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THE CONSTRUCTION AND TESTING OF A SELF-INSTRUCTIONAL, AUDIOLINGUAL PROGRAM OF THE IRISH-ENGLISH DIALECT FOR THE STAGE.

The Ohio State University, Ph.D., 1967
Speech-Theater

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THU CONSTRUCTION AND TESTING OF A SELF-INSTRUCTIONAL,
AUDIOLINGUAL PROGRAM OF THE IRISH-ENGLISH
DIALECT FOR THE STAGE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Gordon Abraham Jacoby, B.A., M.A.

* * * * * *

The Ohio State University
1967

Approved by

[Signature]
Adviser
Department of Speech
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iv

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<td>ETJ</td>
<td>Educational Theatre Journal</td>
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<tr>
<td>JSHR</td>
<td>Journal of Speech and Hearing Research</td>
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<tr>
<td>QJS</td>
<td>Quarterly Journal of Speech</td>
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<tr>
<td>SM</td>
<td>Speech Monographs</td>
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<td>TDR</td>
<td>Tulane Drama Review</td>
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CHAPTER I

INTRODUCTION TO THE STUDY

Need for the Study

In constructing and testing a self-instructional audiolingual program to teach actors the Irish-English dialect, this study breaks fresh ground in theatre research. At the present time, no research has been done that involves experimentation with techniques of learning for actors. However, there have recently been some indications that this kind of research would be welcome in the field. The Rockefeller Panel Report on the performing arts and reports on the University of Minnesota Conference dealing with relationships between educational and professional theatre indicate that improved actor training programs are needed in the United States. Together these reports imply that the caliber of actor training should be improved, that systems of teaching are needed for this training, and that the
universities could assist in developing training programs through research and experimentation.¹

Besides these inferences from recent scrutiny of the theatre, the opinions of certain scholars support an approach to theatre research which uses behavioral concepts of learning and their variables. Acting performance is not usually treated quantitatively since statistics are not an integral part of drama. However, Theodore Clevenger suggests that the opportunities for experimental research in theatre are limitless. He believes that this kind of research can further our knowledge of the psychology and sociology of the theatre and of theatrical linguistics.² But, Clevenger says, experimentation does not necessarily have to solve problems; this kind of work is valuable if it merely exposes problems, which it may do by finding and experimenting with variables in observable theatrical terms.³ Miesle agrees with him in saying that no research will provide final answers, that it may raise more questions that it answers. But it is likely to


²Theodore Clevenger, Jr., "Behavioral Research in Theatre," ETJ, XVII (May, 1965), p. 120.

³Ibid., p. 121.
contribute to the field: "... effective creative practice and effective research have intriguing partnership possibilities, not only for enhancing understanding of an important human institution, but also for heightening its opportunity to satisfy more fully the basic human needs it so peculiarly fulfills."^4

The present author is thus convinced that experimental research can contribute to the art and craft of a constantly changing theatre in which traditional areas and methods need to be questioned and new techniques developed. In particular, because of the present interest in actor training, research in this area of theatre seems appropriate at this time.

Traditionally, the actor has approached his art in a highly individualistic manner. The creative processes of acting, no matter what theory is associated with them, are subjective and thus difficult to describe and explain. Generally speaking, however, we can say that acting is primarily characterization; its main task is to realize a character, to make him believable to an audience. Some critics call drama compressed or abridged life. Whether one agrees with this definition or not, it is clear that the actor needs to give life to the role he plays, to

create an existence for it. To do so, the actor must consider every aspect of the character's personality and manifest it in his speech, facial expressions, gestures, and movement.

All of the specifics of characterization, such as mode of speech, which includes the use of dialect, are important in achieving belief. In his book on acting, Charles McGaw asserts that the actor must not only involve all his resources in what is happening to the character he is creating, but he must also know where to focus his energies to elicit the belief at which he aims.\(^5\)

Regarding speech, he says, "The actor's problem is to understand the background of the character's speech so that he can believe the manner of speaking in the same way that he believes in the character's actions."\(^6\)

Although speech in the theatre is heightened speech, it must nevertheless have verisimilitude. As Stark Young put it, the actor may use his medium in any style of expression he chooses, but he needs always to see the reality that is to be expressed and find a way to recreate it.\(^7\) In order to do so, an actor frequently needs to use


\(^6\)Ibid., p. 126.

a dialect. As the manner of speech of people of a particular region and culture, dialect is part of the personality of real people. Thus, when one of these people is depicted on the stage, the use of dialect heightens the effect of reality. But the stage does not require reality itself - only an illusion of reality; in the same way, it does not require perfect dialect, but only that degree of it which gives the illusion necessary to add to the realization of time and locale and to complete characterization.

At this point, one might ask if it is really important for an actor to use dialect at all in interpreting a role. After all, it might be asked, does not the actor bring life to a role through the control of other, more significant manifestations of character than dialect? Certainly characterization cannot be achieved through dialect alone, but dialect is not as a result unimportant. In order to understand its importance, we need first to realize the significance of speech. Eric Bentley has stated, "From a man's way with speech everything else about him can be deduced." Fergusson agrees with him, although he uses more general terms: "The ideal object which the ideal

---

language of the theatre is fitted to indicate, or mean, is human nature and destiny.\(^9\)

This is not to suggest that only dialect conveys personality or that dialect, specifically, shows us human nature and man’s destiny. But because language and dialect grow out of culture, they are suggestive of it. The Irish-English dialect, for example, with its color and vitality, suggests the history and the personality of the Irish people, as well as their attitude toward life. Thus, when an actor uses the Irish-English dialect well, he recreates this personality and attitude. If, on the other hand, an actor overlooks a character’s dialect, he is ignoring one dimension of that character.

George Bernard Shaw said that speech is a divine human attribute, the change of which suggests a transformation of the soul.\(^{10}\) His statement points to the essential meaning of dialect for the stage: dialect helps dramatize forces which are not seen. As one director of educational theatre has put it,

> When dialect is central to the play’s effect as in *Riders to the Sea* ..., the speech rhythm is usually essential to the character’s rhythm ....


Often, in plays like these, the very thing that may be hindering the actor in characterization will be his failure to apprehend the dialect rhythm, which, once he gets it, makes the portrayal a piece of cake.\footnote{11}

Playwrights show their belief in the importance of dialect to character by suggesting it in their dialogue through, at the very least, syntax and word choice. Kjerbuhl-Petersen calls drama "the art of words;"\footnote{12} indeed, words take on an unusual degree of importance in a drama as carriers not only of meaning but also of artistic effects. Language on the stage is not amorphous; it has been shaped to create certain effects and elicit certain responses. When a dramatist uses language as it has been formed and colored by culture, how can a director or actor deny or avoid the use of dialect in portraying the dramatist's characters?\footnote{13}

The indication of dialect by playwrights and the use of dialect by actors is not a modern phenomenon. A brief look at the history of the use of dialect in theatre further suggests its importance.

It can be conjectured that both the Greeks and the Romans used dialect for characterization. To the

\footnote{11}{Dr. Charles Ritter, Assistant Professor, Speech Department, The Ohio State University, in answer to a questionnaire concerning directors' attitudes to dialect use.}

\footnote{12}{Lorenz Kjerbuhl-Petersen, Psychology of Acting (Boston: Expression Co. Publishers, 1935), p. 70}

\footnote{13}{Bentley, p. 82.}
Greek actor, characterization through speech must have been very important, for he often had to impersonate from two to four distinctly different characters in a play. A dialect may sometimes have been used in such instances. The suggestion that the Romans used dialect is more definite, for they stressed the necessity of adapting and modifying speech to the time, place, and persons with whom the play was concerned.14

Concrete evidence of the use of dialect comes from the commedia dell'arte drama of the seventeenth century, in whose productions local dialects were featured regularly. Sources indicate that Italian as misused by foreigners, the Calabrian dialect (for the boaster), Neapolitan spoken nonsensically, ridiculously uttered Florentine dialect, and absurd stuttering, to name a few, were used regularly.15

We cannot be certain exactly how dialects were spoken if they were used in ancient Greece and Rome and when they were featured in commedia productions, nor is it necessary here to develop an argument that dialect was particularly important in any of these theatres. We may assume that if and when dialect was used, it had


a real dramatic purpose. We know that actors were expected to be vocally proficient to enhance characterization. As a matter of fact, a perusal of the existing body of material on acting dating from the Greeks to the Moderns shows that voice and proper expression of lines has always been a very important requisite for the actor. Since dialect exists at all times in every language, one may assume that some usage of it in drama has also been made.

Some languages or dialects are, of course, much richer, aesthetically speaking, than others. Given a speech as rich in wit and imagination as that of the Irish, and an action befitting it, the use of dialect on stage offers unique possibilities for representing the phenomena of human life. Indeed, the dramatic significance of the Irish-English dialect is suggested by the long history of its literary and dramatic usage.

The earliest example of the literary use of Irish-English is found in the Kildare Poems; they contain some excellent examples of medieval Irish-English, spoken in Ireland about the year 1300. Hogan refers briefly to the early Irish drama in which the Irish-English dialect is used: the early morality play, *Pride of Life*, dates from the late fourteenth century, and the Chain Book of Dublin contains a memorandum concerning a pageant in

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16Jeremiah J. Hogan, *The English Language in Ireland* (Dublin: The Educational Company of Ireland, 1927), pp.15-17
1498 which Hogan believes led to the legend of a Dublin Mystery Cycle and the attribution to it of an Abraham and Isaac Play which happens to be in a Dublin manuscript.\textsuperscript{17}

From the year 1600 onward, Englishmen frequently attempted to record Irish pronunciation. Irish characters began to appear in their plays as diverting inferior characters and, on occasion, sympathetic figures. History plays a significant part in the depiction of the Irish character on stage. Because of the widespread fear of Catholicism in general and the Irish in particular, the Irishman was usually treated as a comic or a villain in the English drama of the sixteenth, seventeenth, and eighteenth centuries.\textsuperscript{18} In plays like Sheridan's \textit{The Rivals}, the Irish-English dialect was used to portray stereotyped Irish characters. In \textit{The Lancashire Witches} and \textit{Teague O'Divelly the Irish Priest}, for example,

\textsuperscript{17}\textit{Ibid.}, pp. 21-22.

\textsuperscript{18} The principal plays containing the Irish-English dialect in the pre-Restoration seventeenth century are Dekker's \textit{Olde Fortunatus} and \textit{The Honest Where}, Part 2; Shakespeare's \textit{Henry V}; the anonymous \textit{Life of Sir John Oldcastle}, 1600; Captain Thomas Stukely, 1605; \textit{The Welsh Ambassador}, 1623; Ben Jonson's plays, \textit{The Irish Masque}, 1613, and \textit{The New Inn}, 1629; and T. Randolph's \textit{Hey for Honesty}, 1652.

With the Restoration of the theatres in 1660, a new series of plays with Irish-English dialect begins and continues through the eighteenth century. The most important of these plays are Shadwell's \textit{The Lancashire Witches} and \textit{Teague O'Divelly the Irish Priest}, 1682; Crowne's \textit{City Politiques}, 1683; Farquhar's \textit{Twin Rivals}, 1703, and \textit{The Beaux Stratagem}, 1709; Thomas Sheridan's \textit{The Brave Irishman}, 1773; and Richard Brinsley Sheridan's \textit{The Rivals}, 1775.
Shadwell was attempting to expose the supposed cowardly though bloody nature of the Irish. And in their plays, both Richard and Thomas Sheridan suggested that the only Irish virtue was swashbuckling: Sir Lucius O'Trigger has become a kind of prototype of the easily-aroused gentleman who defends his "honor" with a dueling pistol at every corner.

In the United States, much of the history of the American audience's awareness of the Irish-English dialect in the mid-nineteenth century is the story of the Irish dramatists, John Brougham and Dion Boucicault. Brougham wrote about seventy-two plays, but he was also associated with numerous Irish roles; many considered his best acting to be his portrayals of comic Irish characters who were also gentlemen.19

Boucicault takes credit for creating the Irish drama because in his The Colleen Bawn, written in 1860, he used native types as serious gentle-folk, not burlesque characters.20 From his claim it may be inferred that the stereotyped Irish character of the seventeenth and eighteenth centuries had remained in the theatre until this time. Boucicault undoubtedly helped popularize Irish

20 Ibid., p. 47.
drama and the Irish-English dialect with such plays as Arrah-Na-Pogue in 1865, The O'Dowd in 1873, and The Shaughraun in 1874.

This short historical survey of the use of the Irish-English dialect suggests that for centuries dialect has been considered important enough to this particular culture for playwrights to create plays with dialect characters. These playwrights would not have indicated dialect in the dialogue if they had not felt it to be very significant.

In today's theatre, the use of dialect cannot be overlooked. The existence and popularity of such texts as the Herman books on foreign and American dialects and Wise's book on phonetics suggest that a large number of plays produced today can profit from the use of dialect. And an analysis of plays produced on Broadway, Off-Broadway, in selected American repertory companies, and in American colleges and universities proves this conclusion sound: a large percentage of plays produced in the United States today require or suggest the use of dialect. In some plays, dialect is optional because the character to be portrayed is not deeply colored by a specific regional

culture; thus, these plays suggest the use of either a specific or a general dialect (such as stage British). But in others, a specific dialect is more than an accessory. Indeed, in plays such as Synge’s The Playboy of the Western World and Behan’s The Hostage, dialect is required not only to complete characterization but also to inspire and sustain belief in the entire action of the play.

In Table 1 is shown the percentage of plays produced on Broadway from 1955-56 through 1965-66 which required or suggested the use of dialect; also shown are the percentages for plays produced Off-Broadway between 1959-60 and 1965-66, plays produced by selected American repertory companies between 1961-62 and 1965-66, plays produced most frequently in some American colleges and universities between 1957-58 and 1964-65, and plays produced at a representative university, The Ohio State University, between 1955-56 and 1966-67.

From Table 1 it can be seen that there has been only one year among those considered, 1963-64, when plays produced on Broadway that required or suggested dialect fell slightly below 50 per cent of all productions. There have been as many as 66.7 per cent dialect plays on Broadway (1956-57). Percentages are not generally so high for Off-Broadway productions, but except for two seasons, above 40 per cent of the plays produced have suggested or required the use of dialect. Percentages
TABLE 1.—Percentage of plays produced on Broadway, Off-Broadway, in selected repertory companies, in colleges and universities, and at The Ohio State University that suggest or require the use of dialect

<table>
<thead>
<tr>
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<td>50.8</td>
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<td>1960-61</td>
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<td>54.5</td>
<td></td>
<td>50</td>
</tr>
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<td>1961-62</td>
<td>56.9</td>
<td>18.1</td>
<td>41.4</td>
<td>50</td>
</tr>
<tr>
<td>1962-63</td>
<td>58.4</td>
<td>44.5</td>
<td>45.1</td>
<td>55</td>
</tr>
<tr>
<td>1963-64</td>
<td>49.4</td>
<td>26.8</td>
<td>31.3</td>
<td>55</td>
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<td>1965-66</td>
<td>59</td>
<td>46.5</td>
<td>66.3</td>
<td>80</td>
</tr>
<tr>
<td>1966-67</td>
<td></td>
<td></td>
<td></td>
<td>60</td>
</tr>
</tbody>
</table>

Median: 58 39.9 51 55.4 63.3

for selected repertory productions have ranged, in the
five seasons covered, from a low of 31.3 per cent to a
high of 70.8 per cent, and the median, 51 per cent, is
quite high. As for educational institutions, the percen-
tages of dialect plays among their most frequently
produced plays have generally been very high, only once

Best Plays of 1960-61 (N.Y.: Dodd, Mead, and Company,
The Best Plays of 1962-63 (N.Y.: Dodd, Mead, and Company,
(N.Y.: Dodd, Mead, and Company, 1964). Otis L. Guernsey,
Jr. (ed.), The Best Plays of 1964-65 (N.Y.: Dodd, Mead,
Best Plays of 1965-66 (N.Y.: Dodd, Mead, and Company,
1966). Theodore J. Shank, "College and University Pro-
Theodore J. Shank, "Play Selection in American Colleges
and Universities, 1958-59," ETJ, XII (May, 1960), pp. 139-
41. Theodore J. Shank, "Provincialism in College and
University Play Selection, a Five-Year Study," ETJ, XIII
(May, 1961), pp. 112-17. Theodore J. Shank, "Conservative
Play Selection, 1960-61," ETJ, XIV (March, 1962), pp. 94-
97. Alan A. Stambusky, "Significant College and University
Play Selection: 1961-1962," ETJ, XV (May, 1963), pp. 163-
65. Alan A. Stambusky, "Continuing Trends in United States
College and University Play Selection: 1962-63," ETJ,
College and University Play Production: 1963-1964," ETJ, XV
'America First' Attitude in United States College and
University Play Selection: A Five-Year Report," ETJ,
XVIII (May, 1966), pp. 136-39. The number of institutions
covered by ETJ's annual survey has varied from 307 to
569; the average number is 495.6.

\[b\] No data available before 1959-60.
\[c\] No data available before 1961-62.
\[d\] No data available before 1957-58 or after 1964-65.
Figures are based on plays most frequently produced, usually
twenty plays.
falling below 50 per cent in the years covered and the median being 55.4 per cent. At Ohio State University, percentages have generally been even higher. (Of course, the latter figures are based on all productions, not just plays most frequently produced, as they are for colleges and universities in general.)\textsuperscript{22}

One reason for the high percentage of dialect plays, both on Broadway and in repertory companies and educational theatres, is suggested by a point that Theodore J. Shank makes in his survey of play selection in American colleges and universities for the 1960-61 season. Noting the growing number of standard and foreign plays produced in universities as opposed to contemporary American plays which have been successful on Broadway, he states that this increase reflects, at least partially, the growing influence of foreign drama on Broadway\textsuperscript{23} Clearly, the production of more foreign plays creates an increase in the number of dialect plays produced.

\textsuperscript{22}For a breakdown of figures into percentages of plays that require the use of dialect and percentages that suggest its use, see Tables 14-18 in Appendix A.

However, one should remember that even though the plot, characters, and locale of a play suggest or even require the use of a dialect, this does not mean that every production of that play has used dialect. Certainly at Ohio State University there has not been an average of 63.3 per cent plays produced in dialect. And it is doubtful that the medians shown in Table 1 for repertory companies and plays most frequently produced at colleges and universities reflect the actual percentage of plays done in dialect. The main inference that can be drawn from the figures presented in Table 1 is that actors and directors are very frequently faced with a decision as to the use of dialect.

There is no data to show the number of productions on Broadway or anywhere else that are, in fact, done in dialect. However, a sample of professional and educational theatre directors suggests some of the attitudes toward the use of dialect that prevail in the American theatre today. Since it is usually the director who makes the decision as to whether or not to use dialect in a play (and in educational theatre the decision to produce the play in the first place), it is important to know what attitudes he may take towards dialect usage.

Twenty-six directors in both educational and professional theatre responded to a questionnaire sent to forty such directors. The large majority of them stated
that they use dialect when it is needed to realize fully the meaning of the play. One quarter of them indicated, however, that they avoid the use of dialect whenever possible. The implication of this comment is clear: certain directors may ignore many notable plays because of the dialect. One of the reasons these men gave for their attitude was that using dialect takes too much of the director's time.

Despite what this minority of the directors said, all but two felt that dialect is an aid to characterization, especially for the beginning actor, since it provides an external detail from which the actor can build the role. This point of view is summed up in the previously-quoted statement of one of the directors of educational theatre to the effect that once an actor masters the dialect rhythm of a character in a drama in which dialect is important, his portrayal of the character as a whole improves noticeably.24

As to specific problems of using dialect, approximately one quarter of the responses were concerned with intelligibility; these directors were more concerned, however, with obtaining a degree of authenticity which they could modify, if necessary, to elicit intelligibility.

Only four of the directors said that they had ever

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24See n. 11, p. 7.
used a dialect coach to instruct their actors. Most
had suggested the use of records or imitation of a native
speaker. And in approximately half of the responses,
the director stated that when he directed a dialect play,
he himself served as dialect coach. These responses
imply that in many cases an extra burden is placed on
the director of a play that requires the use of dialect,
perhaps, on occasion, to the neglect of his primary duties.

The responses concerning dialect coaching lead to
a general question: how does the actor usually go about
learning a dialect? Plays themselves give the actor little
help. No plays are written completely in dialect. If
we consider the Irish-English dialect plays in particular,
we may observe that the syntax is, of course, provided,
and often some sound changes are indicated, but these
features are not very helpful in approximating the dialect.
The essence of dialect is intonation, which the plays
cannot teach. Another problem with plays is the incon­
sistency of the sound changes that are indicated; that
is, the playwright often breaks linguistic rules after
he has established them: in one instance the word "never"
might be spelled "niver" and in another, "never."

Most of the directors who replied to the question­
aire, both those who have served as their own dialect
coaches and those who have not, stated that they use
records and/or native speakers as guides in teaching dialect
Again, this approach makes for problems. In a large city, obtaining a native speaker may not be a serious problem, although it would take some time, but actors in many small-town colleges or repertory companies might not find natives readily. When natives are available, they generally cannot teach the dialect. The actor must infer rules for sound changes and intonation from listening to them at length. The most valuable method of learning dialect available is the use of native-speaker records, although they, too, may not always be easy to procure. Moreover, a careful analysis of these available indicates that they, like live native models, do not teach the actor. Most of them represent performances of plays which use the dialect; in the case of the British Drama League, there are dialect records and random samplings of poetry and prose, as well as records of plays. Still, however, unless the actor knows what to listen for and can interpret what he hears in terms of rules for sound changes and other features of the dialect, these records are of little value. They do not proceed systematically, as far as the use of dialect is concerned, nor do they provide practice. In using them, the actor spends a good deal of time to gain a little knowledge.

None of the directors who replied to the questionnaire indicated that they recommend the use of texts on dialect to their actors. Many theatre persons are
not familiar with phonetics, which is unfortunate, since most dialect transcription is written in the phonetic alphabet. However, texts on dialect do not seem to help the actor greatly for other reasons besides this one.

Although texts provide the most readily available comprehensive teaching materials on stage dialects, they are inadequate. They attempt to teach intonation through the visual use of a musical scale or word-sentence breakdown; and they provide (the Herman texts, especially) a large number of drill words and sentences. But the texts lack a vital factor in teaching dialect, as they themselves acknowledge. In these texts it is frequently suggested that the actor use, in conjunction with the written material, a "live" native speaker as a model. Thus, they recognize their own limitation - the lack of aural material. For the actor who cannot find a model, they have no solution other than the text itself.25

It is clear from the responses to the questionnaire that all of these directors are aware of the importance of dialect. It is also clear from the responses and from a consideration of the available texts and records that a new method of learning dialect which solves the present problems entailed in it would benefit both actor and

25 These texts will be discussed in greater detail in Chapter II.
director. Thus, there is a need to develop new materials to teach dialect to actors, both in professional and educational theatre. Learning certainly can take place from any method of study, but the lacks in the present methods suggest that a better one may be constructed.

