days of course things have changed  
74 again but in those days it was just your traditional waltz  
75 fox trot but a lot of -um- contradances like 'Lady in the  
76 Lake' and 'Boston Fancy' and things of that nature now I'm  
77 sure that the music is more Country and Western in fact I'm  
78 quite sure it's more Country and Western because when we were  
79 down on vacation a few years ago we went to one of the old  
80 dance halls that I used to haunt and I came away depressed  
81 because it was all Country and Western and that isn't quite  
82 like my cup of tea -so- but it was the good old fashioned  
83 waltzes and fox trots as I said

84 What would happen at a dance like that?

85 -Oh- first of all you did not need a date to go that was the  
86 fun part ANYBODY could go and you... it didn't make any  
87 difference if you were ninety nine or five or six all kinds of  
88 people went it was they say a social thing for the people in  
89 that area who didn't have all that much available to them to  
90 do and -uh- you didn't dance with just one person you danced  
91 with SEVERAL people that was good because you got to know  
92 several different types of people and you also got to learn  
how  
93 to DANCE and follow the dance steps of several different types

94 of people so -uh- -uh- I personally feel that it was much more  
95 fun then than it might tend to be now and there was certainly  
96 no social stigma if a girl went alone or with a bunch of girls  
97 because that was -ya' know- the way for her to meet some guys  
98 and vice versa the guys would go alone sometimes they'd go  
99 home -ya' know- their separate ways and sometimes they go home  
100 together depending how things worked out at the dance



101 What -um- what kind of churches were there?

102 Definately Protostant ALTHOUGH no I say that so quickly -um-  
103 in THAT neck of the woods the majority of the people are  
104 Congregational or Baptist there is a Roman Catholic church in  
105 Machias -um- I don't know what percentage but I would say not  
106 THAT great a percentage in THAT neck of the woods is Catholic  
107 HOWEVER in other sections of Maine which we haven't even  
108 mentioned yet because you're asking me about my section -um-  
109 there is the DECIDED French Canadian influence -um- and it  
110 really is decided in fact my sister is married to a French  
111 Canadian from Saint Agathe Saint Agatha up near the Canadian  
112 border in northern Maine and he's Arcadian French and -um- to  
113 this day practices the Arcadian customs in fact when they  
114 were married two years ago they had a gal from Saint Agathe  
115 come and sing Arcadian songs in the old Arcadian French so  
116 that's ...they're fiercely proud of their French traditions  
117 as are all the people in Biddeford Lewiston -uh- there are  
118 several BIG French towns where the French Cathedral dominates  
119 the town as in Lewistown Saint Dominics cathedral is one of  
120 the most beautiful cathedrals AROUND it just LOOMS over the  
121 city and -um- it's a RARITY that you're not Catholic French  
122 Catholic in a town like that and they do in fact speak their  
123 native tongue obviously they speak English but as...they have  
124 a decided French accent

125 Can you tell me a little bit about -um- when you were a  
126 child in East Machias -like- what school was like there or  
127 what kind of games you played or what it was like growing up  
128 in the town?

129 -Ok- when I was in kindergarten the...it was a one room  
130 school house which was literally located upstairs over the  
131 firehouse the fire engines were right directly underneath us  
132 and we did not have modern plumbing we had literal outhouses  
133 ever used an outhouse? -oh- good then you know what I'm  
134 talking about we had one teacher -uh- in that we had  
135 kindergarten first and second in one room and she was the one  
136 teacher for all of us

137 How many kids?

138 -Uh- ooo well let's say let's say there was an average of  
139 twelve kids per class that would have been about thirty six  
140 or forty kids maybe in one room? in one room with her  
141 teaching all subjects -uh- so that must have been a challenge  
142 from her point of view I'm sure now she... that included she  
143 was also the music teacher she did everything from dispensing  
144 cod liver oil pills which she did every day we lined up at  
145 the water fountain and got our cod liver oil pills to reading  
146 writing 'rithmetic and music and little dances if necessary  
147 but she did a fantastic job and I often wondered how she got

148 through a day without having a mental breakdown so what she'd  
149 do would be -uh- she would give an assignment of reading or  
150 something to one grade while she was teaching a specific  
151 subject and then you know WE would be reading while she went  
152 on to teach the next grade some other kind of a subject but I  
153 I remember doing a lot of -um- construction paper or  
154 handywork type of things that decorated different seasons of  
155 the year and I was playing the piano way back then as a  
156 little kid so whenever we did anything that required piano  
157 accompaniment she'd call on me and I'd play the old piano  
158 which was always in lousy tune but that's to be expected too  
159 and the kids would sing -oh- we had a rhythm band and I  
160 remember she ...corporal punishment I remember one day that  
161 she took-uh- there was a coat room off of the classroom and  
162 Dennis Rose had done something he wasn't supposed to do I  
163 can't even remember what it was and I can remember she took  
164 him out there with a ruler she really really did I can  
165 remember hearing him yell -oh- -well- and then let's see when  
166 I was in third and fourth grade we moved down to the town  
167 hall which had grades three through eight in it and then I  
168 guess three four and five were on one side of the building  
169 and then in the middle of the building was the actual literal  
170 town hall where town meetings were held and the huge stage  
171 where the school put on productions or if there were a  
172 minstrel show or something of that nature or a traveling road  
173 show it would be held there and then on the other side of the

174 building were grades six seven and eight

175 Was there a separate class for each grade?

176 No usually there were two grades in a room again with the  
177 same teacher teaching all subjects BUT in that school we did  
178 have a music teacher -um- yah in fact I remember her she was  
179 definitely a southern gal she had the funniest southern drawl  
180 here we go in accents again I ...we would laugh at her and  
181 think oh my goodness isn't she wierd and I can remember we  
182 always did Alexander's Rag Time Band that was one of her  
183 favorites I think we did her in she didn't stick with us too  
184 long we were really a rowdy bunch we gave her a hard  
185 time