**Purposes of the Study**

The major purpose of this study is to construct and test experimentally a new method of teaching dialect for stage purposes — an audiolingual, self-instructional program. In order to do so, it is necessary to select a particular dialect to teach. The Irish-English dialect has been chosen as the subject of the experimental method for several reasons. It is not the most frequently used dialect on stage. An analysis of play production as shown in Table 2 indicates that stage British is the dialect most often required or suggested by plays produced in the United States. Second is a general European dialect, and it is followed by Southern American. Irish-English is the fourth most popular dialect. However, stage British is considered the standard speech in theatre rather than a dialect per se. Even though sound changes must be made to use it properly, it is closer

26 For figures concerning other dialects used in plays, see Tables 19-21 in Appendix A. Also see Appendix A for a list of Irish-English dialect plays produced on Broadway, Off-Broadway, and in selected repertory companies.
TABLE 2.—Number of stage British, general European, Southern American, and Irish-English dialect plays on Broadway, Off-Broadway, and in selected repertory companies.

<table>
<thead>
<tr>
<th>Year</th>
<th>Broadway Br</th>
<th>Off-Broadway Br</th>
<th>Selected Repertory Br</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Eur Eur So</td>
<td>Eur Eur So I-E</td>
<td>Eur Eur So I-E</td>
</tr>
<tr>
<td>1955-56</td>
<td>18</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>1956-57</td>
<td>19</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>1957-58</td>
<td>7</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>1958-59</td>
<td>11</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>1959-60</td>
<td>7</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>1960-61</td>
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<td>4</td>
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<td>8</td>
<td>2</td>
</tr>
<tr>
<td>1962-63</td>
<td>15</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>1963-64</td>
<td>19</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>1964-65</td>
<td>14</td>
<td>11</td>
<td>2</td>
</tr>
<tr>
<td>1965-66</td>
<td>10</td>
<td>11</td>
<td>7</td>
</tr>
</tbody>
</table>

*Figures are compiled from lists of plays published in volumes listed in n. 2, Table 1, p. 14.*

*No data available before 1959-60.*

*No data available before 1961-62.*

*Abbreviations: Br - Stage British; Eur - General European; So - Southern American; I-E - Irish-English*

*Notes: No estimate can be made for educational theatre because of lack of data.*

*The number of repertory companies whose productions are reported has increased significantly between 1961 and 1965, which accounts for the increase in dialect productions.*
to the realm of general stage diction than it is to dialect. Because it is speech that tends to defy locale, it is considered appropriate for use in all the English classics. General European defies classification, and from the author's experience, it is rendered best through voice changes, distortions of sounds, and slower speaking rate. As for Southern American, models - native speakers - are readily available to the American actor. There is also a more general familiarity with the sound changes than there is for those of Irish-English. Finally, this category includes the Negro dialect, and at the present time, it would be expected that Negro roles would usually be played by Negro actors, who are generally familiar with the dialect.

The Irish-English dialect was chosen because it is an important stage dialect and a difficult one to learn because of its peculiar intonation and complex sound changes. Other factors leading to this choice were the author's familiarity with the Irish-English dialect, the availability of phonetic, linguistic, and dramatic materials concerning it, and, last but not least, the availability of a native speaker with extensive acting experience who was able to provide the control, pacing,
and intelligible, natural speaking quality desirable for recording.

Thus, the study will construct and test a new method of teaching the Irish-English dialect to actors. Further, the experimental testing of the program will compare its effectiveness with that of the traditional method of learning dialect, that is, through the use of texts, records, and a script of a scene from a play. The study also has as its purpose the devising and evaluation of new approaches to learning stage dialects, as well as the determination and analysis of variables of a stage dialect program which relate to the aesthetics of theatrical presentation. These variables are intelligibility, authenticity or believability of dialect, intonation of the dialect, consistency of dialect use, and characterization.

Through the use of a questionnaire directed to the actor-subjects and another to professional directors, the study will further attempt to determine the actor's response to the program and the potential applicability of such a program in actor training.

The present author does not deny that actors may learn from any method of study. Traditionally, their approach to their art has been individual and subjective; yet, as a logical extension of language learning techniques, programming theory, and phonetics, the author
submits that the self-instructional program will improve the actor's skill. Thus, the following null hypotheses are submitted for experimental study:

1. In a pre-training test of the subjects' ability to use the Irish-English dialect for the stage, there is no difference between a) the experimental and control groups, b) judgments by a professional audience and a general theatre audience of judges, and c) the ratings in the dimensions of intelligibility, authenticity, intonation, and characterization.

2. In a post-training test of the subjects' ability to use the Irish-English dialect for the stage, there is no difference between a) the experimental and control groups, b) judgments by the professional audience and the general theatre audience of judges, and c) the ratings in the dimensions of intelligibility, authenticity, intonation, characterization, and consistency.

3. For the control group, there is no difference between a) the pre-test and post-test scores, b) judgments of a professional audience and a general theatre audience of judges in the pre-test and post-test, and c) the pre-test and post-test ratings in the dimensions of intelligibility, authenticity, intonation, and characterization.

4. For the experimental group, there is no difference between a) the pre-test and post-test scores, b) judgments
of a professional audience and a general theatre audience of judges in pre-test and post-test, and c) the pre-test and post-test ratings in the dimensions of intelligibility, authenticity, intonation, and characterization.

5. For both experimental and control groups, there is no difference in the results of the subjects who took both the pre-test and the post-test and those subjects who took the post-test only.

6. There is no correlation between the post-test scores for all the subjects on the dimensions of intelligibility, authenticity, and intonation of the Irish-English dialect and scores on The Ohio State University Audio Test for Identifying Misarticulations.

7. There is no difference between the scores of the experimental and control groups in The Ohio State University Audio Test for Identifying Misarticulations.

Organization of the Study

In Chapter I the need for the present study and its purposes have been presented. The remaining chapters will be organized in the following manner: in Chapter II the literature pertinent to the study will be reviewed; in Chapter III the experimental procedures employed in making this study will be described; in Chapter IV the statistical analysis and results of the experiment will be presented; and in Chapter V conclusions drawn from
the study, suggestions for use of the program, and recom-
mendations for future research will be discussed.
CHAPTER II

REVIEW OF THE LITERATURE

The literature relevant to the present study may be classified under the following headings:

A. Speech and Dialect as Techniques of the Actor

B. Dialect

1. Teaching Materials for Actors
2. Plays Using the Irish-English Dialect

C. Material Relating to Experimental Techniques Used in the Study

1. Rating Scales and their Use in Speech and Research in Speech
2. Behavioral Research in Theatre
3. Experimental Studies in Dialect
4. Foreign Language Teaching
5. Programmed Learning
   a) General
   b) Speech
   c) Foreign Language
Speech and Dialect as Techniques of the Actor

Although this study is mainly concerned with dialect teaching methods, it is difficult to separate dialect, as speech, from the totality of acting. It therefore seems necessary to examine the literature of acting in order to see how dialect and speech fit into acting as a whole.

In this literature there appear to be two main approaches to acting: one deals primarily with the psychology of acting; the other, with training through formal, step-by-step procedures. In the former, voice and speech are dealt with directly, but conclusions about the use and meaning of dialect must be inferred.

Stanislavski, for example, never discusses the use of dialect per se. However, he does refer to voice and speech. It is clear from his comments that he sees them as means placed at the service of the mind. He says that voice enables the actor to direct his sounds in a controlled way, knowing that they convey the minute details, modulations, and shadings of the character he is creating. In one statement, he also indicates that words serve as stimuli: on the stage, he says, words integrated with ideas and action must arouse feelings, desires, thoughts, inner images, and visual and auditory

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sensations in the actor. Considering his previous statement about voice, one may infer that speech must also mirror these feelings, images, and so forth. In certain characters, dialect may be the result.

Stanislavski's clearest statement concerning the importance of speech is this: "In words on stage we hear the melody of the living soul, both theatrically and humanly." It may be inferred, then, that he sees speech as integral to characterization. He also recognizes its effect, noting, in particular, that intonation and pause in dialogue can produce emotional effects on the listener.

In carrying out Stanislavski's precepts and in developing his own, Lee Strasberg makes some interesting points that relate speech and the psychology of acting. He says, "It is not that voice, speech, and movement are less important, it is simply that while these are elements of the actor's craft, they are not the basic means by which the actor acts." Strasberg is concerned with logical control of the imagination; he stresses the idea that the actor must take care to achieve the reality of a part by acting as the character acts. Although he does not

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2Ibid., p. 109. 3Ibid., p. 110. 4Ibid., p. 137.


6Ibid., p. 129.
refer specifically to dialect, he implies that the use of dialect or particular speech patterns would be a natural part of characterization. Dialect may certainly be a logical extension of defining the essential ingredient in a part, including answering the question, "What would have to happen to me so that I would become _______?"

This conclusion fits with Strasberg's desire to have his students concentrate on concrete things. Finally, he makes this important statement which relates to dialogue, dialect, and speech: "The essential thing with dialogue is to find back of the words the experience and behavior that will give them life, so they stem logically from the character on stage."  

Paul Mann agrees with this statement of Strasberg's, noting that speech is organic to and part of the action, that it helps the actor to "get what he needs."  He relates organic quality to a naturalness that is achieved when the actor is completely familiar with a character's milieu - his individual wants, his day-to-day doings, set in the specific environment of the play. When acting has this naturalness, it can involve the audience in the play "... regardless of its extreme action, the dialect of the language, or anything else. After a short while,

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all should seem natural." It would seem that the use of dialect would be an aid to naturalness.

Although Charles McGaw's approach to acting involves more formalized training, his conclusions concerning speech are similar to Strasberg's and Mann's. First he states that proper physical action will elicit the correct intention of a scene and the right emotional response from the audience. Further, he suggests that since speech is an action, it also does something to assist the actor in accomplishing his intention. According to McGaw, the actor may use external characteristics such as dialect in getting into his part, but they must fit the inner characterization and be necessary to complete characterization.

The preceding comments create a generally valid picture of what one finds in the literature which takes the psychological approach to acting. Speech is discussed as part of the overall aesthetic framework and style. Although the use of dialect is not often mentioned specifically, the attitude of these authors can be inferred from their attitude to speech.

In some texts, within the general approach to the

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9 Ibid., pp. 87-88.
11 Ibid., p. 42. 12 Ibid., pp. 87-88.
art of acting, more time is devoted to basic techniques, in which speech is included. Without losing sight of the goal - the dramatic expression of human ideas in terms that are universally recognized and understood - speech is emphasized as the basis for the creation of character and emotion because of its ability to manifest inner feelings. To achieve appropriate vocal responsiveness, specific exercises are suggested.

For example, Dean and Carra provide exercises in breathing, voice quality, resonance, pitch, enunciation, variety, and projection, thus emphasizing correction, but also providing dramatic passages which give the actor contexts for practice. These authors point out that the actor aims for subjective creation; through voice and speech as unconscious reactions, the actor is "... letting the inner re-creation of an emotional state give expression to an outward movement ...." McGaw and Strickland both avoid corrective vocal drills, but they provide short dialogues so that actors can practice oral interpretation of lines that have varied

14 Ibid., p. 72.
15 McGaw, Acting is Believing, pp. 117-40.
purposes and meanings. As in Dean's and Carra's text, in McGaw's and Strickland's works, dialect per se is not mentioned. The first acting text which provides a comprehensive approach to the phonetics and teaching of dialects for the stage is that of Crocker, Fields, and Broomall.  

The rationale of these authors is purely practical. There are chapters on general dialect technique such as intonation, stress, and rhythm, as well as on voice and diction. Each section provides information basic to a general mastery of vocal and phonetic details. In the sections on specific dialects, intonation, stress, and syntax are emphasized; a table of vowel and consonant variations allows the actor to compare his sound system with that of the dialect he is learning, and monodramas at the end of the section give him a framework for practical application of the dialect. The authors compare learning dialect to learning a foreign language, pointing out that they both involve sound discrimination and learning new intonational patterns and that both require more than mere memorization of words. As part of dialect learning, they recommend listening to natives.

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18 Ibid., pp. 204-05.
Another acting text, by Lees, includes a very short statement on dialect, advocating that the actor suggest enough dialect to convey nationality and the rhythm of the speech. This author states that by listening to authentic recordings or to the dialect as spoken by natives, the actor can make his ear sensitive enough so that he can compare his approximation of the dialect to the model's speech.

Certain important implications of Lees' statements should be pointed out. First of all, if the actor follows Lees' directions, he must decide what to select from the recordings: Lees does not tell him what sounds he is to use to suggest the dialect. Lees states that the ear becomes sensitive, but it is unclear how this comes about when random procedures are used. Thus, Lees' approach leaves the task of learning dialect general and unclear, especially to an actor who is unfamiliar with a particular dialect.

Gassner makes a statement which is similar to Lees' when he proposes that an actor who does not speak a dialect must learn it by hearing it spoken on recordings. He says that the actor must learn the idiosyncrasies of

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the dialect and have some feeling for its music or tune. Unfortunately, this advice, like Lees', is vague. What are the idiosyncrasies of a dialect, and when does the music or tune manifest itself? In any dialect, intonation varies.

With the text of John Dolman, we come to a somewhat more specific treatment of dialect. Besides giving corrective voice and diction exercises, Dolman affords the actor and director an extensive and probing discussion of the implications of dialect usage. Although the material on particular dialects is sparse, Dolman includes consideration of an actor's problem in toning down his own most conspicuous regional speech traits and conveying the character's regional traits. He states that an actor's real problem, however, may more often be how to learn the dialect the director wants in the time available. Apropos of suggesting dialect, he points out the possibility that an actor may know sound changes, but not the intonation. And, importantly, he states that besides knowing what to do, "the actor must also know what not to do." He continues, "The problems cannot be solved from recipes or lists of words in a textbook, especially if the director is asking for some measure of completeness."

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22 Ibid., p. 233. 23 Ibid., p. 231.
In the final analysis, Dolman recommends ear training by listening critically and comparatively to dialects on stage, in the mass media, and on records.

The preceding discussion implies that both the actor and director must face a number of problems in using dialect. To begin with, to what extent is dialect desirable in developing character? The texts leave the answer up to the director. However, whether he decides on suggestion of dialect or "total dialect," the actor has to learn it. And he has to learn it for stage purposes, keeping intelligibility as well as authenticity in mind. How is he to do this? The previously mentioned texts answer, "recordings." Dialect recordings that are available to actors - the Linguaphone records of American dialects and the British Drama League recordings - are of native speakers, but the readings are random selections of prose and poetry. To learn a dialect from them, the actor must select, and he must know what to select.

Thus, the literature on acting that has been discussed leaves the actor who needs to learn a dialect with several unanswered questions. Perhaps, however, a consideration

24 American Dialect Series, prepared under direction of Harry Morgan Ayres and W. Cabell Greet (N.Y.: Linguaphone Institute).

25 The British Drama League Dialect Records (London: Columbia Graphophone Co. Ltd.).
of texts designed specifically to teach dialects to actors will answer them for him.

Dialect
Teaching Materials for the Actor

There are four texts which specialize in dialects for the actor. The most valuable and comprehensive of these are Manual of Foreign Dialects for Radio, Stage and Screen and Manual of American Dialects for Radio, Stage, Screen and Television by Lewis and Marguerite Herman.26 These texts supply chapters on specific dialects, phonetic code symbols to show sound changes, drill sections for each sound change, a musical staff to suggest melody, and generalizations concerning national types. The Hermans emphasize a knowledge of all dialect details, so that if it becomes necessary to drop details that interfere either with intelligibility or characterization, the actor will be able to retain the essentials.

As for depth of dialect, the Hermans state that the key changes of a dialect may become inconsistent if the dialect is very light and the actor approaches his native dialect. However, lightening dialect does not

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mean that the actor's native speech may be used. "No matter how inconsistent the pronunciation, the flavor of the dialect must be retained." This statement suggests that the broader features of intonation and emphasis must be used, as well as vocal characteristics.

The Hermans compare dialect learning to foreign language learning, emphasizing the need for the learner to use the language or dialect, that is, to speak it. But perhaps most significant in this text is the Hermans' realization of its limitations:

From the native speaker the actor should acquire vocal pitch, rhythm, lilt, and emphasis. These points can be treated only superficially in this book. They must be heard from the lips of speakers of the genuine dialect to be learned correctly. Thus, the text must be supplemented by listening to a native speaker.

Except that aural stimuli and dramatic dialogue are absent, the Hermans' section on the Irish-English dialect is valuable, providing the actor with a step-by-step analysis of each vowel and consonant change as well as some basic grammatical changes.

A short text by Darrow covers various dialects in a rather limited way. Her system, which presupposes a knowledge of phonetics, makes use of a series of charts

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27 Herman, Foreign Dialects, p. 17. 28 Ibid., p. 15.
29 Anne Darrow, Phonetic Studies in Folk Speech and Broken English (Boston: Expression Company, 1937), pp. 7-29.
and tables which provide a summary of basic vowel and
c consonant changes. There are two basic problems. One
is the confusing arrangement of materials. In using the
drill material, one needs constantly to refer to the charts
and tables, which are based on phonetic changes in yet
another chart. Another problem is that the drill sen-
tences are written in the standard Roman alphabet, which
makes the correct pronunciation a problem. Like the
Hermans, Darrow recommends that the actor listen to
models to get a good general picture of the dialect.

The text by Wise[^30] is basically a phonetics text
designed to explain the characteristics of various foreign
dialects as well as the dialects of English. Since a
knowledge of the International Phonetic Alphabet is essen-
tial to understand the transcriptions and chapters on dia-
lect, a large part of the material is devoted to teaching
the IPA. The chapters on specific dialects include vowel
and consonant sound changes as well as phonetic transcrip-
tions of selected pieces of dramatic dialogue and prose.

The actor who uses one or all of these four texts
will benefit, especially if he uses the Hermans' texts.
However, he will still need to supplement them by listening
to recordings or a native speaker.

[^30]: Claude Merton Wise, *Applied Phonetics* (Englewood
Plays Using the Irish-English Dialect

The dialogue written by the playwright sometimes provides information for the actor who needs to use a dialect. He may learn from descriptions of characters, the lines themselves, the actions of characters, and character interrelationships. Dialect is sometimes indicated in the playwright's descriptions and in the dialogue. However, a brief analysis of five frequently-produced plays that require the use of the Irish-English dialect - *Juno and the Paycock*, *The Playboy of the Western World*, *The Hostage*, *The Rivals*, and *A Touch of the Poet* - indicate that only a few features of the dialect may be obtained from the plays themselves.

Basic grammatical changes are indicated in all of these plays except *The Rivals*. (Grammatically speaking, O'Trigger's speech is English, not Irish-English.)


However, as was mentioned earlier, the actor does not have to concern himself with grammar in any case, since the playwright provides it in the dialogue. The elements which the actor does need to learn, vowel and consonant changes and intonation, are not supplied in these plays in enough depth to give the actor even a basic grasp of the dialect.

In *The Playboy of the Western World*, two basic sound changes are indicated: "riz" for "raise" and "divil" for "devil." In *Juno and the Paycock*, O'Casey affords a somewhat clearer picture of the dialect with such changes as "afther" for "after," numerous omissions of final "g's," "tay" for "tea," "yeus" for "you," "dhrv" for "dry," and "daaarlin'" for "darling." In *The Hostage*, however, the dialogue does not make the dialect very clear. On one occasion Pat says "Jasus" for "Jesus," and on another he says "Jesus." The general tendency in *The Hostage* is to give dialogue without sound changes. On the other hand, in *A Touch of the Peat*, O'Neill writes in a fair amount of dialect, especially when Melody reverts to his brogue. But again there is inconsistency. And in *The Rivals*, the only indication of dialect in O'Trigger's lines are "sh" substitutions for "s."

This brief review indicates that the actor cannot rely on the script alone. He needs to learn the dialect from another source before or while learning his lines.
Scholarly Works on the Irish-English Dialect

The scholarly works on the Irish-English dialect, as well as on all other dialects, have been written within the framework of phonetics and historical linguistics; they are not directed to the actor. Typical of such studies are works by Hayden and Hartog, Joyce, and Hogan. The first three authors direct themselves to the popular reader, pointing out the historical and grammatical development of Irish-English from Tudor and Stuart English vocabulary and grammar, the structure of the Irish language itself, and forms that arose from the imperfect assimilation of English into Irish. Since Joyce is an Irishman, he also focuses his attention on folk speech, rural terms, and sentimental recollections of speech customs such as curses, exaggerations, and unusual phrases. No phonetic analyses are provided in these works. The fourth author, Hogan, not only includes an historical and linguistic summary but also develops


37 P.W. Joyce, English as We Speak It in Ireland (London: Longmans, Green, and Company, 1910).

38 Jeremiah J. Hogan, The English Language in Ireland (Dublin: The Educational Company of Ireland, 1927).
a general Irish-English phonetic system. His concern is with general rules rather than diversity.

Perhaps the most extensive study of Irish-English, by Henry,\(^{39}\) analyzes the dialect pronunciations, syntax, intonation, accent (stress), place names, and vocabulary terms in thirty-one localities throughout the counties of Ireland. To understand this study an extensive knowledge of the IPA is necessary, since it compares Irish and Irish-English and analyzes pronunciations in a very detailed manner.

From this review of the scholarly works on the Irish-English dialect, we must conclude that unless the actor has the time and ability to pick out the salient features of these studies, they will prove to be of little value to him in acquiring the dialect for stage purposes. Furthermore, the many details may prove confusing to him, since these materials are concerned with minute analyses of the living dialect and not with stage speech.

In connection with the present study, however, these studies, especially the works of Hogan and Henry, were valuable as parts of the corpus of material from which the Irish-English dialect program was constructed. This detail will be discussed in Chapter III.

Material Relating to Experimental Techniques 
Used in the Study

Rating Scales and their Use in 
Speech and Speech Research

In considering the problem of quantitative assessment of the communicative arts, one quickly realizes that this kind of estimate is difficult to make. Often the variables are so complex that only the human observer can report on the behavior or characteristics of the object being tested. Thus, rating of behavior has achieved prominence in the communicative arts in recent years.

Remmers describes rating as an "... estimate, according to a systemized procedure, of the degree to which a person or thing possesses any given characteristics. The estimate may be expressed qualitatively or quantitatively." The device used to evaluate the characteristics is a rating scale, but the measuring device is the rater, not the form on which he reports his evaluation. Nevertheless, it is necessary to take care in constructing a rating scale, in order, according to Brooks, to lessen the problem of errors due to form as well as errors due to the rater. Brooks' study, as well as two other


41 Keith Brooks, "Some Basic Considerations in Rating Scale Development: A Descriptive Bibliography," The Central States Speech Journal, IX (Fall, 1957), pp. 27-31. According to Brooks, the vital factors of a rating form
studies by Becker\textsuperscript{42} and Harms\textsuperscript{43} were useful for the present study in developing a rating scale for judging dialect use by actors. Procedures will be discussed in Chapter III.

Behavioral Research in Theatre

One of the problems of behavioral research in theatre is the isolation, control, and analysis of concepts basic to the aesthetics of theatre production, concepts which often prove elusive and subjective.

In an attempt to analyze some of these concepts, Smith\textsuperscript{44} developed a semantic differential - a quantita-

\begin{itemize}
\item are pertinent criteria, consideration of accomplishment rather than capacity, avoidance of heterogeneous qualities in judging, clear definition of rating terms, objective and observable items, and precise rating directions. The rater himself must maintain as high a degree of objectivity as possible, take his time in rating, be motivated by the directions, and be familiar with and interested in the dimensions he is rating.
\end{itemize}

\textsuperscript{42} Samuel L. Becker, "The Rating of Speeches: Scale Independence," \textit{SM}, XXIX (March, 1962), pp. 38-44. Apropos of care in scale development, Becker found that of the eleven dimensions of rating which instructors were to use to rate speeches, they actually only discriminated among three. These findings suggest that better definition of scale items is needed, as well as having the raters measure relatively independent aspects of performance.

\textsuperscript{43} L. S. Harms, "Listener Judgments of Status Cues in Speech," \textit{QJS}, XLVII (April, 1961), pp. 164-68. This study involved speakers of different speaking "classes" and their judgments of speakers from different classes - high, middle, and low. It concluded that rating scale measures of listeners of all statuses were correct in identifying the class of the speaker from his speech.

tive measurement of the meaning of concepts made through the use of polar adjectives. A further study by Thayer explored the potential usefulness of Smith's semantic differential. His findings indicated, however, that the concepts Smith treated were too vague and generalized and that the scales used to measure them did not have consistent relevance to theatre concepts. Thus, these two studies underline the difficulty of quantifying theatre concepts.

Concerned with the problem of standards of reliability in judging acting performance, Clevenger and Tolch found that judgments based on total impression, rather than on specific criteria, were altered from one occasion to another. Richardson and Waal found that when judging criteria taken from the vocabulary of acting and directing were specified and when a rating scale was used, judgments were more reliable than those based on total performance.

One final study of note is that of Whitehill and concepts Smith worked on were acting, directing, comedy, stage business, dress rehearsals, learning lines, stagecraft, playwriting, theatre history, and tragedy.


Kodman, who found agreement between the producers' conception of a character and that which an audience gained from a performance. Assisting in the process were various degrees of stereotyping.

These studies, especially that of Richardson and Waal, were also useful in the present study in developing a rating scale to judge actors' use of dialect. It will be noted in Chapter III that specific criteria were used for judging, rather than having the audience rate total performance. The relevance of Whitehill's and Kodman's study should also be pointed out. It indicates the perceptivity of an audience in regard to general characterization; it may be inferred that an audience would also note and respond to the use of dialect.

Experimental Studies in Dialect

Experimentation in dialect for the theatre is nonexistent. The major proportion of experimentation with dialect relates to second language learning skills such as aural comprehension, sound discrimination, intelligibility, and status dialect.

In a study of the speech and language skills of

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48 Buell Whitehill, Jr. and Francis Kodman, Jr., "A Study of Audience Reaction to a Stereotype Character," ETJ, IV (May, 1952), pp. 139-42.
foreign and native students, Mulder found a significant correlation between aural comprehension and intelligibility. However, Jancosek and Minihan, who utilized the nine point scale of equal appearing intervals to quantify the foreign dialect of international students, found low or negative correlations between intelligibility and aural comprehension of English.

In attempts to discover other related factors in degree of dialect observed, Weinrich and Bernstein found that the ability to recognize and reproduce sounds in different dialects was influenced by the interference of the speaker's own sound system.

The relevance of the preceding studies to learning

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dialect for theatrical purposes, as well as to general intelligibility on stage lies in the factors of listening ability, intelligibility, and the interference of the native sound system. More relevant to theatre needs is the study by Black et al.,\(^54\) in which it was found that the intelligibility ratings of three groups of foreign students were raised through vocalization and listening where these were considered a part of training.

Hurst, Black, and Singh\(^55\) found that after an hour of self-administered instruction involving active vocal response to words in intelligibility tests, the intelligibility and merit of speech was improved in American Caucasian, American Negro, and Indian students, as indicated on pre and post-test scores on a nine point rating scale.

In a similar study, Lundeen et al.\(^56\) used a nine point rating scale for pre and post-testing of a control group and an experimental group which had received drill and vocalized training in American-English vowels, conse-

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nants, stress, and intonation. The rating results indicated that the training had significantly reduced foreign soundingness.

On the question of intelligibility of dialect, Black and Tolhurst suggest that intelligibility is not necessarily related to the dialect itself, but to such factors as geographical characteristics of a particular dialect, educational attainment, and linguistic sophistication. Natives often have trouble understanding other natives. The authors further suggest that familiarity with a dialect, that is, listening to it, improves reception.

In the matter of status dialect, or socially acceptable language, Harms found that from an individual's speech, some listeners can identify his background, or status.

Although the preceding studies were not done within a theatre context, they have relevance for speech and dialect in theatre. It is clear, first of all, that intelligibility must be considered as part of the problem of general auditory comprehension. If an actor is unintelligible, in dialect or in his own speech, he may profit

58Harms, "Listener Judgments ...," pp. 164-68.
from language training that involves vocalization, discrimination, and listening. Also, if, as Harms suggests, a group of listeners, an audience, can judge a person's status or background from his speech, then a character's speech in a play must be consistent with that character; and if a character intermingles his own speech in the dialect, some degree of illusion will be removed.

Black's and Tolhurst's study is relevant to the question of whether to use dialect and to what degree. These authors suggest that as time passes and the listener becomes more familiar with the dialect, he understands it better. In a theatre context, an audience, too, may find dialect more and more intelligible as a play proceeds. Further study is needed to verify this point, but if it can be supported, directors may not need to be more concerned with the intelligibility of dialect per se than they are with general intelligibility of speech.

Foreign Language Teaching

Because considerable quantities of material exist in this area, and since only certain aspects of foreign language learning are relevant to dialect learning, only the material which bears directly on this study will be cited. Although there is no literature providing in depth comparisons between dialect and foreign language learning, by discussing the basic processes of the latter we can
see the relationship between them and hence the need to approach them similarly.

Carroll\textsuperscript{59} reports that learning a foreign language is a process of retraining in new meanings while acquiring a complex series of habits and response capabilities, including the knowledge of the systematic properties of the language. These properties, as Strain\textsuperscript{60} points out, are the sound system, intonation and stress patterns, cultural awareness, and communication in general.

As Chreist\textsuperscript{61} states, each language (like each dialect) has its individual sound system and structure based on cultural phenomena. The learner must transfer his sound system to the new language. According to Lado,\textsuperscript{62} learning the structural matters that differ between languages is the same as learning that language. By making a systematic comparison of the two sound systems, the learner can discover what sounds are or are not in his native language. A large part of the overall learning


\textsuperscript{60} Jeris E. Strain, "Teaching a Pronunciation Problem," Language Learning, XII (1962), pp. 231-40.


process involves auditory recognition of the features of the new language or dialect, and, as Strain suggests, in another study, progress in mastering a new sound system is shown in increased ability to hear the essential sound contrasts.

Similarly, a knowledge of dialect is for the actor essentially an assimilation of sound and intonation systems. These features presume recognition of nationality, and intonation indicates understanding of psychological and physiological states. In teaching these habits, whether of dialect or a foreign language, the goal is direct, automatic response, the result of linking the total concept of the language or dialect with the thought processes. Vocabulary and syntax are given to the actor in his lines, but he must still know sound changes and intonation in order to communicate meaning to his audience in flowing speech.

Programmed Learning

General

Although research is still needed in learning theory and programmed instruction, the vast amount of literature on programmed learning attests to its interest.

for the teacher and behavioral scientist. As in the previous section on foreign language teaching, an attempt has been made to limit the review of this literature to material directly relevant to the present study.

In any discussion of programmed learning, B. F. Skinner must be mentioned as a pioneer in the field. As Skinner points out from his experimentation with the learning process, programming is essentially problem-solving with feedback to keep the learner aware of his progress as he moves along at his own pace through a carefully designed sequence of steps that bring him closer to his goal.

The mechanical device used in this process is not the teacher but the material-learner contact. Essential to the process are immediate and frequent reinforcement of responses and a series of small steps providing progressive approximation to the final behavior. To apply this to the programming of the Irish-English dialect, we postulate that the actor learns from scratch, first selecting his responses from the various sounds in words and then, gradually, from sentences and paragraphs whose intonation is more and more intricate. This process

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allows for the creation of a complex repertoire of new behavior that can be recalled quickly.

Marquardt\textsuperscript{65} and Lumsdaine\textsuperscript{66} provide other basic rules for programmed instruction: active response to the material; shaping of total behavior rather than providing rules; and a practical, rather than ideal, description of the final behavior which is desired.

Speech

A careful search of the literature does not reveal any material on programmed instruction in any aspect of the theatre. However, there are two studies in speech which will be reviewed briefly.

Tucker\textsuperscript{67} used programming techniques in informative speech classes with the purpose of estimating their effects on comprehension of speech information. He found that programming techniques heightened general comprehension of details and that random, overt responses to programmed questions by an audience listening to speeches also improved comprehension.


Tucker's results suggest that programming techniques have possibilities for future research in all disciplines. They might profitably be tested to observe their effects with various types of material and their adaptability in teaching unfamiliar content and details which are to be memorized.

Through the use of programmed instruction in large groups of public speaking classes, Amato found that amount of learning, as well as efficiency of learning, was significantly greater. Although he is hesitant to generalize about programming, Amato reports that his result might stem in part from his subjects' attitudes toward the ease and efficiency of the program.

**Foreign Language Programs**

Programmed instruction in foreign language teaching provides the bulk of literature in programmed learning. Programming has been accepted in this field, and much of the research is devoted to improving existing techniques. Valdman reports that as of 1962 800 institutions of higher learning had language laboratories. He proceeds

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to point out the general features of the foreign language programmed learning techniques most widely used, in which there is a concentration on spoken speech patterns. In this linguistic, or audiolingual method, an informant, or native speaker, serves as the model for the language, using words in the organic context of dialogues. Sound systems are compared as the program proceeds by small steps from phonology through intonation, with the learner, who moves at his own pace, anticipating correct responses and comparing his responses to the informant's.

One might ask, "Why and how does learning take place within this context?" Both the previously cited study of Valdman and a work by Carroll observe that the behavioristic concept of operant conditioning is basic to programmed instruction. Operant conditioning is a behavior modification in which an organism is taught, through the careful shaping and reinforcement of existing responses, to react to new stimuli and to produce new responses. The "... conditioning occurs whenever the probability of the occurrence of a response is under the control of the stimuli that quickly follow the response in some contingent relationship, also causing the responses

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to occur more frequently providing more reinforcement."71

"The use of a confirmatory model response as a reinforcement is predicated on the assumption that the learner can perceive degrees of deviation from the model and then correct it."72

Applying the previous ideas to dialect teaching, the programmer must decide what responses are to be taught, arrange matters so that responses, or approximations to them, will occur on appropriate occasions, and then reinforce the responses. Because responses to the Irish-English dialect in its total form are not in the repertoire of the learner, a good deal of shaping of new behavior must be done. The extant materials for teaching dialects to actors do not provide the prearranged shaping and reinforcement.

Besides the previously cited characteristics of programmed instruction, according to Valdman,73 the following rules should also be adhered to: a) presentation of pronunciation features one step at a time, building each learned feature into the total learning; b) an active mode of response to provide comfort and

71Ibid., p. 123.
73Valdman, "... Redefinition ...," pp. 281-83.
familiarity with verbalized material; c) motivation for knowledge itself through testing or prestige; d) "The programmer must accept a priori that it is possible to teach what he sets out to teach. If the results are not as he hoped for, then he must recognize his own inadequacy, and seek the source of his errors." 74

The value of programmed instruction lies in its redefinition of the learning context. Because it can provide concentrated and efficiently structured material, the actor, director, teacher, and dialect coach can redirect themselves to seeing that the material is properly applied.

Summary

In this chapter, we have seen that the literature available on acting in general and dialect learning for the stage in particular lacks a truly systematic approach to dialect as well as the aural stimulation which all the writers agree is of the first importance in learning dialect. We have further seen that literature on rating scales, behavioral research in theatre, experimental studies in dialect, foreign language teaching, and programmed learning provide information and techniques

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which may be used in constructing a new method of teaching dialect to the actor. It is the aim of this study to utilize these techniques in creating a systematic method which will include aural stimulation.
CHAPTER III

EXPERIMENTAL PROCEDURES

In this chapter, the procedures followed in testing the hypotheses listed at the end of Chapter I will be described.

Experimental Design

The experimental design of the present study may be classified as a pre-test-post-test control group design in which one half of both experimental and control groups were pre-tested and post-tested, and one half of each post-tested only. All subjects were given the same test. The experimental group used the Irish-English dialect program, while the control group used the traditional materials for learning the dialect - textual materials, blank tape and tape recorder, and recorded selections of prose and poetry read in the Irish-English dialect.

To test the null hypotheses of this study, an attempt was made to conform to an experimental design which would insure the greatest possible internal and
external validity, as discussed in studies by Solomon\(^1\) and Campbell and Stanley\(^2\). Internal validity concerns the question of whether or not the experimental techniques actually made a difference in overall training; external validity involves the populations, settings, variables of experimental techniques, and measurement variables about which the experimental effects may be generalized. The selection of a design as strong as possible in both types of validity is especially important in research on teaching, in which generalization to settings whose character is known is the desired end.

Following is a breakdown of variables relevant to internal and external validity and the steps performed to control them.

**Internal Validity**

**History**

The possible effects of specific events occurring between measurements were dealt with by randomly assigning the subjects to four time blocks of learning sessions. Because the subjects were students and could not fit in

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a training session during any period of time except by chance, the use of four three-hour blocks, any forty minutes of which they might attend daily, was a way of maintaining random assignment.

The sessions were administered individually in a language laboratory setting, although both experimental and control type training were given simultaneously, for a period of eight week-day sessions. The subjects were asked to avoid all outside practice and discussion.

Maturation

This variable was controlled by limiting completion of the pre-test, learning sessions, and post-test to fifteen days.

Testing

Each testing session involved the same judges. They judged the live performance of the subjects, but they at no time knew to what group a particular pair of subjects belonged. However, in the post-test the two subjects in a pair belonged to the same group to avoid confusing them.

Instrumentation

Except for the addition of the dimension of "consistency" to the rating scale, there were no changes between tests in the calibration of instruments or judges.
Statistical Regression

Selection of the experimental and control groups, as well as assignment of pre-test subjects, was made randomly in an attempt to assure group equality. For the post-test subjects were also randomized within their respective groups to avoid confusing them.

Experimental Mortality

The experiment began with thirty-six subjects divided equally into experimental and control groups. Six subjects dropped out after the pre-testing had been done. Fortunately, the six were made up of three from each group, and none of them had been pre-tested. Thus, there was no data on these subjects, and the experiment proceeded as planned.

External Validity

Reactive Effect of Testing

Many control group designs such as the one used in this study allow the assignment of scores on the effects of taking the pre-test alone and the effects of training alone, but in many experiments there is a possibility that the pre-test operates directly upon the effectiveness of training or interacts with the training process. It may be that merely taking the pre-test induces changes in the subject's attitudes toward training, his attention in training, or his perception of training material.
In this study, the pre-test reading of the test passage might have provided an advantageous insight into what was involved in learning, or the subject might have found his attempt at using a dialect frustrating.

In terms of experimental results, the experimenter usually wishes to generalize about un-pre-tested groups, but because of the possible effects of a pre-test, it would seem logical to remove it as a limit to generalization by determining whether or not it is a factor that actually interacts with the variables of training. Therefore, an analysis of data was performed to determine if such interaction had taken place.

Interaction Effects of Selection

Selection bias was minimal. The tested population was composed of beginning actors with no familiarity with the Irish-English dialect, perhaps the most "ideal" group to test. If the experimental training proved successful with this population, one might then infer that a more experienced group would also succeed.

Reactive Effects of Experimental Arrangements

An attempt was made to allow for generalization about the effect of the experimental variable upon persons exposed to it in non-experimental settings. For this reason, the actor-subjects were tested on stage within
the context of a real dramatic scene. Thus, to the subjects, the testing situation was made up of familiar activity in familiar surroundings. An original idea of testing on the basis of tape recordings was found to be unrealistic.

**Construction of the Program**

**Dialect**

It was the aim of the present study to teach an authentic Irish-English dialect to the subjects, one that would be recognizable as such to an American audience. Since there are a variety of sources which describe this dialect, but different ones often mention different sound changes, a chart was drawn up showing the sound systems described in each source. Also included were sound changes indicated in the dialogue of five frequently-produced plays that require the use of the Irish-English dialect - *Juno and the Paycock*, *The Hostage*, *The Rivals*, *The Playboy of the Western World*, and *A Touch of the Poet*. In addition, a vowel and consonant analysis was made of the tape recordings of two native Irish-English speakers. From a comparison of all of these sources the most commonly used sound changes were selected.

In order to establish the most common intonation patterns, the sources were examined again. Their comments
were discussed with the native informant, who provided the final authority on intonation.

Writing the Program

A program was written according to standard programming procedures, as stated in Chapter II, as well as to other procedures with relevance to this particular study. Seven units of step-by-step procedures for teaching the dialect were thus provided, and they served as the model for the taped program. All practice material was taken from the five previously listed plays, providing a dramatic context for learning and material which was interesting to the subjects. The written program, which is found in Appendix B, follows the linguistic hierarchy of teaching vowels (first front, then mid, and finally back vowels), consonants, and intonation, concluding with a short discussion of syntax as it relates to intonation.

In connection with language programming, Lade points out that it is probably more effective to teach consonants and vowels within appropriate intonation and rhythm units than to teach them by themselves and then later attempt to fit them into authentic intonation patterns. If the program has been carefully constructed, many students can grasp several steps simultaneously.\(^3\)

In the present program, although the emphasis may be on a particular step, it is taught within a framework that always involves intonation and other sounds.

In the introduction to the program, which is included in Unit One, its objectives are stated. Unit One also provides preparatory vocal exercises, which may prove valuable to the actor who is not familiar with voice and diction exercises. Suggestions concerning approach are also indicated in the introduction. For example, it is the present writer's observation that the syntax of the Irish-English dialect assists the actor in approximating intonation.

At the beginning of the program, an illustrative dramatic dialogue, read by two native speakers, provides a preparatory set for the actor-subject. He is asked to listen to and follow the passage in the written program and to observe the general sound and intonation patterns. In the written script the learner may note when he is to speak and the length of the pause for his response. More explanation is supplied in Unit One, the introductory unit. As the actor-subject becomes more familiar with the material and procedure, he is expected to rely less and less on the script.

Because the program is designed to be used by subjects of varying ability, it might prove impossible for some to learn each feature of the dialect perfectly.
For this reason Unit Seven of the program supplies concentrated review of those features essential to a minimal Irish-English dialect characterization, rather than a review of every detail.

Taping of the Program

The informant on the taped program is a native Irish-English speaker who has had extensive acting experience; he was thus able to provide dramatic interpretation of the lines. The part of the narrator was read by the author. The master tapes were recorded in seven daily sessions in the recording studios of the Listening Center at The Ohio State University on an Ampex 351 Full Track Recorder at a speed of 7.5 inches per second. The copies to be used by the experimental subjects were duplicated on an Ampex PD 10 Duplicator at 3.75 inches per second. Both the seven master tapes and the five copies of each unit were recorded on Scotch 175 Pinzar two track magnetic tape. Editing of the tapes for errors and time pauses was performed by the Listening Center sound engineer and the present writer.

Control Group Learning Materials

The materials used by the control group were suggested by directors who responded to the questionnaire discussed in Chapter I and by the textual and recorded materials that are presently available. They included
the sections on the Irish-English dialect and general dialect characterization from the text by Herman and the section on the Irish-English dialect from Wise's text. In addition, two tape recordings of native Irish-English speakers were supplied. One tape was of Sean O'Casey reading selections from his play, *June and the Paycock*; the other tape was the British Drama League's record of an Irish-English speaker reading prose and poetry. These materials were organized into a packet for use in the training sessions.

**Trial Run and Construction of Test Passage**

Since the subjects were to be tested in dialect learning on their interpretation of a test passage, it was necessary to determine how long a passage would be best for reliable judging of the test dimensions. In order to do so, a trial run was carried out. Twelve students from a beginning acting class at

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6Sean O'Casey Reading from his Works, Caedmon TC1012 (N.Y.: Caedmon Records, Inc.).

7Irish Free State Prose, Playa and Poetry, The British Drama League Dialect Records, Record 12B (Lendon: Columbia Graphophone Co. Ltd.).
The Ohio State University recorded two different dramatic monologues using the Irish-English dialect; one monologue lasted one minute and the other, two minutes. The twenty-four passages were randomized, and a second beginning acting class, numbering twenty-four students, rated each passage on authenticity of dialect, characterization, and intelligibility. Split-half correlations were made for each sample of duration, and no significant differences between scores were found.

Because it was considered desirable to make the test as similar to a real dramatic situation as possible, dialogue involving two characters who each speak for approximately two minutes was chosen as the test passage. This dialogue was selected from Sean O'Casey's *June and the Paycock*. A word count was made for each character, as well as an analysis of the sound system in each character's lines. After minor deletions were made, each character spoke the same number of words, and his lines contained all the salient features of the Irish-English dialect covered in the program.

A recording of the test passage was taped by the same two Irish-English native speakers who had taped the illustrative passage for Unit One of the program. This tape was used as an example and practice run for the judges at the test.
Selection, Randomization of, and
Instructions to Subjects

Although the program may possibly be used profitably by actors who have varying degrees of familiarity with the dialect, it was the purpose of the present study to construct and test a program directed to beginning actors who had no familiarity with the Irish-English dialect. Besides meeting that criterion, the thirty-six subjects were either theatre majors or speech education majors with a primary interest in theatre. Except for one first-year graduate student, all the subjects were undergraduates. Each had acted in at least two theatrical performances, and the highest number of performances was twelve.

One week previous to the pre-test, a general meeting was held for all subjects, at which they were informed that they were being asked to take part in an experiment involving the teaching and learning of the Irish-English dialect. They were told that some of them would be required to participate in two testing sessions, while the others would be asked to come to one testing session. All subjects were informed that they would have the opportunity to learn the Irish-English dialect, and the value of knowing the dialect was pointed out; but they were also told that they would be required to meet the experimental conditions, which would involve spending forty minutes
daily for eight days learning the dialect. The subjects were asked not to discuss any aspect of the experiment with anyone and to avoid any practice or learning of the dialect outside the daily sessions. The subjects agreed to the experimental conditions and seemed eager to participate and learn.

The subjects were randomized into experimental and control groups of eighteen each, and the two groups were again randomized to obtain nine subjects from each group for pre-testing. Another meeting was held for each group for the random assigning of blocks of hours during which each subject was to attend the learning session. Although they were not told which group they were in, the subjects were given basic instructions as to the use of their respective materials. The section on administration of training will provide discussion of instructions.

Selection of Judges

Because this study is concerned with dialect as used in acting performance, the judges were selected from a population which is interested in theatrical performance. Since the theatre director must pass judgement on acting performance, fifteen judges who had experience in directing, some of which included directing plays or films using dialect, were selected as "professional" judges. The mean number of plays seen by these judges in the past
year was fourteen. It also appeared logical to include a random population of an American theatre audience, since it is the general audience to whom the theatrical performance is directed. Fifteen persons attending opening and second-night performances of an Ohio State University Theatre production were randomly selected to act as "general audience" judges. These persons had seen an average number of five plays in the past year.

Another reason for using these two groups of judges was that it would prove valuable to note whether the standards of judging the dimensions of dialect were similar for the two groups. This purpose is set forth in hypotheses one through four in Chapter I.

Each judge was told when and where the judging would take place and that instructions would be provided at the testing sessions.

**Construction of the Rating Scale**

After analysis of studies on rating scales (discussed in Chapter II), it was decided to construct a rating scale using equal appearing intervals from one to nine, with one representing the "poorest" and nine, the "best." Rather than selecting dimensions to be rated arbitrarily, they were provided by the dominant factors relating to judgment of dialect usage stated in a questionnaire completed by professional and educational theatre directors. These dimensions were intelligibility, authen-
ticity, intonation, and characterization. At the suggestion of some of the judges, an additional dimension, consistency, was used in the post-test.

**Pre-test**

Pre-testing was done in a one and one half hour session in a newly remodeled auditorium with a stage and excellent acoustics. The judges were asked to sit in the center and as close as possible to the stage for maximum comprehension. Rating scales and complete instructions for judging were distributed.

The actor-subjects were told to consider the session a try-out. They randomized themselves into pairs, and each selected either the role of Joxer or Boyle. During the testing procedures, those who were not being tested remained outside the auditorium.

As a practice session for the judges, the test passage which had been recorded by the native speakers was played on a wellensak tape recorder model T-1500. The judges rated each speaker on a one to nine scale on the dimensions of intelligibility, authenticity, intonation, and characterization. The judges were given approximately ninety seconds to record their ratings. Following the practice session, the subjects, in self-randomized order, entered in pairs, were given the test passage, and in a cold reading, attempted to use
the Irish-English dialect in the role they had selected. They were rated by the judges.

**Administration of Training**

Training was administered in the Listening Center at The Ohio State University in individual booths with Viking Tape Decks equipped with earphones. The members of the experimental group were told to ask the person in charge for Packet "A", which, on the first day of training, contained Unit One of the taped and written program and the test passage. Five copies of Packet "A" were available, so that a maximum of five subjects could be handled in each time block.

Because Unit One contained a good deal of explanatory material and to give the subjects time to adjust to the method, the subjects spent two sessions on Unit One. They spent one session on each succeeding unit. Each day the experimental subjects devoted thirty minutes to the program itself - they were able to record their responses to the informant on the lower track of the tape for review - and ten minutes practice on the test passage, applying the material they had learned to the parts of both characters. The daily training period was limited to these forty minutes to prevent fatigue. At the end of each session the subjects returned the materials in the packet to
the check-out counter. On each succeeding day the next unit was inserted in the packets. The subjects attended eight sessions in all.

The control group received Packet "B", which contained the written materials for learning the Irish-English dialect, sample taped recordings of native speakers reading prose and poetry, the test passage, and a blank tape to use for recording their own voices. As with the experimental group, there were five copies of the packets to accommodate five subjects during a time block.

The control group was to spend thirty minutes on the dialect materials and ten minutes on the test passage, applying what they had learned to the dialogue in the same manner as the experimental group. These subjects were given the same materials for each of the eight sessions.

**Post-test**

Post-testing was held under the same conditions as pre-testing, except for the addition of the "consistency" dimension to the rating scale.

One day elapsed between the end of training and the post-test. The subjects were informed by note during the final session when and where to report for the post-test. They were also told that during the
"rest" day they should "polish up" with fifteen minutes' solitary practice on the test passage.

As in the pre-test, the subjects remained outside the testing area; they randomized themselves, but this time within experimental and control groups. Because of the drop-outs, however, one pair of subjects had to be mixed. The experimenter also asked those subjects who had been pre-tested to read a different role than they had read in the pre-test.

Once again the taped test passage was used for a practice run, following which the pairs of subjects were tested in random order. Following the testing of each pair, the subjects were given a questionnaire to determine their responses to the respective training procedures. (Data from this questionnaire will be discussed in Chapter V.) A ten minute break was provided for the judges after forty-five minutes.

**Misarticulation Test**

In a discussion with a former professor, Dr. Ruth Beckey Irwin, about the present study, she suggested that since learning dialect involves auditory discrimination and differentiation of sounds, there might be a correlation between ability to learn the Irish-English dialect and certain auditory discrimination factors.
A study by Irwin and Krafchick\(^8\) found a relationship between training and experience, that is, listening to phonetic errors, and ability to recognize phonetic errors. It was suggested that the listening experience acted as a "calibration" of the listener's ear.

Upon analysis, other pertinent literature was also found. Leutenegger, Mueller, and Wershow\(^9\) studied the relationship between foreign language learning and certain measures of musical talent. It was discovered that tonal memory, or the ability to recognize, identify, and remember a musical tone for a period longer than a few seconds was highly correlated to the processes of second-language learning.

The classic treatise by Seashore\(^10\) suggests a relationship between the perception of musical sounds and speech sounds. The important point, though, is that training in the discrimination of musical or speech sounds can influence the scope of the capacities that perceive sound. In terms of this study it would

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prove valuable to discover whether the program acted as a "calibration" of the experimental subjects' ears. Therefore, The Ohio State University Audiô Test for Identifying Misarticulations was administered to twenty-seven of the original subjects. The data from an analysis of this test will be discussed in Chapter IV.

**Analysis of Data**

The data collected in the previously mentioned procedures were analyzed by hand on a Friden Electric Calculator. The principal measures employed in analyzing the results and the results themselves will be reported in Chapter IV.
CHAPTER IV

STATISTICAL ANALYSIS AND RESULTS

The major purpose of this study was to determine the effects of a self-instructional audiolingual program of the Irish-English dialect for the stage as compared to the results of the traditional method of learning the dialect, that is, through the use of selected Irish-English dialect recordings and textual materials. Besides this primary emphasis, the experimental design of the study permitted an analysis of other relevant experimental factors, which are stated in the hypotheses.

The experimental procedures followed in making this study were discussed in detail in Chapter III. Before listing the hypotheses, however, a brief recapitulation of those procedures is in order. Thirty-six subjects were randomly selected to make up experimental and control groups of eighteen each. Nine subjects from each group were pre-tested on their ability to use the Irish-English dialect: thirty judges, half of whom were from a professional theatre population and the other half, a random sample of a general theatre audience, rated the subjects on the
dimensions of intelligibility, authenticity, intonation, and characterization, using a one-to-nine equal appearing intervals scale. During the eight-day training period, three subjects from each group, none of whom had been pre-tested, dropped out of the experiment. The remaining thirty subjects were tested following the administration of the training to determine its effects: the same thirty judges used in the pre-test rated the total subject population, following the same procedures as in the pre-test, except that an additional judging dimension, consistency, was added to the rating scale. Lastly, twenty-seven of the subjects were given The Ohio State University Audio Test for Identifying Misarticulations. The data compiled from the pre-test, the post-test, and the misarticulation test were then analyzed statistically.

Hypotheses

The following null hypotheses were subjected to statistical treatment:

1. In a pre-training test of the subjects' ability to use the Irish-English dialect for the stage, there is no difference between a) the experimental and control groups, b) judgments by a professional audience and a general theatre audience of judges, and c) the
ratings in the dimensions of intelligibility, authenticity, intonation, and characterization.

2. In a post-training test of the subjects' ability to use the Irish-English dialect for the stage, there is no difference between a) the experimental and control groups, b) judgments by the professional audience and the general theatre audience of judges, and c) the ratings in the dimensions of intelligibility, authenticity, intonation, characterization, and consistency.

3. For the control group, there is no difference between a) the pre-test and post-test scores, b) judgments of a professional audience and a general theatre audience of judges in the pre-test and post-test, and c) the pre-test and post-test ratings in the dimensions of intelligibility, authenticity, intonation, and characterization.

4. For the experimental group, there is no difference between a) the pre-test and post-test scores, b) judgments of a professional audience and a general theatre audience of judges in pre-test and post-test, and c) the pre-test and post-test ratings in the dimensions of intelligibility, authenticity, intonation, and characterization.

5. For both experimental and control groups, there is no difference in the results of the subjects
who took both the pre-test and the post-test and those subjects who took the post-test only.

6. There is no correlation between the post-test scores for all the subjects on the dimensions of intelligibility, authenticity, and intonation of the Irish-English dialect and scores on The Ohio State University Test for Identifying Misarticulations.

7. There is no difference between the scores of the experimental and control groups in The Ohio State University Audio Test for Identifying Misarticulations.

Statistical Analysis and Results

The first four hypotheses were analyzed statistically through an analysis of variance using a Lindquist Type Six Mixed Design.\(^1\) Summaries of these analyses appear in Tables 3 and 5. The letter A in the "Source" column represents the judges, professional and general audience; B represents the test dimensions on which the subjects were rated; and C represents the experimental and control groups. In Tables 7 and 9, letters A and B are the same as in Tables 3 and 5, but the C factor represents pre and post-test scores for the respective groups. Letter combinations represent interactions of

---
factors, which for this study may be defined as reciprocal or mutual actions or effects of the factors, or variables.

A summary of the analysis of variance of pre-test scores appears in Table 3. Three significant effects should be noted: between the dimensions of intelligibility, authenticity, intonation, and characterization; in the interactions between judges and dimensions; and in the interactions between judges and groups.

Hypothesis 1

In a pre-training test of the subjects' ability to use the Irish-English dialect for the stage, there is no difference between a) the experimental and control groups, b) judgments by a professional audience and a general theatre audience, and c) the ratings in the dimensions of intelligibility, authenticity, intonation, and characterization.

Since no significant differences were found between experimental and control groups, the "C" factor, part a of the hypothesis could not be rejected. Since a significant difference was found between the dimensions, part c of the hypothesis was rejected. In dealing with the "A" factor, the judges, it should be noted that although there is no overall difference between the two groups, there was a significant interaction effect,
TABLE 3.—Summary of an analysis of variance in which the scores analyzed represented the professional and general audience judges' ratings of the dialect dimensions of intelligibility, authenticity, intonation, and characterization for both experimental and control groups in the pre-test.

<table>
<thead>
<tr>
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<th>f</th>
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</tr>
<tr>
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<td>6123</td>
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</tr>
<tr>
<td>Error (b)</td>
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<td>23864</td>
<td>1492</td>
<td></td>
</tr>
<tr>
<td>Within Subjects</td>
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<td>33131</td>
<td>263</td>
<td></td>
</tr>
<tr>
<td>A</td>
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</tr>
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<td>B</td>
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<td>588</td>
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</tr>
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<td>Total</td>
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<td>63118</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*aEffects significant at .05 level
"AC," which indicates that the judges did differ in their judging as individuals. Thus, part b of the hypothesis was rejected with qualification.

To ascertain the nature of the differences between the dimensions, as well as the nature of the differences in the interactions, a summary of the means for the pre-test was drawn up. In Table 4 it can be seen that the means of the scores assigned to the control group were consistently higher in the pre-test, but also that there were variations both in the judges' ratings of the individual dimensions and in their ratings of the two groups. Although the differences between the cores of the subject groups and the groups of judges were not high enough to provide significance, the variability within the dimensions was high enough to do so.

Clearly, one judge does not give the same rating on the dimensions as another. In the matter of interactions, it may be stated that the variability of the rating scores by the judges for the groups and dimensions was sufficient to provide significant interactions.

It is not the purpose of this study to provide an in depth analysis of the interactions between factors; however, they will be analyzed to clarify differences which have been observed. Graphs will be used to illustrate these factors. In this instance, the effect of the higher-order interactions on the
TABLE 4.—Summary of pre-test means for the scores of the experimental and control groups within and between the factors of dimensions and judges

<table>
<thead>
<tr>
<th>Factors</th>
<th>Means</th>
<th>Means</th>
<th>Means</th>
</tr>
</thead>
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<tr>
<td></td>
<td>Experimental</td>
<td>Control</td>
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</tr>
<tr>
<td>Individual Dimensions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional Judges</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intelligibility</td>
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<td>3.40</td>
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<td>4.22</td>
</tr>
<tr>
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<td>3.63</td>
<td>4.87</td>
<td>4.25</td>
</tr>
<tr>
<td>Characterization</td>
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<td>General Audience</td>
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</tr>
<tr>
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<td>4.35</td>
<td>3.93</td>
</tr>
<tr>
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<td>4.02</td>
<td>4.54</td>
<td>4.28</td>
</tr>
<tr>
<td>Characterization</td>
<td>4.24</td>
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<td>4.62</td>
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<td>Total Dimensions</td>
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<tr>
<td>Professional</td>
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<td>General Audience</td>
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<td>Total Judges</td>
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<td>Intelligibility</td>
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<td>4.70</td>
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<td>3.83</td>
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<td>5.02</td>
<td>4.50</td>
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main variables is of interest. Therefore, Graphs I and II provide illustrations of the higher-order interactions. From them it can be seen that, although the groups of judges themselves were not significantly different, a generalized interaction among them, subjects, and dimensions indicates that they did differ. On the pre-test the professional judges were more critical than the general audience judges in judging intelligibility. In judging authenticity they were less critical than

Graph I.—Significant interaction between judges and dimensions in the pre-test.
Graph II.—Significant interaction between judges and subject groups in the pre-test.

The general audience. For both groups of judges, authenticity was the lowest dimension. As can be seen in Graph II, the professional judges also rated the control group higher in general than the experimental group.

Hypothesis 2

In a post-training test of the subject's ability to use the Irish-English dialect for the stage, there is no difference between a) the experimental and control groups, b) judgments by the professional
audience and the general theatre audience of judges, and c) the ratings in the dimensions of intelligibility, authenticity, intonation, characterization, and consistency.

It can be seen in Table 5 that no significant differences existed between experimental and control groups; therefore, part a of hypothesis 2 cannot be rejected. However, significant differences did exist between judgments by the two groups of judges and among the dimensions, as well as in three interactions: a) between judges and dimensions, b) between dimensions and groups, and c) between judges, and dimensions and groups. On the basis of these results, parts b and c of hypothesis 2 are rejected.

Table 6 represents a summary of the post-test means. To explain the significant differences in the main effects, an examination of the high order interaction between judges, and dimensions and groups is in order. Observation of the means in Table 6 indicates that although the professional and general audience judges did not themselves differ, their higher ratings of intelligibility for both groups of subjects were sufficiently different from the scores of the other dimensions to create significant differences within the dimensions and the judges.
TABLE 5.—Summary of an analysis of variance in which the scores analyzed represented the professional and general theatre audience judges' ratings of the dialect dimensions of intelligibility, authenticity, intonation, characterization, and consistency for both experimental and control groups on the post-test.

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<td>Within Subjects</td>
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aEffects significant at .05 level
TABLE 6.—Summary of post-test means for the scores of the experimental and control groups within and between the factors of dimensions and judges

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<tr>
<th>Factors</th>
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<td>Professional Judges</td>
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<tr>
<td>Intelligibility</td>
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<td>Total Judges</td>
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</tr>
<tr>
<td>Consistency</td>
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<td>5.96</td>
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</table>

The interaction between judges, and dimensions and subject groups is illustrated in Graphs III through VII. Most important are Graphs IV through VII. Graph IV shows the variance for authenticity. The professional group rated the control group lower in this dimension. Although the general audience rated the control group higher than the professional audience did, they rated the experimental group slightly lower than did the professional audience. A similar activity can be discerned from Graph V. According to Graphs VI and VII, the professional group was generally more critical in the dimensions, but, nevertheless, the control group obtained higher means.

Thus, the two groups of judges did not differ
Graphs III-VII.—Significant means interactions between judges, and dimensions and subject groups in the post-test.
markedly as groups, but their individual judgments did. This conclusion is supported further by the significant interaction between dimensions and judges, as shown in Graph VIII, plotted from the means of judges and dimensions. That the judges did not significantly differ in their overall ratings of the two subject groups is indicated by the lack of significant differences between the two groups of subjects. Also observable is the more critical judging by the professional judges on the post-test, which partly explains the significant differences between judges and dimensions. If we note the balancing effect of the interaction between dimensions and groups in Graph IX, we may see another reason for the lack of significance between subject groups.

Graph VIII.—Significant means interaction between judges and dimensions in the post-test.
What is most interesting in this post-test involving overall scores is the greater similarity of the means for the two groups of subjects: they are much closer together than in the pre-test. Whereas in the pre-test the control group's means were higher in all respects, in the post-test this was not the case. The fact that this overall score in the post-test does not show differences in the groups indicates the lack of equality which existed between groups on the pre-test. And, since the higher scores in the pre-test were obtained by the control group, it is clear from the post-test means that the control group did not gain as much from training as the experimental group did.

The next steps in carrying out the statistical analysis of the data were two analyses of variance.
determining the actual effects of training on the control and experimental groups.

**Hypothesis 3**

For the control group there is no difference between a) the pre-test and post-test scores, b) judgments of a professional audience and a general theatre audience of judges in the pre-test and the post-test, and c) the pre-test and post-test ratings in the dimensions of intelligibility, authenticity, intonation, and characterization.

The summary in Table 7 shows the results of an analysis of pre-test and post-test scores for the control group. Significant differences were found between dimensions, in the interaction between judges and subject groups, and in the interaction between judges and dimensions and groups of subjects. On the basis of this data, parts a and b of hypothesis 3 are not rejected, while part c of the hypothesis is rejected.

Although we are mainly concerned with the differences between the pre-test and post-test scores, we may observe from the means in Table 8 that the differences in the dimensions actually related to differences in judging. Moreover, the significant higher order interactions involving the dimensions relate to the
TABLE 7.—Summary of an analysis of variance in which the scores analyzed represented the professional and general theatre audience judges' ratings of the dialect dimensions of intelligibility, authenticity, intonation, and characterization for the control group in both pre-test and post-test

<table>
<thead>
<tr>
<th>Source</th>
<th>df</th>
<th>ss</th>
<th>ms</th>
<th>f</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Subjects</td>
<td>17</td>
<td>14450</td>
<td>850</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>1</td>
<td>2201</td>
<td>2201</td>
<td>2.87</td>
</tr>
<tr>
<td>Error (b)</td>
<td>16</td>
<td>12249</td>
<td>766</td>
<td></td>
</tr>
<tr>
<td>Within Subjects</td>
<td>126</td>
<td>27801</td>
<td>2201</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1</td>
<td>629</td>
<td>629</td>
<td>2.32</td>
</tr>
<tr>
<td>B</td>
<td>3</td>
<td>11101</td>
<td>3700</td>
<td>28.90a</td>
</tr>
<tr>
<td>AB</td>
<td>3</td>
<td>15</td>
<td>5</td>
<td>.09</td>
</tr>
<tr>
<td>AC</td>
<td>1</td>
<td>1514</td>
<td>1514</td>
<td>5.60a</td>
</tr>
<tr>
<td>BC</td>
<td>3</td>
<td>74</td>
<td>25</td>
<td>.19</td>
</tr>
<tr>
<td>ABC</td>
<td>3</td>
<td>1501</td>
<td>500</td>
<td>9.61a</td>
</tr>
<tr>
<td>Error (w)</td>
<td>112</td>
<td>12967</td>
<td>116</td>
<td></td>
</tr>
<tr>
<td>Error 1 (w)</td>
<td>16</td>
<td>4326</td>
<td>270</td>
<td></td>
</tr>
<tr>
<td>Error 2 (w)</td>
<td>48</td>
<td>6138</td>
<td>128</td>
<td></td>
</tr>
<tr>
<td>Error 3 (w)</td>
<td>48</td>
<td>2503</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>143</td>
<td>42251</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

^aEffects significant at .05 level
## TABLE 8.—Summary of means for the scores of the control group in the pre-test and post-test

<table>
<thead>
<tr>
<th>Factors</th>
<th>Pre-Test</th>
<th>Post-Test</th>
<th>Means</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Individual Dimensions</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional Judges</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intelligibility</td>
<td>6.00</td>
<td>6.57</td>
<td>6.28</td>
</tr>
<tr>
<td>Authenticity</td>
<td>5.04</td>
<td>4.59</td>
<td>4.81</td>
</tr>
<tr>
<td>Intonation</td>
<td>4.87</td>
<td>4.81</td>
<td>4.84</td>
</tr>
<tr>
<td>Characterization</td>
<td>5.03</td>
<td>5.33</td>
<td>5.18</td>
</tr>
<tr>
<td>General Audience</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intelligibility</td>
<td>6.43</td>
<td>6.61</td>
<td>6.52</td>
</tr>
<tr>
<td>Authenticity</td>
<td>4.35</td>
<td>5.80</td>
<td>5.07</td>
</tr>
<tr>
<td>Intonation</td>
<td>4.54</td>
<td>5.83</td>
<td>5.18</td>
</tr>
<tr>
<td>Characterization</td>
<td>5.00</td>
<td>5.90</td>
<td>5.45</td>
</tr>
<tr>
<td><strong>Total Dimensions</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional Judges</td>
<td>5.25</td>
<td>5.32</td>
<td>5.28</td>
</tr>
<tr>
<td>General Audience</td>
<td>5.08</td>
<td>6.04</td>
<td>5.56</td>
</tr>
<tr>
<td><strong>Total Judges</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intelligibility</td>
<td>6.22</td>
<td>6.59</td>
<td>6.40</td>
</tr>
<tr>
<td>Authenticity</td>
<td>4.70</td>
<td>5.20</td>
<td>4.95</td>
</tr>
<tr>
<td>Intonation</td>
<td>4.71</td>
<td>5.33</td>
<td>5.02</td>
</tr>
<tr>
<td>Characterization</td>
<td>5.02</td>
<td>5.61</td>
<td>5.31</td>
</tr>
</tbody>
</table>
significant differences between dimensions. Graph X illustrates a general pattern of movement, as well as the differences in means of the dimensions. It may further be observed from a comparison of the means in Table 8 and the interactions illustrated in Graphs XI through XIV that the professional judges maintained a pattern of more critical judging in the pre-test and post-test, while the general audience generally rated the group higher on the post-test. The graphs also

Graph X.—Significant differences in the dimensions from pre-test and post-test means.
suggest that the variability of individual judges in their ratings of the dimensions in the separate tests tends to balance out the means, preventing crucial
significant differences from occurring between the pre-
test and post-test scores, and between the two groups of judges.

Graph XV illustrates the interaction between judges and the pre-test and post-test scores for the control group. Although there is an obvious difference in ratings by the general audience, the professional judges continued in their critical vein, which suggests another balance that prevented a difference between

Graph XV.—Significant means interaction between judges and the pre-test and post-test scores of the control group.
the pre and post-test scores for the control group and a difference between the judges.

**Hypothesis 4**

For the experimental group, there is no difference between a) the pre-test and post-test scores, b) judgments of a professional audience and a general theatre audience of judges in pre-test and post-test, and c) the pre-test and post-test ratings in the dimensions of intelligibility, authenticity, intonation, and characterization.

A summary of the findings in relation to hypothesis 4 is shown in Table 9. Significant differences are discernible between the pre-test and post-test scores for the experimental group and between the dimensions, allowing the rejection of parts a and c of hypothesis 4. Part b is not rejected since no differences were found between the groups of judges.

Also significant are the interactions between judges and dimensions, dimension and groups, and between judges, and dimensions and groups.

If we observe the means in Table 10, we may attribute the differences in the dimensions to different ratings of the dimensions. Most significant, of course, is the difference between the means for the pre-test.
TABLE 9.—Summary of an analysis of variance in which the scores analyzed represented the professional and general theatre audience judges' ratings of the dialect dimensions of intelligibility, authenticity, intonation, and characterization for the experimental group in both pre-test and post-test.

<table>
<thead>
<tr>
<th>Source</th>
<th>df</th>
<th>ss</th>
<th>ms</th>
<th>f</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Subjects</td>
<td>17</td>
<td>41064</td>
<td>2416</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>1</td>
<td>19391</td>
<td>19391</td>
<td>14.31^a</td>
</tr>
<tr>
<td>Error (b)</td>
<td>16</td>
<td>21673</td>
<td>1355</td>
<td></td>
</tr>
<tr>
<td>Within Subjects</td>
<td>126</td>
<td>36777</td>
<td>292</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1</td>
<td>203</td>
<td>203</td>
<td>2.00</td>
</tr>
<tr>
<td>B</td>
<td>3</td>
<td>23165</td>
<td>7722</td>
<td>63.29^a</td>
</tr>
<tr>
<td>AB</td>
<td>3</td>
<td>1120</td>
<td>373</td>
<td>8.84^a</td>
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<td>AC</td>
<td>1</td>
<td>417</td>
<td>417</td>
<td>4.12</td>
</tr>
<tr>
<td>BC</td>
<td>3</td>
<td>1705</td>
<td>568</td>
<td>4.65^a</td>
</tr>
<tr>
<td>ABC</td>
<td>3</td>
<td>581</td>
<td>194</td>
<td>4.40^a</td>
</tr>
<tr>
<td>Error (w)</td>
<td>112</td>
<td>9586</td>
<td>86</td>
<td></td>
</tr>
<tr>
<td>Error 1 (w)</td>
<td>16</td>
<td>1619</td>
<td>101</td>
<td></td>
</tr>
<tr>
<td>Error 2 (w)</td>
<td>48</td>
<td>5850</td>
<td>122</td>
<td></td>
</tr>
<tr>
<td>Error 3 (w)</td>
<td>48</td>
<td>2117</td>
<td>44</td>
<td></td>
</tr>
</tbody>
</table>

Total          | 143| 77841 |

^a Effects significant at .05 level
TABLE 10.—Summary of the means for the scores of the experimental group in the pre-test and post-test

<table>
<thead>
<tr>
<th>Factors</th>
<th>Means</th>
<th>Means</th>
<th>Means</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pre-Test</td>
<td>Post-Test</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individual Dimensions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional Judges</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intelligibility</td>
<td>5.62</td>
<td>7.20</td>
<td>6.41</td>
</tr>
<tr>
<td>Authenticity</td>
<td>3.40</td>
<td>5.94</td>
<td>4.67</td>
</tr>
<tr>
<td>Intonation</td>
<td>3.63</td>
<td>5.86</td>
<td>4.24</td>
</tr>
<tr>
<td>Characterization</td>
<td>3.74</td>
<td>4.48</td>
<td>4.11</td>
</tr>
<tr>
<td>General Audience</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intelligibility</td>
<td>6.15</td>
<td>7.11</td>
<td>6.63</td>
</tr>
<tr>
<td>Authenticity</td>
<td>3.51</td>
<td>5.28</td>
<td>4.39</td>
</tr>
<tr>
<td>Intonation</td>
<td>4.02</td>
<td>5.37</td>
<td>4.69</td>
</tr>
<tr>
<td>Characterization</td>
<td>4.24</td>
<td>5.44</td>
<td>4.84</td>
</tr>
<tr>
<td>Total Dimensions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional Judges</td>
<td>4.10</td>
<td>5.87</td>
<td>4.96</td>
</tr>
<tr>
<td>General Audience</td>
<td>4.48</td>
<td>5.80</td>
<td>5.14</td>
</tr>
<tr>
<td>Total Judges</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intelligibility</td>
<td>5.88</td>
<td>7.15</td>
<td>6.51</td>
</tr>
<tr>
<td>Authenticity</td>
<td>3.42</td>
<td>5.61</td>
<td>4.51</td>
</tr>
<tr>
<td>Intonation</td>
<td>3.83</td>
<td>5.62</td>
<td>4.72</td>
</tr>
<tr>
<td>Characterization</td>
<td>3.99</td>
<td>4.96</td>
<td>4.47</td>
</tr>
</tbody>
</table>
and post-test, which indicates that the training was significant for the experimental group.

Perhaps the most revealing illustration of the significant differences between the pre and post-test scores for the experimental group may be seen in Graph XVI. Again we may note the variance in the means of the dimensions, but there is also an obvious overall pattern of improvement.

Graph XVI.—Significant means interaction between dimensions and the pre-test and post-test scores of the experimental group.
Since significant differences were found between the pre-test and post-test scores for the experimental group, *t* tests for correlated samples were calculated to determine in which dimensions learning had taken place. Table II indicates the *t* ratios obtained from the scores of the subjects which were assigned by all judges in the individual dimensions. Experimental training had significant results in the dimensions of intelligibility, authenticity, and intonation. No significant learning was observed in characterization.

TABLE II.—*t* Ratios for correlated samples showing significance of the differences between the means of the pre and post-test scores in the individual dimensions for the experimental group

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Test Means</th>
<th><em>t</em> Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pre-Test</td>
<td>Post-Test</td>
</tr>
<tr>
<td>Intelligibility</td>
<td>176.66</td>
<td>214.77</td>
</tr>
<tr>
<td>Authenticity</td>
<td>103.77</td>
<td>168.55</td>
</tr>
<tr>
<td>Intonation</td>
<td>115.00</td>
<td>168.66</td>
</tr>
<tr>
<td>Characterization</td>
<td>119.88</td>
<td>149.00</td>
</tr>
</tbody>
</table>

<sup>a</sup>Significance at .01 level

Hypothesis 5

For both the experimental and control groups, there is no difference in the results of the subjects who took both the pre-test and the post-test and those subjects who took the post-test only.

As was mentioned in Chapter III, the experimental design of the present study was constructed so as to test the effects of pre-testing on subsequent training to determine if the pre-test itself was a significant factor in learning. A 4 x 2 factorial\(^3\) was calculated to analyze hypothesis 5.

Table 12 indicates that no significant differences were found between the groups. (In this table, A stands for groups; B, for dimensions.) As a result, hypothesis 5 may not be rejected. With respect to the significant differences found between dimensions, Table 13, in which a summary of the means for the two groups is shown, indicates that the pattern of variance in judging the dimensions is a generalized one.

Hypothesis 6

There is no correlation between post-test scores for all the subjects on the dimensions of intelligibility, authenticity, and intonation of the Irish-English dialect

TABLE 12.—ANOVA for a 4 x 2 factorial in a completely randomized design in which the scores analyzed represented the professional and general theatre audience judges' ratings of the dialect dimensions of intelligibility, authenticity, intonation, and characterization for those subjects who were post-tested only and those subjects pre-tested and post-tested

<table>
<thead>
<tr>
<th>Source</th>
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<th>ss</th>
<th>ms</th>
<th>f</th>
</tr>
</thead>
<tbody>
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<td>Mean</td>
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<td>1424508</td>
<td>1424508</td>
<td></td>
</tr>
<tr>
<td>Treatments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1</td>
<td>1621</td>
<td>1621</td>
<td>3.79</td>
</tr>
<tr>
<td>B</td>
<td>3</td>
<td>14535</td>
<td>4845</td>
<td>11.34a</td>
</tr>
<tr>
<td>AB</td>
<td>3</td>
<td>1948</td>
<td>649</td>
<td>1.51</td>
</tr>
<tr>
<td>Experimental Error</td>
<td>40</td>
<td>17079</td>
<td>427</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>48</td>
<td>1459691</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

aEffects significant at .05 level

and scores on the Ohio State University Audio Test for Identifying Misarticulations.

In an attempt to give credibility to the possibility of a relationship between ability in the dimensions of intelligibility, authenticity, and intonation, and judgments of misarticulations of speech, Pearson Product-Moment Correlations were calculated, using the total scores for each subject in each dimension from all the judges. Significant correlations of .872, .509, and .473, at the .05 level, were found between the respective
TABLE 13.—Summary of means of the dialect dimensions for those subjects pre-tested and post-tested and those post-tested only

<table>
<thead>
<tr>
<th>Factors</th>
<th>Means</th>
<th>Pre and Post-Test</th>
<th>Post-Test Only</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Judges</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intelligibility</td>
<td>7.18</td>
<td>6.28</td>
<td></td>
</tr>
<tr>
<td>Authenticity</td>
<td>5.74</td>
<td>5.08</td>
<td></td>
</tr>
<tr>
<td>Intonation</td>
<td>5.61</td>
<td>5.41</td>
<td></td>
</tr>
<tr>
<td>Characterization</td>
<td>5.20</td>
<td>5.40</td>
<td></td>
</tr>
</tbody>
</table>

dimensions and misarticulation test scores, allowing the rejection of hypothesis 6.

Since significant correlations were found to suggest that the abilities in question are related, it would prove advantageous to determine whether a difference existed between the subject groups: whether the programmed training procedures may have acted as a calibrating device and thus helped the experimental subjects to achieve a higher score on the misarticulation test.

Hypothesis 7

There is no difference between the scores of the experimental and control groups in The Ohio State Univer-
sity Audio Test for Identifying Misarticulations.

A $t$ test for independent samples$^4$ was performed, and a $t$ ratio of 3.26, significant at the .01 level, was found to indicate that the experimental group scored significantly higher on the misarticulation test.

**Summary**

In this chapter the hypotheses were stated, and the statistical analysis and results were presented. In Chapter V a discussion of the experiment, conclusions drawn from it, and recommendations for application of the program and future research will be presented.

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CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The major purposes of this study were to construct and test experimentally a self-instructional audiolingual teaching program of the Irish-English dialect for the stage. In order to test the program, an experimental group of subjects used it to learn the dialect, while a control group attempted to learn the dialect by the traditional method, using textual materials and selected recordings. Before the training was administered, nine members of each group were pre-tested on their ability to use the dialect. After the training period, all of the subjects were post-tested. In both pre-test and post-test, two groups of judges—an audience of professional theatre judges and a general theatre audience—rated the subjects on the dimensions of intelligibility, authenticity, intonation, and characterization; in the post-test, the judges also rated them on consistency of dialect. Following this test, the scores of the subjects who took both the pre-test and the post-test were compared to the scores of those
who took only the post-test. The pre-test and post-test scores of the two groups were also compared. Finally, the scores obtained by twenty-seven subjects from both groups who took The Ohio State University Audio Test for Identifying Misarticulations were analyzed. From these comparisons and analyses, the following conclusions were drawn:

1. Taking the pre-test had no significant effect on subsequent training of either the control or experimental group.

2. The experimental group learned significantly more from the programmed method than the control group did from the traditional method.

3. The experimental group did significantly better than the control group on the misarticulation test, which suggests that the program may have had a calibrating effect on ability to perceive speech misarticulations.

4. Generally speaking, the professional audience and the general theatre audience judged the subjects in a similar manner.

5. There was a high degree of variability in the judges' responses to the dimensions of intelligibility, authenticity, intonation, characterization, and consistency, although they always rated intelligibility highest.
Discussion of Major Conclusions

In discussing the conclusions reached in this study, emphasis will be placed on the main issues at hand, rather than elaborating on each detail mentioned in the statistical analyses. The major conclusions concern the groups of subjects, the judges, and the dimensions.

Conclusions concerning Groups

When the pre-test and post-test scores of both subject groups were analyzed, they showed that the experimental group learned significantly more as the result of training than the control group did. This result is even more significant when it is noted that in the pre-test the control group means were slightly higher than those of the experimental group. Although the actor-subjects were completely randomized, it is possible that the control group had more basic acting experience, which allowed them to convey a generally higher degree of skill in speaking and characterization on the pre-test. However, it is also possible that the higher pre-test scores for the control group were accidental, that is, that some variable of judging gave them higher scores. If this was true, then it cannot be said that they did not learn anything from their method but that the post-test scores indicate a
return to a truer mean. In any event, a comparison of the pre-test and post-test scores for each group indicates that the training did not significantly increase the control group's ability in the dialect, perhaps because they had to organize and select from their materials before they could study them.

The control group also scored significantly lower than the experimental group on the misarticulation test. Correlation of post-test scores on the misarticulation test for twenty-seven of the subjects showed that a significant relationship exists between auditory perception of misarticulations and intelligibility, authenticity, and intonation. Because the experimental group did better on the misarticulation test than the control group did, it appears that auditory perception may have been improved by the use of the program, which involves listening to sound changes, speaking aloud, and attempting to imitate a model. If future research strengthens the present conclusion, it would prove valuable to provide activity of this sort not only for actors who are learning a dialect, but also for those whose general intelligibility needs to be improved and those for whom a melodic interpretation of dramatic lines is difficult.
Conclusions concerning Judges

In a general sense, the general theatre audience judged in a manner similar to the professional audience. The common lack of significance between the two groups in the statistical analyses supports this conclusion. There was, however, a trend towards more critical judging by the professionals, especially in regard to intelligibility, and a pattern of more critical judging of authenticity by the general audience. From these tendencies, one may speculate that the professional theatre group is especially concerned about conveying the meaning of the lines; hearing authentic dialect seems to be, for them, secondary to understanding the words. This conclusion is supported by the answers to a questionnaire completed by directors: many expressed a concern that dialect may mar intelligibility; therefore, they commonly stressed using a suggestion of dialect that will not hinder intelligibility.

Conclusions concerning Dimensions

The statistical analyses show significant differences in the dimensions, which indicates that individual judges in each group varied their scores. The dimensions also interacted consistently with the judges and groups—that is, the generalized differential response to the different dimensions by particular judges for particular
subjects had an important effect on the variability of the ratings.

Other than the variability in the judges' responses to the dimensions and their consistent rating of intelligibility as the highest dimension, no conclusions concerning dimensions can be drawn. It may be that the dimension terms are somewhat vague and that there are differences in individual perception as well as definition of them. The general audience, for example, generally rated both the dimensions of characterization and authenticity higher than the professionals did, which suggests that some "halo" effect, or overlapping in rating the two, may have been present.

Although no positive statement can be made, it is clear that theatre terms and concepts need evaluation. Although variables and concepts of acting may appear discrete when they are taught, they lose this appearance when they are rated by an audience.

**Evaluation of Experimental Procedures**

In any experiment, especially in one new to a particular field, omissions and errors are possible. From a careful analysis of the experimental procedures, the following corrections are in order.

Two changes basic to the experimental design of the study should be made. In future behavioral research
with actors, selection of the groups of subjects should be made according to acting experience or on the basis of pre-test means as well as randomization. This point is suggested by the differences in the pre-test scores for the two groups used in this study. Secondly, the misarticulation test should be given before training as well as after it to determine whether it was actually the program which raised scores on the test or whether an initially high degree of auditory perception was the factor responsible.

Changes should also be made in specific testing procedures. First of all, the test passages were too long. Although the passage, read in conversational speech, should have taken about two minutes, in actual practice it often ran to two and one-half minutes. On the basis of the trial run discussed in Chapter III, a test passage of one minute, which is sufficient to elicit a well-judged rating, appears desirable.

Secondly, revision of the dimension terms should be made. The term characterization was especially troublesome. Although dialect may aid characterization in many instances, this variable tends to be outside the realm of the auditory phenomena of dialect per se. Moreover, the two-minute test passage may not have permitted the actor-subjects enough time to develop the character to any extent. Even if a longer test
passage were used, however, the possible vagueness and overlapping of the term with the concept of authenticity suggests that it ought to be avoided in future experimentation with dialect rating, unless a very concrete definition of it can be made.

Overlapping may have been a problem with the terms consistency, intonation, and authenticity as well. Comments from judges indicated that they were often judging consistency from an American-English frame of reference, and that they generally included intonation in judging authenticity. This suggests that consistency and intonation intercorrelate or overlap with authenticity; that is, a judge's rating on authenticity takes into consideration the actor's consistent use of the dialect and his intonation. Finally, the term authenticity is itself somewhat misleading, in that it suggests exact reproduction of a highly specific dialect. Substituting the term credibility might obviate this difficulty. At the same time, the terms characterization, consistency, and intonation could be dropped. Thus, only two dimensions, intelligibility and credibility, would be used.

**Evaluation of the Program**

**Questionnaires to Directors**

The present writer tried to create a program which would include the features of dialect training
suggested in a questionnaire completed by professional and educational theatre directors. The main points of the directors' answers were covered in Chapter I, but a brief recapitulation of significant statements is in order.

Although none of the directors suggested using a programmed method, many stressed the need for an auditory approach. The majority of them suggested using recordings; only a few mentioned texts. As to the use of a dialect coach, most of the directors had no experience with this method, which further indicates the need for the programmed method.

Some directors mentioned their concern with intelligibility of dialect. The program may solve this problem, as has been pointed out in discussing its possible calibrating effect.

Actor-Subject Questionnaire

Knowledge of the subjects' responses to the two methods of training has special relevance to the practical use of the program, since the subjects for the experiment came from a population to whom the experimental procedures and the program had unique importance. It is one thing to prove a particular system statistically reliable within the framework of an experiment, and another to determine how it works for an individual, how he feels
using the system. Thus, when they were given the questionnaires, the subjects were told that their responses would play an important part in the evaluation of the program's effectiveness. The subjects were not aware of training methods other than the one they used, although they did know that the other group was using a different system. A breakdown of their responses to the questionnaire follows.

First of all, the subjects were questioned as to their attitudes toward the approach of the method which they had used. The experimental group was favorable to the structured quality of the program. They felt that, with their limited knowledge of the dialect, they would have been confused by an unstructured method. The control group was not satisfied with their method; approximately half of the group stated specifically that they did not like it, and the other half had mixed feelings. All the control group subjects stated that they would have preferred a structured method in which they could proceed in a logical order and in which they could hear what they should be learning. Five control group subjects said that the lack of order in their material made learning particularly difficult because they did not know what to select or emphasize and because they wasted time trying to organize the material.

The control group's evaluation of their own learning
reflected their attitude to the method they had used. While many of them felt that they had learned the main features of the dialect, they were not sure whether their pronunciations were correct, and they felt especially confused about their use of intonation. On the other hand, the majority of the experimental group were confident that they had learned the main features of the dialect from the program.

In the experiment, as was mentioned earlier, the subjects were to apply the dialect material they learned from their respective training sessions to a script from a play involving two Irish characters. Approximately three-quarters of all the subjects felt that a dialect coach would have been helpful during practice on this script. Thus, although the results of the experiment show that significant learning took place for the experimental group, the personal attention of a dialect coach might have helped these subjects do even better.

The factor of dialect as an aid to characterization was of considerable interest to the directors who responded to the questionnaire sent to them. For this reason, in the pre and post-tests the actor-subjects were rated on characterization. It must be remembered that there is a problem in the possible vagueness of the term characterization, which in the present study
may have overlapped with the concept of authenticity. In any case, when the subjects were questioned as to whether or not dialect was an aid to them in characterization, a majority of the experimental group said they found that the dialect they learned from the program helped them in characterization. Since their practice material was taken from a group of plays, they always felt that they were using dialect in a dramatic context. About half of the control group responded similarly, but the other half felt that because they were not very familiar with the dialect after training and during the post-test, they could not realize the character fully.

For the actor, whose art is traditionally a subjective one, the factor of motivation is important in any attempt to move away from that traditional approach. The experimental subjects all felt motivated to learn the dialect for a variety of reasons, including the feeling that dialect is an important tool for an actor, a desire to do well on the test, and enjoyment of the material. The latter reason evoked most comment. Not only was the material interesting to the actors, but they were interested in the technique. On the other hand, although the control group, too, was motivated by a desire to learn the dialect, many of the subjects soon became bored and somewhat frustrated by the material.
The control group made more suggestions about improving their method than did the experimental group. They suggested a more organized approach, the use of a model to imitate, the opportunity to speak immediately after hearing a native, and more interesting material. These factors all existed in the program. The experimental group suggested less narration by the non-native speaker and more practice time. Although ten of these subjects mentioned that they found the script of the program helpful throughout training, five of them stated that by Unit Five they no longer needed it, except for the long dramatic passages. Thus, it might be possible to do away with the script entirely or in part.

From these responses it appears that the program does provide a suitable approach for the beginning actor. It might be worthwhile to initiate research on the reactions of the more experienced actor to its use. For the actor with a fair knowledge of dialect, the program might well serve as a reference or review tool.

**Application of Program in Production**

In order to indicate the usefulness of the dialect program, the experiences of the present writer as a dialect coach will be reviewed briefly. In each experience, depending upon the need of the actors,
the coach spent approximately fifteen hours working individually with the actors. It was also necessary to draw up a written chart of the sound changes and intonation patterns in order to provide the actors with reference material while they worked on their lines. During individual sessions, which were arranged around the actor's schedule, the coach went over the lines and attempted to correct pronunciation errors and teach the proper changes in terms of the characterization sought, as well as to teach correct intonation.

In several instances, however, actors had serious vocal and/or auditory problems which required the coach's attention. Sometimes, vocal work superseded dialect work entirely. And there was never enough time in working on any production to practice sufficiently with every actor. The coach had to concentrate on those who had greatest difficulty learning. The other actors had to rely primarily on their written instructions, which, as has been pointed out, have limitations.

Thus, even when a dialect coach is available at a university, he may not have time to teach the dialect to every actor in a production as well as he would like to. But, as was mentioned earlier in connection with the questionnaires completed by directors, a dialect coach does not appear to be a common part of the staff of most universities. Thus, because he
usually has no coach to guide him, the typical actor at a university must proceed to learn the dialect in a hit or miss fashion. Even his use of texts will be limited if he has no knowledge of phonetics. Furthermore, despite the amount of time he will need to spend studying the dialect, the results may not be up to the director's standards.

To ascertain whether or not dialect coaches are available to professional actors, further study would be needed. Thus, the usefulness of the program to professional actors cannot be determined at this point, although one may speculate that it could certainly be used by acting schools and individual professional acting teachers. In any case, this study involved and is directed to the actor at an educational institution whose familiarity with dialect is minimal. Thus, the significance of this study lies in its potential use to provide the beginning actor with the necessary degree of dialect for production.

If we compare the programmed technique with the traditional methods, used with or without the dialect coach, we are able to note several advantages of the program. First of all, the program has been shown to work under experimental conditions; that is, it can teach beginning actors a functioning dialect for performance. In reality, the conditions under which the actor
would use the program would be much less severe than in this study, but it does work, even under these conditions. Thus, the actor and director can feel confident that learning is taking place when the actor is using the program. They could not feel so confident if the actor were learning only from texts and recordings. Under experimental conditions, at least, this method does not teach the actor as much as the program does and may actually hinder him, perhaps because he is on his own and has to decide what to do.

Secondly, by using the program, the problem of the dialect coach's or director's time would be eliminated. The actor would not have to be fitted into a schedule, but could use the program whenever and for as long as his time allowed, concentrating on difficult aspects of the dialect. Since the program is on tape, it could be used either by individual actors on tape-recorders or in a language laboratory, in which as many copies as are needed could be available. As to the expense of the program, it would be negligible in comparison to the value of the director's or dialect coach's time.

In addition, the use of the program may have a calibrating effect on the learner's ability to perceive auditory speech stimuli. Thus, not only is he likely to learn the dialect better, but the clarity of his
speech may also be increased. Thus, the necessity of the director's choosing between authenticity and intelligibility may be eliminated.

The calibrating effect of the program may make it superior in one way to the teaching of a dialect coach. It is definitely superior in another way: the coach can only provide the actor with his imitation of the dialect, but when an actor uses the program, he listens to the authentic dialect of a native speaker. Otherwise, however, the program does not entirely replace the dialect coach. The personality and the personal approach of a dialect coach can be very advantageous in teaching a dialect. Moreover, the coach can work with an actor within the context of the role the actor is studying. Thus, the ideal learning situation would combine the use of the program and personal attention from a dialect coach. When a coach is not available, however, the actor could learn from the program alone.

Recommendations for Future Research

Most specifically, the program constructed to teach the Irish-English dialect meets a need for teaching dialect to actors. It is therefore recommended that the program be used as a model for programs to teach other dialects. This programmed method might also be used to teach a good general American dialect to beginning
actors, especially those whose strong native dialect (Southern, New York, etc.) mars their characterization. More generally, a program to instruct actors or even non-actors in good voice and diction could be patterned after the program which has been constructed in the present study.

It is also recommended that supplementary methods of learning dialect be studied. Improvisations with dialect, for example, might aid the actor in developing a consistently credible dialect.

General learning methods for actors also need further research. For example, research in connection with the misarticulation test and actor learning could prove valuable. Since auditory abilities are basic to the actor's art, some carefully planned auditory training might not only improve an actor's ability to learn dialects, but might also improve his overall intelligibility.

It is strongly recommended that, in doing research into methods of actor learning, the variables of theatre be explored more deeply. The problems encountered in this study in using terms such as characterization suggest that quantitative studies are very much needed in this area. To explore the variables of dialect, in particular, the present study's program could be tested by its use in actual production and rated by a general
audience or a variety of groups. The use of the semantic differential for the gamut of speech and dialect skills might shed some light on the development of valid terms for defining the meaning of dialect in a particular play.

A good source of future research lies in the variables of intelligibility and authenticity, or credibility. An audience might judge whether or not the use of an authentic dialect in fact hindered them in understanding dialogue, whether they adapted themselves to the dialect as the play progressed, whether credibility of dialect enhanced characterization, etc.

It is also recommended that the approach of this study to experimental research in theatre be used in other studies. Some related techniques could be explored. Specifically, in teaching dialect, television videotapes would be useful in teaching the total dimensions of dialect, including gesture. Visual indications of mouth positions might be very helpful to actors. Possibly the most elaborate dialect teaching technique would grow out of computer programming, in which reinforcement of actor response would be delayed until the actor's imitation of the particular sound fell within a particular sound frequency which was extremely close to the model's. When the actor made the correct response, the computer would flash a sign that it was correct. Yet computers do not have as personal an approach as
the program does, nor do they provide the practice from dramatic sources that the actor can use as he wishes. These are problems which may, however, merit study.

The results of the present study indicate that quantitative studies can be valuable in theatre research. In particular, measurement of theatre terms and concepts is needed. Directors like those who replied to the questionnaire discussed in this study use terms such as authenticity and characterization, but it appears from the varied ratings given to the subjects that not only general theatre audience members but also professional theatre people themselves disagree on the meanings of these terms. Lack of communication among actors and directors may well be the result. It is thus to be hoped that more quantitative studies will be made in the future. Not only can theoretical understanding of theatre as an art be expanded, but the studies may contribute to theatre production in a practical way also.
APPENDIX A

TABLES RELATING TO TABLES 1 AND 2
<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Plays&lt;sup&gt;b&lt;/sup&gt;</th>
<th>Percentage Requiring Dialect</th>
<th>Percentage Suggesting Dialect</th>
<th>Total Percentage Dialect Plays</th>
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<td>36.1</td>
<td>23</td>
<td>59.1</td>
</tr>
</tbody>
</table>

<sup>a</sup> For sources of data upon which percentages are based, see Table 1, n. a, p. 14.

<sup>b</sup> Revues, foreign language plays, puppet shows, mime shows, one-man shows excluded. Operettas, musicals, readings, and plays included.
<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Plays</th>
<th>Percentage Requiring Dialect</th>
<th>Percentage Total Percentage Dialect Plays</th>
</tr>
</thead>
<tbody>
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<td>1965-66</td>
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<td>16.8</td>
<td>29.7</td>
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</tbody>
</table>

a For sources of data upon which percentages are based, see Table 1, n. a, p. 14.

b Revues, foreign language plays, puppet shows, mime shows, one-man shows excluded. Operettas, musicals, readings, and plays included.

c Represents a selection of plays.
TABLE 16.—Dialect plays in selected repertory companies

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Productions</th>
<th>Percentage Requiring Dialect</th>
<th>Percentage Suggesting Dialect</th>
<th>Total Percentage Dialect Productions</th>
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For sources of data upon which percentages are based, see Table 1, n. a, p. 14.

Refers to productions of plays only.
TABLE 17.—Dialect plays among most frequently produced plays at colleges and universities

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Plays</th>
<th>Percentage Requiring Dialect</th>
<th>Percentage Suggesting Dialect</th>
<th>Total Percentage Dialect Productions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957-58</td>
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<td>30.4</td>
<td>43.4</td>
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<tr>
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<td>55</td>
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<tr>
<td>1964-65</td>
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<td>10</td>
<td>60</td>
<td>70</td>
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</tbody>
</table>

*For sources of data upon which percentages are based, see Table 1, n. a, p. 14.*
TABLE 18.—Dialect plays at The Ohio State University

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Plays</th>
<th>Percentage Requiring Dialect</th>
<th>Percentage Suggesting Dialect</th>
<th>Total Percentage Dialect Plays</th>
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<tbody>
<tr>
<td>1955-56</td>
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<td>1966-67</td>
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</table>
The table below presents data on the number of dialects required or suggested in Broadway plays from 1955-56 to 1965-66. The data is organized by year, dialect number, and the number of plays requiring or suggesting each dialect. The table includes abbreviations for various dialects, which are listed at the bottom of the page.

### TABLE 19.—Dialects required or suggested in Broadway plays

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Plays</th>
<th>Number of Plays Requiring or Suggesting</th>
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</tr>
<tr>
<td>1964-65</td>
<td>39</td>
<td>2</td>
</tr>
<tr>
<td>1965-66</td>
<td>37</td>
<td>7</td>
</tr>
</tbody>
</table>

**a** Figures are based on lists and descriptions of plays found in volumes listed in Table 1, n. a, p. 14.

**b** Some plays use more than one dialect.

Abbreviations: Se—Southern American (including Negro and Hillbilly); W—Western American; NE—New England; NY—New York; J—Jewish; Br—Stage British; C—Cockney; Ne—North English; IE—Irish-English; Ca—Canadian, Australian, and New Zealand; Wl—Welsh; Sc—Scottish; Eu—General European; F—French; G—German; It—Italian; EE—East European; Sp—Puerto Rican and Spanish; O—Oriental and Polynesian; ME—Middle Eastern; Af—African.
### TABLE 20.—Dialects suggested or required in Off-Broadway plays

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Plays Requiring or Suggesting</th>
<th>Number</th>
<th>S0</th>
<th>WNENY</th>
<th>JBr</th>
<th>CNEIEC</th>
<th>WVLSG</th>
<th>EU</th>
<th>F</th>
<th>GI</th>
<th>DSS</th>
<th>Sp</th>
<th>OME</th>
<th>Sp</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959-60</td>
<td></td>
<td>7</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>1960-61</td>
<td></td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>1961-62</td>
<td></td>
<td>5</td>
<td>2</td>
<td>22</td>
<td>5</td>
<td>16</td>
<td>3</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>1962-63</td>
<td></td>
<td>5</td>
<td>2</td>
<td>5</td>
<td>11</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>1963-64</td>
<td></td>
<td>15</td>
<td>1</td>
<td>32</td>
<td>11</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td></td>
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<td>1964-65</td>
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<td>8</td>
<td>1</td>
<td>11</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td></td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>1965-66</td>
<td></td>
<td>8</td>
<td>1</td>
<td>11</td>
<td>3</td>
<td>2</td>
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<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

- Figures are based on lists and descriptions of plays published in volumes listed in Table 1, n. a, p. 14.
- Some plays use more than one dialect.
- This figure is based on a selected list of plays.

Abbreviations: see Table 19.
TABLE 21.—Dialects required or suggested in selected repertory companies' productions.

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Dialects</th>
<th>Number of Dialects</th>
<th>Number of Dialects</th>
<th>Number of Dialects</th>
<th>Number of Dialects</th>
<th>Number of Dialects</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961-62</td>
<td>24</td>
<td>3</td>
<td>110</td>
<td>11</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>1962-63</td>
<td>32</td>
<td>6</td>
<td>117</td>
<td>4</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>1963-64</td>
<td>31</td>
<td>6</td>
<td>17</td>
<td>4</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>1964-65</td>
<td>116</td>
<td>12</td>
<td>2</td>
<td>154</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>1965-66</td>
<td>187</td>
<td>12</td>
<td>1</td>
<td>674</td>
<td>2</td>
<td>9</td>
</tr>
</tbody>
</table>

a Figures are based on lists and descriptions of plays published in volumes listed in Table 1, n. s., p. 14.

b Some plays use more than one dialect.

Note: The number of productions reported for selected repertory companies has increased each year; thus, the number of dialect productions has also increased markedly.

Abbreviations: see Table 19.
<table>
<thead>
<tr>
<th>Year</th>
<th>Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>1955-56</td>
<td>The Righteous are the Bold*</td>
</tr>
<tr>
<td></td>
<td>Red Roses for Me*</td>
</tr>
<tr>
<td>1956-57</td>
<td>Pictures in the Hallway*</td>
</tr>
<tr>
<td></td>
<td>The Loud Red Patrick*</td>
</tr>
<tr>
<td></td>
<td>Uncle Willie*</td>
</tr>
<tr>
<td></td>
<td>New Girl in Town*</td>
</tr>
<tr>
<td></td>
<td>Long Day's Journey Into Night</td>
</tr>
<tr>
<td></td>
<td>The Sin of Pat Muldoen</td>
</tr>
<tr>
<td></td>
<td>A Moon for the Misbegotten</td>
</tr>
<tr>
<td>1957-58</td>
<td>I Knock at the Door*</td>
</tr>
<tr>
<td>1958-59</td>
<td>A Touch of the Poet *</td>
</tr>
<tr>
<td></td>
<td>The Shadow of a Gunman*</td>
</tr>
<tr>
<td></td>
<td>Henry V*</td>
</tr>
<tr>
<td></td>
<td>God and Kate Murphy*</td>
</tr>
<tr>
<td></td>
<td>June*</td>
</tr>
<tr>
<td></td>
<td>A Pound on Demand*</td>
</tr>
<tr>
<td></td>
<td>Bedtime Story*</td>
</tr>
<tr>
<td>1959-60</td>
<td>Pictures in the Hallway*</td>
</tr>
<tr>
<td></td>
<td>Finian's Rainbow*</td>
</tr>
<tr>
<td>1960-61</td>
<td>The Hostage*</td>
</tr>
<tr>
<td></td>
<td>Little Moon of Alban*</td>
</tr>
<tr>
<td></td>
<td>The Plough and the Stars*</td>
</tr>
<tr>
<td></td>
<td>Donnybrook*</td>
</tr>
<tr>
<td>1961-62</td>
<td>Great Day in the Morning</td>
</tr>
<tr>
<td></td>
<td>Long Day's Journey Into Night</td>
</tr>
<tr>
<td>1962-63</td>
<td>The Riot Act</td>
</tr>
<tr>
<td>1963-64</td>
<td>The Advocate</td>
</tr>
<tr>
<td></td>
<td>Arturo Ui</td>
</tr>
<tr>
<td></td>
<td>One Flew Over the Cuckoo's Nest</td>
</tr>
<tr>
<td></td>
<td>Marathon 33</td>
</tr>
<tr>
<td></td>
<td>But for Whom Charlie</td>
</tr>
</tbody>
</table>
### TABLE 22 - continued

<table>
<thead>
<tr>
<th>Year</th>
<th>Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>1964-65</td>
<td>Oh What a Lovely War*</td>
</tr>
<tr>
<td></td>
<td>Kelly*</td>
</tr>
<tr>
<td>1965-66</td>
<td>Philadelphia, Here I Come*</td>
</tr>
<tr>
<td></td>
<td>Minor Miracle</td>
</tr>
</tbody>
</table>

**Notes:** Starred titles require the use of dialect; those without stars suggest the use of dialect.

Sources of titles are listed in Table 1, n. a, p. 14.
TABLE 23.—Off-Broadway plays that suggest or require the use of the Irish-English dialect

<table>
<thead>
<tr>
<th>Year</th>
<th>Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>1960-61</td>
<td>Drums Under the Windows*</td>
</tr>
<tr>
<td></td>
<td>The Moon in the Yellow River*</td>
</tr>
<tr>
<td>1961-62</td>
<td>Sharon's Grave*</td>
</tr>
<tr>
<td></td>
<td>All in Love*</td>
</tr>
<tr>
<td></td>
<td>Red Roses for Me*</td>
</tr>
<tr>
<td></td>
<td>The Hostage*</td>
</tr>
<tr>
<td></td>
<td>The Portrait of the Artist as a Young Man*</td>
</tr>
<tr>
<td>1962-63</td>
<td>The Coach with the Six Insides*</td>
</tr>
<tr>
<td></td>
<td>Figure in the Night*</td>
</tr>
<tr>
<td></td>
<td>The Moon Shines on Kylenamee*</td>
</tr>
<tr>
<td></td>
<td>New Girl in Town</td>
</tr>
<tr>
<td>1963-64</td>
<td>The Ginger Man*</td>
</tr>
<tr>
<td></td>
<td>Ulysses in Nighttown*</td>
</tr>
<tr>
<td></td>
<td>The Playboy of the Western World*</td>
</tr>
<tr>
<td>1964-65</td>
<td>I Knock at the Door*</td>
</tr>
<tr>
<td></td>
<td>Pictures in the Hallway*</td>
</tr>
<tr>
<td></td>
<td>Patrick the First</td>
</tr>
<tr>
<td></td>
<td>Matty and the Meron and Madonna</td>
</tr>
<tr>
<td>1965-66</td>
<td>Hogan's Goat*</td>
</tr>
<tr>
<td></td>
<td>Henry V*</td>
</tr>
</tbody>
</table>

Notes: For sources of titles, see Table 1, n. a, p. 14.

Starred titles require the use of dialect; those without stars suggest its use.
TABLE 24.—Selected repertory company productions of plays that suggest or require the Irish-English dialect

<table>
<thead>
<tr>
<th>Year</th>
<th>Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>1961-62</td>
<td>The Moon in the Yellow River*</td>
</tr>
<tr>
<td>1962-63</td>
<td>The Hostage* - 2 prods.</td>
</tr>
<tr>
<td></td>
<td>The Rivals* - 2 prods.</td>
</tr>
<tr>
<td></td>
<td>The Birthday Party*</td>
</tr>
<tr>
<td></td>
<td>Long Day's Journey Into Night</td>
</tr>
<tr>
<td>1963-64</td>
<td>The Quare Fellow*</td>
</tr>
<tr>
<td></td>
<td>The Hostage* - 2 prods.</td>
</tr>
<tr>
<td></td>
<td>The Ginger Man*</td>
</tr>
<tr>
<td>1964-65</td>
<td>The Hostage*</td>
</tr>
<tr>
<td></td>
<td>A Touch of the Poet* - 2 prods.</td>
</tr>
<tr>
<td></td>
<td>The Rivals* - 3 prods.</td>
</tr>
<tr>
<td>1965</td>
<td>The Plough and the Stars*</td>
</tr>
<tr>
<td></td>
<td>Bedtime Story*</td>
</tr>
<tr>
<td></td>
<td>The Playboy of the Western World*</td>
</tr>
<tr>
<td></td>
<td>Henry V*</td>
</tr>
<tr>
<td></td>
<td>Long Day's Journey Into Night - 3 prods.</td>
</tr>
<tr>
<td></td>
<td>A Moon for the Misbegotten</td>
</tr>
<tr>
<td>1965-66</td>
<td>Pictures in the Hallway*</td>
</tr>
<tr>
<td></td>
<td>The Birthday Party* - 4 prods.</td>
</tr>
<tr>
<td></td>
<td>Cathleen Ni Houlihan*</td>
</tr>
<tr>
<td></td>
<td>Easter*</td>
</tr>
<tr>
<td></td>
<td>Ivy Day*</td>
</tr>
<tr>
<td></td>
<td>The Rivals* - 2 prods.</td>
</tr>
<tr>
<td></td>
<td>Yeats and Company*</td>
</tr>
<tr>
<td></td>
<td>The Hostage*</td>
</tr>
<tr>
<td></td>
<td>The Plough and the Stars*</td>
</tr>
<tr>
<td></td>
<td>The Playboy of the Western World*</td>
</tr>
<tr>
<td></td>
<td>Long Day's Journey Into Night</td>
</tr>
</tbody>
</table>

Notes: For sources of titles, see Table 1, n. a, p. 14.

Starred titles require the use of dialect; those without stars suggest its use.
APPENDIX B

SCRIPT OF THE PROGRAM FOR TEACHING THE IRISH-ENGLISH DIALECT FOR THE STAGE
INTRODUCTION TO THE PROGRAM

This program has been developed to teach you, the actor, the Irish-English dialect for use on the stage. You will be learning by imitating the taped-recorded speech of an Irish actor who will speak words and passages drawn from plays with Irish-English characters. An American narrator will provide you with instructions: you will be guided throughout the program in a relaxed, simple manner.

The use of the taped program will facilitate your learning by allowing you to record on the bottom track of the master program tape your spoken responses to the stimuli given by the narrator. Thus, you may proceed at your own pace; you may move ahead when you have learned one concept, or you may rewind your

In order to learn the dialect effectively, you will be asked to learn and apply certain principles of sound change, intonation, and rhythm. Although the Irish-English dialect uses familiar English words, it contains differences, or substitutions, in vowels and consonants, as well as a melody or intonation pattern which differs from American-English.

Pretend you are learning another language. Attune your ears and eyes to the sounds of Irish-English as compared to American-English. You will be given a good deal of practice in making the changes after hearing them on the tape, but you will also be asked to try to anticipate changes by responding aloud to stimuli given by the narrator. You will be asked to use what you have learned in one phase of a unit to new words. In each case, after you have responded, the correct sound will then be provided for comparison.
It is almost impossible to present you with every possible combination of sounds in the Irish-English dialect. It is important for you to realize that all people, including Irish-English speakers, often pronounce the same sound differently in normal speech. Do not worry if you do this in your test passage on occasion. For dramatic purposes, however, you must aim at consistency in the sound changes and melody pattern. Inconsistencies in an actor's speech, especially when he uses a dialect, tend to distract the audience. Thus, you should learn the dialect concepts so well that when you read your dialogue you will immediately know that certain sounds in a word or sentence automatically change to other sounds and intonations.

Not all sounds in American-English have an Irish-English equivalent. These sounds, such as h, w, m, n, and y, remain the same in both dialects. Minor changes occur in other sounds which will be covered in the program. Major changes will also, of course, be covered thoroughly.

The program will treat changes in the following order: vowel, diphthong, and consonant changes; intonation and stress; grammatical changes; and review in total dialect. All of these features will constantly be covered as the program proceeds, even before we get
to a particular unit which emphasizes one of them. In other words, you will be thrust into total dialect from the very beginning of the program, and though you may be working on one particular vowel or consonant, you will always be hearing others. Even though you are working on a vowel, you will be hearing that vowel in a context of total Irish-English dialect. So learn from all cues, let yourself go, and give good responses aloud when told to do so.

One final thing to remember - as an actor, your speech must be easily understood; it must be intelligible to an audience. You must try to make your dialect authentic, but your words must also be intelligible. It is up to you to provide that balance between authenticity and intelligibility.

Before you begin the program, it is suggested that you become familiar with the following suggestions and vocal warm-up exercises for dialect mastery.

A. Suggestions

1. When studying your script, allow the language of the dialogue to assist you in the melody, rhythm, and intonation.

2. Remember, we always consider the sounds, not the spelling.

3. Listen to and try to concentrate on general tempo and duration values of the sounds.
4. Irish-English has a very wide pitch range. Be familiar with its possibilities.

5. The Irish-English dialect is strongly influenced by cultural qualities. The Irish tend to be witty, lyrical, emotional, sentimental, nationalistic, social, and lovable; they also tend to be inveterate drinkers. All of these qualities are reflected in their dialect. Lose your vocal and personality inhibitions, and try to become an Irish-English character.

B. Vocal Warm-up Exercises

1. Relaxation of the throat and jaw
   a) Do a wide-open-mouth, slow motion yawn from a deep breath. Note the range of relaxation.
   b) Let your head slump forward and then bring it slowly back to a position that stretches the neck muscles. In this most stretched position, open your mouth to a yawn position and slowly bring your head back to the normal position while maintaining the yawn. Yawn with a lengthened "ah" sound, and again note the range of feeling from tension to relaxation to tension.

2. Tongue and mouth flexibility - The flexibility of the tongue and mouth, coupled with a relaxed throat and jaw, is probably the most important vocal requirement for Irish-English. Such flexibility permits authentic placement of sounds: the Irish-English dialect is
spoken mainly in the front of the mouth with extremely loose tongue and lips. A relaxed throat and jaw permit you to carry many sounds from the front of the mouth to the rear of the mouth in a characteristic change of inflection.

a) Place your tongue behind your upper teeth. In this position make an "l" sound, and while holding the sound, move your tongue backwards in your mouth as far as it can go. Do this five times.

b) Practice tongue tapping at various speeds with "la," "ta," "da."

c) Vibrate your lips while exhaling a stream of air through them. Try this with and without voice (humming).

d) Run through the vowels a-e-i-o-u while lengthening their duration. Keep your mouth in exaggerated positions.

e) Many sounds in Irish-English are not produced with the same force or muscular tone as their American-English counterparts. The sounds "p," "b," "t," "d," "k," and "g" are produced in a less firm manner in Irish-English. They will be covered in the program, but for the present, you will find it helpful to run quickly through these sounds in an aspirated, breathy, or loose manner in comparison to the clearer, more sharply attacked American-English sounds.
UNIT ONE

THE FRONT VOWELS

NARRATOR: Let us suppose you have been cast in a play as a character who must speak in the Irish-English dialect. Before the dialect is broken down for you, listen to a short scene from an Irish play spoken by two Irish actors. Follow the passage in your copy of the program and try to anticipate sound changes from American-English to Irish-English in your mind as you read and listen.

BOYLE. Sit down an' have a cup o' tay, Joxer.

JOXER. I'm afraid the missus ud pop in on us agen before we'd know where we are. Somethin's tellin' me to go at wanst.

BOYLE. Don't be superstitious, man; we're Dublin men, an' not some boys that's only afther comin' up from the bog o' Allen - though if she did come in, right enough, we'd be caught like rats in a thrap.

JOXER. An' you knew the sort she is - she wouldn't listen to reason - an' wanse bitten twice shy.

BOYLE. If the worst came to the worst, you could dart out here, Joxer; it's only a drop of a few feet to the
roof of the return room, an' the first minute she goes
into dh'other room, I'll give you the bend, an' you
can slip in an' away.

JOXER. We'll work it together, an' I won't stop very
long anyhow. What are you wearin' your moleskin
trousers for?

BOYLE. I have to go to a job, Joxer. Just after you'd
gone, Devine kem runnin' in to tell us that Father
Farrell said if I went down to the job that's going
on in Rathmines I'd get a start.

JOXER. Be the holy, that's good news!

BOYLE. How is it good news? I wonder if you were
in my condition, would you call it good news?

JOXER. I forgot ...

BOYLE. You forget; I don't think any of yous realize
the state I'm in with the pains in me legs. What ud
happen if I had to carry a bag o' cement?

JOXER. Ah, any man havin' the like of them pains
id be down an' out, down an' out.

BOYLE. I wouldn't mind if he had said it to meself;
but no, oh no, he rushes in an' shouts it out in front
o' Juno, an' you know what Juno is, Joxer. We all knew
Devine is a good boy, sober, able to talk an' all that,
but still ...

JOXER. Oh ay; able to argufy, but still ...

BOYLE. If he's runnin' after Mary, aself, he's not
goin' to be runnin' afther me. Captain Boyle's able to
take care of himself. I never heard him usin' a curse;
I don't believe he was ever drunk in his life — sure
he's not like a Christian at all!

JOXER. You're afther takin' the word out o' me mouth —
afther all, a Christian's natural, but he's unnatural.

BOYLE. "Father Farrell," says he, "sent me down to tell
you." Father Farrell! ... D'ye know, Joxer, I never
like to be beholden to any o' the clergy.

JOXER. It's dangerous, right enough.

BOYLE. If they do anything for you they'd want you to
be livin' in the Chapel ... I'm goin' to tell you somethin',
Joxer, that I wouldn't tell to anybody else — the clergy
always had too much power over the people in this
unfortunate country.

JOXER. You could sing that if you had an air to it!

BOYLE. Didn't they prevent the people in '47 from
seizin' the corn, an' they starvin'; didn't they down
Parnell? We don't forget, we don't forget them things,
Joxer. If they've taken everything else from us, Joxer,
you've left us our memory.

JOXER. For mem'ry's the only friend that grief can call
its own, that grief ... can ... call ... its own!

BOYLE. Father Farrell's beginnin' to take a great
interest in Captain Boyle; because of what Johnny
did for his country, says he to me wan day. It's a
curious way to reward Johnny be makin' his poor soul father work. Job! Well, let him give his job to wan of his hymn-singin', prayer-soutin', craw-thumpin' Confraternity men!

JOXER. God be with the young days when you were steppin' the deck of a manly ship, with the win' blowin' a hurricane through the masts, an' the only sound you'd hear was "Port your helm!" an' the only answer, "Port it is, sir!"

BOYLE.Them was days, Joxer, them was days.

JOXER. D'ye hear that? - That's after puttin' the heart across me - I could ha' sworn it was Juno. I'd betther be goin', Captain; you couldn't tell the minute June'd drop in on us.

BOYLE. Let her drop in; we may as well have it out first as at last. But I won't budge; I've made up me mind - I'm not goin' to do only what she damn well likes.

JOXER. Them sentiments does you credit, Captain Boyle. I don't like to say anything as between man an' wife, but I say as a butty, as a butty, Captain, that you've stuck it too long, an' that it's about time you showed a little spunk.

How can a man die betther than facin' fearful odds, For the ashes of his fathers an' the temples of his gods.

BOYLE. She has her rights - there's no one denyin' it, but haven't I me rights too?
JOXER. Of course you have - the sacred rights o' man!
BOYLE. Today, Joxer, there's goin' to be issued a
proclamation be me, establishin' an independent Republic,
an' June'll have to take an oath of allegiance.
JOXER. Be firm, be firm, Captain; don't budge now. -
Holy God, here she is!

NARRATOR: By learning and applying the material in
the program, you will be able to use the Irish-English
dialect for any Irish role you may encounter.

We will now learn the vowel sound changes from
American-English to Irish-English. First, the four
front vowel sounds.

The first one is "ee" as in the word "seen."
Notice what happens to the American-English "ee" sound
in the following lines spoken in Irish-English.
INFORMANT: "I seen Robbie Tancred kneelin' down before
the statue."
NARR.: Now pronounce the word "seen" in Irish-English.

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: "seen"
NARR.: Now practice this word three times aloud.
Don't open your mouth too wide, and try to speak from
the front of your mouth.

(PAUSE FOR RESPONSE - 10 SECONDS)
NARR.: It should sound like this -
INF.: "seen," "seen," "seen"

NARR.: Try the word "kneelin'" in Irish-English.

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Did it sound like this?
INF.: "kneelin'"

NARR.: That's not a difficult change to make. Try the Irish-English for both "seen" and "kneelin'" two times.

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: Were you keeping your mouth open just slightly and speaking from the front of your mouth? If you were, the words should have sounded like this -
INF.: "seen - kneelin'"
"seen - kneelin'"

NARR.: Try these words in the Irish-English dialect now: "I seen Robbie Tancred kneelin' down before the statue."

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: Compare yours to this -
INF.: "I seen Robbie Tancred kneelin' down before the statue."

NARR.: What does the "ee" sound become in Irish-English?

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "ay," "ay," "ay"

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Say the word "meet" in Irish-English.
INF.: "meet"

NARR.: Say it again.

-INF.: "meet"

NARR.: Try "meet" in this question: "Where now will you meet the like of Daneen Sullivan?"

-INF.: "Where now will you meet the like of Daneen Sullivan?"

NARR.: Try that line again.

-INF.: "Where now will you meet the like of Daneen Sullivan?"

NARR.: Did you pronounce the word "Daneen" correctly?

-INF.: "Daneen"

-INF.: "Where now will you meet the like of Daneen Sullivan?"

NARR.: Try the dialect with this line: "The old cause is never dead, till Ireland be free from the center to the sea."

-INF.: "The old cause is never dead till Ireland be free from the center to the sea."
NARR.: Is it getting easier? Say this line in Irish-English: "She'll have some trouble rootin' out his dreams."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "She'll have some trouble rootin' out his dreams."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: dreams

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: dreams

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: "She'll have some trouble rootin' out his dreams."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Try one more line for practice. How would you say, "Pray, be easy!"

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Pray, be easy!"

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Pray, be easy!"

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: By now you should have learned this first sound, so we are moving on to the next front vowel change. The second front vowel is "i" as in the word "hit." As you listen to the following line, try to pick out the Irish-English vowel change for this sound. Then try to repeat it.

INF.: "Oh, then it's a sure thing. It's a pity we
didn't know first thing this mornin'."

(PAUSE FOR RESPONSE - 8 SECONDS)

NARR.: This change is not as obvious as the "ee" change, yet by listening and practicing, you will find it simple to learn. Try the word "pity" in Irish-English.

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pity

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: This sound is also pronounced with a minimum of force and with the mouth open only slightly. Try it again.

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pity

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try the word "thing."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thing

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Put these words into this illustrative line of dialogue: "Oh, then it's a sure thing. It's a pity we didn't know first thing this mornin'."
NARR.: You probably noticed that besides the words "pity" and "thing," there are in this line the other key words "this," "it's," and "didn't." Let's practice them.

How do you say "pity"?

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pity

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pity

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thing

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thing

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thing

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: this

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: this

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: it's

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: it's

(PAUSE FOR RESPONSE - 3 SECONDS)
NARR.: Now try "didn't."

INF.: didn't

NARR.: Put them into the line, "Oh, then it's a sure thing. It's a pity we didn't know first thing this mornin'."

INF.: "Oh, then it's a sure thing. It's a pity we didn't know first thing this mornin'."

NARR.: Did you remember to change the sound in "we," too? Remember to build on the material you've already learned. Try the line once again.

INF.: "Oh, then it's a sure thing. It's a pity we didn't know first thing this mornin'."

NARR: How would you say the word "different" in Irish-English?

INF.: different

INF.: different
NARR.: Say "bigger."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bigger

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bigger

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Put these words into this line of dialogue:
"I thought it was a different word, and bigger."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I thought it was a different word, and bigger."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I thought it was a different word, and bigger."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Try the dialect on "Ah, you silly old bitch."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Ah, you silly old bitch."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Ah, you silly old bitch."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Say "silly bitch."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "silly bitch"

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "silly bitch"

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say, "Ah, you silly old bitch."
INF.: "Ah, you silly old bitch."

NARR.: Try saying, "Whiskey can reuse the dead."

INF.: "Whiskey can reuse the dead."

NARR.: Do you understand the principle? Try one more line of dialogue - "Well, Captain, 'tis we must begin."

INF.: "Well, Captain, 'tis we must begin."

NARR.: You will now learn the third front vowel change, which is the "eh" sound in "bet." This sound should prove simple to learn since the rule for it is basically the reverse of the rule for the preceding vowel, which you have just learned. With that rule in mind, how would you pronounce the word "devil"?

INF.: devil
INP.: devil

NARR.: How would you say "never"?

INP.: never

INP.: never

NARR.: Say, "Ah, the devil on it."

INP.: "Ah, the devil on it."

INP.: "Ah, the devil on it."

NARR.: Try the question, "Are you never goin' to give us a rest?"

INP.: "Are you never goin' to give us a rest?"

INP.: "Are you never goin' to give us a rest?"

NARR.: Try the dialect on this key-sound tongue-twister, using what you've already learned: "I guessed you'd be empty-handed without the geezer's rent."

(PAUSE FOR RESPONSE - 3 SECONDS)

(PAUSE FOR RESPONSE - 3 SECONDS)

(PAUSE FOR RESPONSE - 3 SECONDS)

(PAUSE FOR RESPONSE - 3 SECONDS)

(PAUSE FOR RESPONSE - 3 SECONDS)

(PAUSE FOR RESPONSE - 4 SECONDS)

(PAUSE FOR RESPONSE - 4 SECONDS)

(PAUSE FOR RESPONSE - 4 SECONDS)

(PAUSE FOR RESPONSE - 4 SECONDS)

(PAUSE FOR RESPONSE - 5 SECONDS)

(PAUSE FOR RESPONSE - 5 SECONDS)

(PAUSE FOR RESPONSE - 5 SECONDS)

(PAUSE FOR RESPONSE - 5 SECONDS)

(PAUSE FOR RESPONSE - 7 SECONDS)
INF.: "I guessed you'd be empty-handed without the geezer's rent."

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "I guessed you'd be empty-handed without the geezer's rent."

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: Repeat the line once more very slowly while looking at your script, trying to apply the rules for sound changes.

(PAUSE FOR RESPONSE - 15 SECONDS)

NARR.: Put the words together now in their natural tempo.

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "I guessed you'd be empty-handed without the geezer's rent."

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: We will now proceed to learn the fourth and final front vowel, "a" as in the word "cat." This particular sound, when placed in the Irish-English context, requires a few moments of close concentration. The problem lies in hearing; that is, the Irish-English vowel sounds very much like the American. However, there is a difference, which you should learn to hear and reproduce. Before we go into words and sentences, let us first try and make the sound. Here is where these warm-up exercises will be of value. Say the American-English word "hot" aloud five times and note the position
of your mouth as you say the vowel "ah."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: You should have noted that your mouth was open a good bit. Now just open your mouth again to the "hot" position, but instead of saying "hot," say "hat." Remember to keep your mouth in the position for saying "hot." Practice aloud, repeating "hot - hat" three times.

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: The word "hat" should sound like this:

INF.: hat, hat, hat

NARR.: You try it.

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: hat, hat, hat

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: Say the word "pat."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pat

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pat

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try "bat."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bat

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bat
(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: If you find this sound change difficult, you should practice the isolated vowels. If you think you have mastered it wholly or in part, we can move on to some practice dialogue. Say in Irish-English, "I think it's bad enough making a barracks out of the place."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I think it's bad enough making a barracks out of the place."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Try the word "bad."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bad

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bad

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "barracks."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: barracks

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: barracks

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try saying "bad barracks."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bad barracks
INF.: bad barracks

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now say the complete line, "I think it was bad enough making a barracks out of the place."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I think it was bad enough making a barracks out of the place."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I think it was bad enough making a barracks out of the place."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I think it was bad enough making a barracks out of the place."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Say, "And me after tellin' the man."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "And me after tellin' the man."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "And me after tellin' the man."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Try "She lives in a Yankee mansion, big as a castle."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "She lives in a Yankee mansion, big as a castle."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "She lives in a Yankee mansion, big as a castle."

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Did you note in the last line that there were changes which you learned previously? Always include
as many changes as you know. If you forget some changes, go back and try the line again. Aim for building total dialect. Say the word "lad" in Irish-English.

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: lad

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: lad

(PAUSE FOR RESPONSE - 3 SECONDS)
NARR.: Now say "flag."

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: flag

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: flag

(PAUSE FOR RESPONSE - 3 SECONDS)
NARR.: Now put these words into this line: "A lad who'd kill his father would face a foxy devil on the flags of hell."

(PAUSE FOR RESPONSE - 7 SECONDS)
INF.: "A lad who'd kill his father would face a foxy devil on the flags of hell."

(PAUSE FOR RESPONSE - 7 SECONDS)
INF.: "A lad who'd kill his father would face a foxy devil on the flags of hell."

(PAUSE FOR RESPONSE - 7 SECONDS)
NARR.: You have now finished with the practice material
of the first unit of the program, having learned the rules for four important vowel changes in the Irish-English dialect. If you feel weak in any of the sounds, go back and review for a few minutes. If you feel that you have been successful with at least three-quarters of the material, you are now in a position to attempt a longer Irish-English passage. Read the following monologue aloud, trying to make all the vowel changes you have learned. Then listen to the Irish speaker reading it, and note how your rendition compares to his. Then read the passage aloud once again, trying to improve your performance.

Here is the monologue:

"Up to the day I killed my father, there wasn't a person in Ireland knew the kind I was, and I there drinking, waking, eating, sleeping, a quiet, simple poor fellow with no man giving me heed. And I won't tell you a lie - the girls were giving me no heed, either. There wasn't anyone heeding me in that place saving only the dumb beasts of the field. And I after toiling, moiling, digging, dodging from the dawn till dusk with never a sight of joy or sport saving only when I'd be abroad in the dark night poaching rabbits on hills, for I was a divil to poach, God forgive me. There I'd be as happy as the sunshine of St. Martin's Day, watching the light passing the north or the patches
of fog, till I'd hear a rabbit starting to screech and I'd go running in the furze. Then when I'd my full share I'd come walking down where you'd see the ducks and geese stretched sleeping on the highway of the road."

NARR.: Now listen to the Irish speaker:

INF.: "Up to the day I killed my father, there wasn't a person in Ireland knew the kind I was, and I there drinking, waking, eating, sleeping, a quiet, simple poor fellow with no man giving me heed. And I won't tell you a lie - the girls were giving me no heed either. There wasn't anyone heeding me in that place saving only the dumb beasts of the field. And I after toiling, moiling, digging, dodging from the dawn till dusk with never a sight of joy or sport saving only when I'd be abroad in the dark night poaching rabbits on hills, for I was a divil to poach, God forgive me. There I'd be as happy as the sunshine of St. Martin's Day, watching the light passing the north or the patches of fog, till I'd hear a rabbit starting to screech and I'd go running in the furze. Then when I'd my full share I'd come walking down where you'd see the ducks and geese stretched sleeping on the highway of the road."

NARR.: Now go back and read the passage aloud once more.

(PAUSE FOR RESPONSE - 60 SECONDS)

NARR.: At this point you are to examine your test
passage for ten minutes, putting what you have learned today to work.
UNIT TWO

THE MID VOWELS

NARR.: Have you done your warm-up exercises? Good! Before proceeding with an explanation of the mid vowels, let us work for a few minutes on a review of Unit One, which, you will recall, dealt with the Irish-English equivalents of the American-English vowel sounds of "ee," as in "seen," "i" as in "hit," "eh" as in "bet," and "a" as in "cat."

Let us see how much you recall from Unit One. What is the Irish-English for the word "need"?

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: need

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: need

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Good! Let's try another. Say "neither" in dialect.

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: neither

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: neither
NARR.: Now let's review the "i" sound. Say the word "principle" in Irish-English.

INF.: principle

NARR.: Did you remember the rule? What does the "i" sound change to?

INF.: i

NARR.: Try the word "bitter."

INF.: bitter

NARR.: Now then, what is the Irish-English for the word "better"?

INF.: better
INF.: better

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: That didn't confuse you because you remembered that the Irish-English rule for the "eh" sound is the reverse of the rule for the "i" sound. Try another. Say the word "weather" with the dialect.

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: weather

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: weather

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Okay, now let us review the "a" sound. This sound, you will recall, involved a very minute change to make it Irish-English. Try the change in the word "master."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: master

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: master

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Did you get the correct pronunciation? Try it again in the word "ladder."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: ladder

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: ladder
NARR.: So much for the short review of the front vowels. This review material is not, and should not be, isolated. As you proceed with the program, you will continually come into contact with previously learned material, which you should respond to automatically.

Now let us move on to the mid vowels. The first mid vowel is the unstressed "er" sound as in the word "brother." Although it appears that the dominant sound in this vowel is an "r" sound, further observation will show that the sound is a combination of the "e" and "r," producing an "er" rather than an "r" sound such as you find at the beginning of the word "right." Furthermore, this sound is unstressed; that is, it is not produced with the force of the stressed "er" sound, as in the word "burn." Instead, coming at the end of the word, as it does, it is relaxed and somewhat breathy. Listen to this American-English word with both a stressed and unstressed "er" sound: burger, burger, burger.

Although this sound is different from the "r" sound, the Irish-English change for this sound is very similar to the change for the "r" sound. (The "r" sound will be covered in the section on the consonants, thus providing a review for you.) The key factor in the Irish-English pronunciation of "er" is the retroflex
action of the tongue. This action is a raising and curling-back of the tongue tip and the pronunciation of the sound with the tongue moving into that position. You may have noticed that the last four review words from Unit One were illustrative of the Irish-English unstressed "er." Let's practice these same words. Don't forget the previous vowel rules, but now put the main emphasis on the "er" sound. Remember your retroflexed tongue position and slightly breathy sound.

How do you say the word "better"?

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: better

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: better

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Did you remember to "flip" your tongue back? Now pronounce the word "weather."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: weather

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: weather

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Are you catching on to the feeling of the pronunciation? Okay, say the word "master."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: master
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: master

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now let's try one more word before we work on some lines. Give the Irish-English for the word "ladder."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: ladder

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: ladder

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Okay, try your skill on the words "Small wonder."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Small wonder."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Small wonder."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: Now say, "Never fear, sir, his motto is 'Better late than never'."

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Never fear, sir, his motto is 'Better late than never'."

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Never fear, sir, his motto is 'Better late than never'."

(PAUSE FOR RESPONSE - 7 SECONDS)
NARR.: You should know this change fairly well by now, but just as a reinforcement try this last line: "Ah, it's only Monsewer on his pipes."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Ah, it's only Monsewer on his pipes."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Ah, it's only Monsewer on his pipes."

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: We will now learn the second mid vowel, the stressed "er" sound, as in the word "turn." The word is spelled with a "ur," but remember that we are dealing with sounds, not spellings.

Because the sound is stressed, it receives a different pronunciation than the unstressed "er." The "r" sound maintains its retroflex quality, but the complete combination of the "e" and "r" sounds like the "ar" sound in the word "car," pronounced with the mouth open just slightly. Try saying the word "car" according to this description.

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: car

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: car

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now try saying "bird," pronouncing the "er"
sound like the "ar" in "car" with the mouth slightly open.

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bird

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bird

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "serve - sir."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: serve - sir

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: serve - sir

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Put these words into the line, "I serve the cause of Ireland, sir."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I serve the cause of Ireland, sir."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I serve the cause of Ireland, sir."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Try the pronunciation in the line, "That's the word of the church."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "That's the word of the church."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "That's the word of the church."
(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Now try this line: "Is that the person who's after murderin' her?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Is that the person who's after murderin' her?"

( PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Is that the person who's after murderin' her?"

( PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Say "person."

( PAUSE FOR RESPONSE - 3 SECONDS)

INF.: person

( PAUSE FOR RESPONSE - 3 SECONDS)

INF.: person

( PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now say "murderin' her."

( PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "murderin' her."

( PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "murderin' her"

( PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "person murderin' her"

( PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "person murderin' her"

( PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Is that the person murderin' her?"

( PAUSE FOR RESPONSE - 5 SECONDS)
INF.: "Is that the person murderin' her?"

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Now let's try one more practice line. Say, "A poor girl I heard she was."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "A poor girl I heard she was."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "A poor girl I heard she was."

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: Has the practice been helpful? Some extra time has been spent on this sound change because of its importance in the Irish-English dialect.

We are now ready to consider the third and final mid vowel, another important sound, the stressed "uh" sound as in the word "cup." Listen to the change in the following line and then try it yourself.

INF.: "I left me shovel in Ryan's snug."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "I left me shovel in Ryan's snug."

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: You should have noted that the "uh" sound in the word "shovel" becomes the slightly open front-of-the mouth sound you find in the American-English word "good." Try the word "shovel."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: shovel
INF.: shovel

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now say "snug."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: snug

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: snug

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try the line, "I left me shovel in Ryan's snug."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "I left me shovel in Ryan's snug."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "I left me shovel in Ryan's snug."

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: Say this line now: "I'm just after seeing him drunk."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I'm just after seein' him drunk."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: I'm just after seein' him drunk."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: just

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: just

(PAUSE FOR RESPONSE - 2 SECONDS)
INF.: drunk

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: drunk

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: just - drunk

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: just - drunk

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: At this point you should be quite comfortable with this particular sound, and also with some of the sounds you learned previously. Have your responses become more automatic regarding various other changes in the lines besides the sound that is being emphasized? This should be your goal. Try one more practice line. Say, "We've had enough of this stuff."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "We've had enough of this stuff."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "We've had enough of this stuff."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: You are now familiar with three new vowel changes to add to the four you learned in Unit One. If you feel that you don't understand at least three-quarters of the sound changes in this unit, give yourself a review of the trouble spots. Otherwise, read the following monologue aloud in a smooth, rhythmical manner, applying
the rules you have learned. Then listen to the Irish speaker, trying to note how your reading compares to his. Then try the monologue again, making corrections when necessary. Here is the monologue:

"Faix, what didn't happen? Be the rock av Cashel, I've nivir engaged in a livelier shindy. We had no trouble findin' where Harford lived. It's a grand mansion, with a big walled garden behind it, and we went to the front door. A flunky in livery answered wid two others behind. A big black naygur one was. That pig av a lawyer must have warned Harford to expect us. Con spoke wid the airs av a lord. "Kindly inform your master," he says, "that Major Cornelius Melody, late of His Majesty's Seventh Dragoons, respectfully requests a word with him." Well, the flunky put an insolent sneer on him. "Mr. Harford won't see you," he says. I could see Con's rage risin' but he kept polite. "Tell him," he says, "if he knows what's good for him he'll see me. For if he don't, I'll come in and see him." "Ye will, will ye?" says the flunky, "I'll have you know Mr. Harford don't allow drunken Micks to come here disturbing him. The police have been informed," he says, "and you'll be arrested if you make trouble." Then he started to shut the door. "Anyway, you've come to the wrong door," he says, "the place for the loiks av you is the servants' entrance." When he'd said that,
the flunky tried to slam the door in our faces, but
Con was too quick. He pushed it back on him and leapt
in the hall, rearin' mad, and hit the flunky a cut with
his whip across his ugly mug that set him screaming
like a stuck pig!"
NARR.: Now listen to the Irish speaker reading the
monologue.
INF.: "Faix, what didn't happen? Be the rock av Cashel,
I've nivir engaged in a livelier shindy! We had no
trouble findin' where Harford lived. It's a grand
mansion, with a big walled garden behind it, and we
wint to the front door. A flunky in livery answered
wid two others behind. A big black naygur one was.
That pig av a lawyer must have warned Harford to
expect us. Con spoke wid the airs av a lord. "Kindly
inform your master," he says, "that Major Cornelius Meleody,
late of His Majesty's Seventh Dragoons, respectfully
requests a word with him." Well, the flunky put an
insolent sneer on him. "Mr. Harford won't see you,"
he says. I could see Con's rage risin' but he kept
polite. "Tell him," he says, "if he knows what's good
for him he'll see me. For if he don't I'll come in
and see him." "Ye will, will ye?" says the flunky,
"I'll have you know Mr. Harford don't allow drunken
Micks to come here disturbing him. The police have
been informed," he says, "and you'll be arrested if
you make trouble." Then he started to shut the door.

"Anyway, you've come to the wrong door," he says, "the
place for the loiks av you is the servants' entrance."

When he'd said that, the flunky tried to slam the door
in our faces, but Con was too quick. He pushed it
back on him and leapt in the hall, roarin' mad, and hit
the flunky a cut with his whip across his ugly mug that
set him screaming like a stuck pig!"

(PAUSE FOR RESPONSE - 60 SECONDS)

NARR.: Remember, you should always aim for accuracy
and intelligibility; you're not expected to be a
native, but an Irish stage character. How have you
done on this unit? If you need to practice more, do
so; otherwise, work with your test passage for ten
minutes, applying the material you have learned.

This is the end of Unit Two.
UNIT THREE

BACK VOWELS

NARR.: Before we begin work on the important back vowels, let us briefly review the mid vowels: unstressed "er" as in the word "brother;" stressed "er" as in the word "burn;" and the stressed "uh" sound as in the word "cup."

You will recall that the unstressed "er" involves a raising and curling-back of the tongue toward the rear of the mouth while saying the sound. Try the word "sister."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: sister

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: sister

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Did you get it right? Okay, now say "geezer."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: geezer

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: geezer

(PAUSE FOR RESPONSE - 3 SECONDS)
NARR.: Now say the word "better."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: better

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: better

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Are you remembering to move your tongue back?
It's simply a smooth move back. Try saying "fatter."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: fatter

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: fatter

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: This retroflex sound is extremely characteristic of the Irish-English dialect, so you should respond automatically by doing it whenever you must pronounce an "r."

You should have observed that in the preceding four practice words you were called upon to make some changes which you learned in Unit One. Did you automatically provide the correct changes? If not, be aware of them in the future.

To continue with our review of the mid vowels, pronounce the Irish-English for the word "further."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: further
INP.: further

NARR.: How do you pronounce "girder"?

INF.: girder

NARR.: Now say "learner."

INF.: learner

NARR.: Do you remember the rule for this stressed "er" sound? It is produced by pronouncing the "ar" sound in the word "car" with the mouth slightly open and the tongue moving into the retroflex position. With this rule in mind try the word "Bernard."

INF.: Bernard

INF.: Bernard
NARR.: Now try this line: "Bernard could learn faster than his buddy Noonan."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Bernard could learn faster than his buddy Noonan."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Bernard could learn faster than his buddy Noonan."

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Did you make the right change for the word "buddy"? Remember, the stressed "uh" sound in the word "buddy" becomes the slightly open-mouth vowel sound in the word "good." Try "buddy" again.

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: buddy

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: buddy

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now say the word "love."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: love

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: love

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try the line "They loved each other like buddies."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "They loved each other like buddies."

(PAUSE FOR RESPONSE - 5 SECONDS)
INF.: "They loved each other like buddies."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Now let's learn the back vowels. These are, in American-English, the "a" sound in "arm," the "aw" sound in "saw," the "oo" sound in "wood," and the "oo" sound in "too."

We will begin our work on the back vowels with the "a" sound in "arm." Do you recall the practice word "Bernard"? Listen to it in Irish-English and try to repeat it, concentrating this time on the second syllable, "ard."

INF.: Bernard

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: Bernard

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: Bernard

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: In pronouncing the word "Bernard," you probably discovered that the long "a" sound becomes the long "a" sound in "past." You will also notice that this change is similar to the Unit One change for the "a" sound in "hat" to a sound that is produced by saying "hat" with the mouth in the position for the word "hot." This change applies to both the long "a" in the word "Bernard" and the short "a" sound in "hot." Let's try some practice words now. In dialect say the word "father."
INF.: father

(INN.: father)

(NARR.: Now say "wasn't."

(INF.: wasn't)

(INF.: wasn't)

(NARR.: Say the word "quality."

(INF.: quality)

(INF.: quality)

(INF.: "Father wasn't quality."

(INF.: "Father wasn't quality."

(INF.: "You said his father wasn't of the quality like he makes out."

(INF.: "You said his father wasn't of the quality like he makes out."
NARR.: How did yours compare to the native speakers? Okay, let's try another line in a smooth and rhythmical manner. Say "O, tha's a darlin' song, a darlin' song!"

INP.: "O, tha's a darlin' song, a darlin' song!"

INP.: "O, tha's a darlin' song, a darlin' song!"

INP.: darlin' - darlin'

INP.: darlin' - darlin'

INP.: "O, tha's a darlin' song, a darlin' song!"

INP.: "O, tha's a darlin' song, a darlin' song!"

NARR.: Do you notice how the elongation of this sound assists you with the melody of the dialect? Say the line "What is it you're wanting at this hour of the night?"

INP.: "What is it you're wanting at this hour of the night?"

INP.: "What is it you're wanting at this hour of the night?"
NARR.: Did you succeed with the pronunciation and rhythm? Good! Always let this open-mouthed, elongated sound aid you in obtaining a good rhythm and melody in your lines.

The second back vowel change you will learn today is for the "aw" sound in the word "saw." The change into Irish-English, though simple to make, will bring you appreciably closer to the depth of the total dialect. Listen to the word "tall" spoken three times in Irish-English and repeat aloud what you hear.

INF.: tall, tall, tall

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Notice that the change is to a slightly open front-of-the-mouth "a" sound in the American-English word "arm." With this description in mind, what do you think the Irish-English for the word "downfall" would be?

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: downfall

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: downfall

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now say "Pall Mall."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: Pall Mall

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: Pall Mall

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "My downfall was the Pall Mall Gazette."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "My downfall was the Pall Mall Gazette."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Say "walk."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: walk

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: walk

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: talk

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: talk

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Was you out for a walk or a talk?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Was you out for a walk or a talk?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: for

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: for

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: walk

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: walk
(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: talk
(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: talk
(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: "Was you out for a walk or a talk?"
(PAUSE FOR RESPONSE - 5 SECONDS)
NARR.: Try this line: "Because of it he's to be hanged, drawn, and quartered."
(PAUSE FOR RESPONSE - 7 SECONDS)
INF.: "Because of it he's to be hanged, drawn, and quartered."
(PAUSE FOR RESPONSE - 7 SECONDS)
INF.: "Because of it he's to be hanged, drawn, and quartered."
(PAUSE FOR RESPONSE - 7 SECONDS)
INF.: because
(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: because
(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: drawn and quartered
(PAUSE FOR RESPONSE - 4 SECONDS)
INF.: drawn and quartered
(PAUSE FOR RESPONSE - 4 SECONDS)
INF.: "Because of it he's to be hanged, drawn, and quartered."

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: Did you remember to work on the melody suggested by the lines? And how about the other sound changes from previous practice material? Try this line in total dialect, with rhythm, melody, intelligibility, and the correct sound changes. Say, "She is callin', callin', callin', in the wind and on the sea."

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "She is callin', callin', callin', in the wind and on the sea."

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "She is callin', callin', callin', in the wind and on the sea."

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: Okay, let's move on to the third back vowel, the "oo" sound in the word "wood." This sound changes to the "uh" sound as in the word "cup." Remember, though, that the Irish-English dialect relies a great deal on speaking from the front of the mouth, as well as more less-open pronunciation positions, so do not pronounce the "uh" as in "cup" Irish-English sound in the more open American-English position. How would you say the word "good" in Irish-English?

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.:  good
       (PAUSE FOR RESPONSE - 3 SECONDS)
INF.:  good
       (PAUSE FOR RESPONSE - 3 SECONDS)
NARR.: Now try "woman."
       (PAUSE FOR RESPONSE - 3 SECONDS)
INF.:  woman
       (PAUSE FOR RESPONSE - 3 SECONDS)
INF.:  good woman
       (PAUSE FOR RESPONSE - 3 SECONDS)
INF.:  good woman
       (PAUSE FOR RESPONSE - 3 SECONDS)
INF.:  "Ah, she's a good woman."
       (PAUSE FOR RESPONSE - 4 SECONDS)
INF.:  "Ah, she's a good woman."
       (PAUSE FOR RESPONSE - 4 SECONDS)
NARR.: Say that line once again with the dialect, but
this time stagger the words slowly, with a one-second
pause between each.
       (PAUSE FOR RESPONSE - 10 SECONDS)
NARR.: You may have noticed that the sentence doesn't
sound right spoken that way, nor do the sound changes
appear to be meaningful. Can you sense what is missing?
Yes! It's rhythm, melody, and a running together of
the words. These things together provide the lyrical
quality of Irish-English. Now, say "Ah, she's a good woman" again.

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Ah, she's a good woman."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Ah, she's a good woman."

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: Do you sense the lyrical quality? Now try "Faith, it's me bad feet."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Faith, it's me bad feet."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Faith, it's me bad feet."

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: Try the question "Did he never look at the book?"

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Did he never look at the book?"

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Did he never look at the book?"

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: look - book

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: look - book

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Did he never look at the book?"

(PAUSE FOR RESPONSE - 4 SECONDS)
NARR.: Ask this question, "Would you mind to put some wood on the fire?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: would

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: would

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: put

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: put

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Would you mind to put some wood on the fire?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Would you mind to put some wood on the fire?"

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: The fourth and last back vowel is the "oo" sound in the word "food." The Irish-English sound change may at first seem similar to an "o" sound, but after listening and practicing you will discover that it is different from an "o."

Listen to the word "food" pronounced three times in Irish-English and then repeat it.

INF.: food, food, food

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: Try the word "tooth."

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: tooth

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: tooth

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now say the word "through."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: through

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: through

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now say the line, "Ah, the sufferin' I'm going through with me tooth."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Ah, the sufferin' I'm going through with me tooth."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Ah, the sufferin' I'm going through with me tooth."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: through

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: through

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: teeth

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: teeth
INP.: "Ah, the sufferin' I'm going through with me tooth."

NARR.: The Irish-English sound is close to an "o," but it is actually a combination of "uh" and "oo." Try two practice pronunciations of the "uh" and "oo" separated.

NARR.: Now join them.

NARR.: Does it sound like this?

INP.: oo, oo, oo

NARR.: Try it again.

NARR.: Say the word "new."

INP.: new

INP.: new

NARR.: Say the line, "I'm like a man new born."

INP.: "I'm like a man new born."

INP.: "I'm like a man new born."
NARR.: Do you have it? Let's try a bit more practice.
Say the word "you."

INP.: you

INP.: you

INP.: you

NARR.: Now say "move."

INP.: move

INP.: move

INP.: you move

INP.: you move

NARR.: Try this line: "Are you not going to move?"

INP.: "Are you not going to move?"

INP.: "Are you not going to move?"

NARR.: With this practice over you can now try your skill on the following longer dramatic monologue.
Remember to read it aloud in dialect first and then to listen to the Irish speaker, noting how your attempt compared to his. Then try the dialect again, as perfectly as you can. Remember to strive for rhythm, melody, word-joining, and intelligibility, as well as the correct sound changes. Now read the monologue as smoothly as possible.

"And I must go back into my torment is it, or run off like a vagabond straying through the Unions with the dusts of August making mud-stains in the gullet of my throat, or the winds of March blowing on me till I'd take an oath I felt them making whistles of my ribs within? I will not ask Pegeen to aid me, then, for there's torment in the splendour of her like, and she a girl any moon of midnight would take pride to meet, facing southwards on the heaths of Keel. But what did I want crawling forward to scorch my understanding at her flaming brow?"

INF.: "And I must go back into my torment is it, or run off like a vagabond straying through the Unions with the dusts of August making mud-stains in the gullet of my throat, or the winds of March blowing on me till I'd take my oath I felt them making whistles of my ribs within? I will not ask Pegeen to aid me, then, for there's torment in the splendour of her like, and she a girl any moon of midnight would take pride to meet, facing southwards on the heaths of Keel. But what
did I want crawling forward to scorch my understanding at her flaming brow?

NARR.: Now go back and read the passage again, trying to make it sound more like the Irish speaker's rendition.

(PAUSE FOR RESPONSE - 40 SECONDS)

NARR.: Good! This is the end of Unit Three. Now you are to spend ten minutes applying what you have learned thus far to your test passage.
UNIT FOUR

THE DIPHTHONGS

NARR.: Before we proceed to learn the diphthongs, we will, as usual, have a brief review of the sounds from the previous unit. Although in review and in general practice, we may concentrate on and emphasize a particular sound, you will have noted by now that as the program proceeds, you are expected to be familiar with and remember more and more material, so that you may enlarge the number of pronunciation changes you make automatically, as well as become more comfortable with the total dialect.

Let us now briefly review the back vowels. How do you say the word "bother" in Irish-English?

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bother

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bother

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now say the word "songs."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: songs
INP.: songs

NARR.: Pronounce the word "stood."

INP.: stood

INP.: stood

NARR.: Did you get the correct changes for these words?

Good! Now say the word "feeling."

INP.: feeling

INP.: feeling

NARR.: Put these words into this line: "Don't bother me with your songs. I've stood enough with your feeling about."

INP.: "Don't bother me with your songs. I've stood enough with your feeling about."

INP.: "Don't bother me with your songs. I've stood enough with your feeling about."

INP.: "Don't bother me with your songs. I've stood enough with your feeling about."
INF.: bother

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: bother

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: songs

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: songs

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: stood

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: stood

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: feeling

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: feeling

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Don't bother me with your songs. I've stood enough with your feeling about."

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: Did you remember to use the sound changes to help you find the melody? Did you remember all the sound changes? Okay then, let's learn the diphthongs. Let me take a moment to explain the diphthongs. In a diphthong the tongue shifts from one position to another; however, a diphthong is not two vowels coming together as in "oh-a;" rather, it is two vowel positions combined
in a single syllable. Note the sound structure of the following diphthongs which we will be learning in this unit: "e" as in the word "ne," "awee" as in the word "boy," "i" as in the word "like," "ay" as in the word "day," and "aeo" as in "now." These are the American-English sounds, with which I'm sure you're familiar. Our purpose in this unit is to learn the changes for Irish-English, so let's begin.

The first diphthong is the "ay" sound in the word "day." For clarification let's break this sound down into its components, the vowels "eh" and "ee." Do that aloud twice.

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: The Irish-English sound for this American-English diphthong drops the "ee" part and elongates the "eh" part. Listen to this and then repeat it.

INF.: "eh"

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: "eh"

(PAUSE FOR RESPONSE - 2 SECONDS)

NARR.: Say the word "pray," making the change for Irish-English.

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pray

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pray
(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try the word "today."

(INP.: today)

(INF.: today)

(INP.: today)

(INP.: "I'll not pray today.")

(INF.: "I'll not pray today.")

(INF.: "I'll not pray today.")

NARR.: Are you elongating this sound as the Irish speaker does? Say the word "may."

(INF.: may)

(INF.: may)

NARR.: Say "name."

( )
NEW: name

(PAUSE FOR RESPONSE - 3 SECONDS)

NEW: name

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now try the line, "Ah, well she may carry the name."

(PAUSE FOR RESPONSE - 5 SECONDS)

NEW: "Ah, well she may carry the name."

(PAUSE FOR RESPONSE - 5 SECONDS)

NEW: "Ah, well she may carry the name."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Are you remembering to make the other sound changes required in the lines? Are you getting a feel for the melody? Always work all of your sound changes into the lines.

"Now say the word "making."

(PAUSE FOR RESPONSE - 3 SECONDS)

NEW: making

(PAUSE FOR RESPONSE - 3 SECONDS)

NEW: making

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Pronounce the word "day."

(PAUSE FOR RESPONSE - 3 SECONDS)

NEW: day

(PAUSE FOR RESPONSE - 3 SECONDS)

NEW: day
INF. : making - day

INF. : making - day

INF. : making - day

NARR. : Now try the question, "Is it you're after making a mighty man of me this day?"

INF. : "Is it you're after making a mighty man of me this day?"

INF. : "Is it you're after making a mighty man of me this day?"

INF. : making

INF. : making

INF. : day

INF. : day

INF. : "Is it you're after making a mighty man of me this day?"

INF. : "Is it you're after making a mighty man of me this day?"
NARR.: Try this question: "Is there no trade till later in the day?"

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Is there no trade till later in the day?"

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: trade

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: trade

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: later

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: later

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Is there no trade till later in the day?"

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: You have been working on some questions because of their melody line. Try one last practice question on this sound: "Is it playing the piano you want for entertainment?"

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Is it playing the piano you want for entertainment?"

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: playing

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: playing
(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: entertainment

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: entertainment

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: "Is it playing the piano you want for entertainment?"

(PAUSE FOR RESPONSE - 6 SECONDS)
NARR.: With respect to melody, you should also notice that it's difficult to say the Irish-English lines with the American-English melody. This factor should prove a valuable aid in the interpretation of the lines and should help bring you closer to a true Irish stage character.

We will now work on the second diphthong, the "i" as in the word "like." This is a most important sound, for it has a true Irish flavor. If we break this diphthong into its parts we hear "ah-ee." The Irish-English changes the "ah" to "uh" while retaining the "ee." Brought together in the word "like," the Irish-English sounds like this:
INF.: like, like, like

NARR.: Now you say the Irish-English for "like" three times.

(PAUSE FOR RESPONSE - 4 SECONDS)
NARR.: Say the word "lies."
INP.: "I don't like English lies."

NARR.: This is not a difficult sound to make, as you've probably observed. Now try the following line in a flowing, meleicious, and intelligible reading: "I've heard all times it's the poets are your like, fine fiery fellows with great rages and tempers."

INF.: "I've heard all times it's the poets are your like, fine fiery fellows with great rages and tempers."

NARR.: There are many sound changes from previous units in this line. Don't forget them, the melody, or your new sound changes. Try the line again.

INF.: "I've heard all times it's the poets are your like, fine fiery fellows with great rages and tempers."
NARR.: Try "I've."

(DELAY FOR RESPONSE - 2 SECONDS)

INF.: I've

(DELAY FOR RESPONSE - 2 SECONDS)

INF.: I've

(DELAY FOR RESPONSE - 2 SECONDS)

INF.: times

(DELAY FOR RESPONSE - 3 SECONDS)

INF.: times

(DELAY FOR RESPONSE - 3 SECONDS)

INF.: like

(DELAY FOR RESPONSE - 3 SECONDS)

INF.: like

(DELAY FOR RESPONSE - 3 SECONDS)

INF.: fine

(DELAY FOR RESPONSE - 3 SECONDS)

INF.: fine

(DELAY FOR RESPONSE - 3 SECONDS)

INF.: fiery

(DELAY FOR RESPONSE - 3 SECONDS)

INF.: fiery

(DELAY FOR RESPONSE - 3 SECONDS)

INF.: "I've heard all times it's the poets are your like, fine fiery fellows with great rages and tempers."

(DELAY FOR RESPONSE - 12 SECONDS)
NARR.: Did you sense the built-in poetry, rhythm, and melody of the line?

The third diphthong is a bit more subtle than the previous one. It is the "ow" sound in "cow." Let's break it down so we can see and hear the change to Irish-English. Think of the two vowel components as the "a" sound in the word "cat" and the "oo" sound in "too." Say "a-oo" aloud three times.

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: In the Irish-English dialect the "oo" sound is held while the "a" sound changes to the "ah" sound in the word "hot." Again, remember not to open your mouth too widely as you would in the American-English "ah" sound. With this description of the dialect sound in mind, pronounce the word "mouth."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: mouth

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: mouth

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "Shut your mouth."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Shut your mouth."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Shut your mouth."

(PAUSE FOR RESPONSE - 4 SECONDS)
NARR.: Try the word "coward."
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: coward
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: coward
(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "You dirty coward."
(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "You dirty coward."
(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "You dirty coward."
(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: Remember not to open your mouth too wide. Say the word "how."
(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: how
(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: how
(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: how
(PAUSE FOR RESPONSE - 2 SECONDS)

NARR.: Say "house."
(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: house
(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: house
(PAUSE FOR RESPONSE - 2 SECONDS)
NARR.: Now try the question, "And how do you think any of us could keep the house going?"

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "And how do you think any of us could keep the house going?"

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "And how do you think any of us could keep the house going?"

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: how-house

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: how-house

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "And how do you think any of us could keep the house going?"

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: Did you get all the sound changes as well as the melody? Good! I think we can now move on to the fourth diphthong. This diphthong, the "awee" sound in "boy," when changed to Irish-English, is another of the key sounds which immediately characterizes an Irish-English speaker. To get the Irish-English sound, break the American-English sound into the vowels "aw-ee," and replace the "aw" sound with the "ah" sound in the American-English word "hot." Again, keep the "ee" sound. This time you will not hear the native speaker
pronounce the sound first as a model. Just think of the description and pronounce the Irish-English for the word "boy."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Did it sound like this?

INF.: boy

NARR.: Try "boy" again.

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: boy, boy, boy

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: boy, boy, boy

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try the word "loyal."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: loyal

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: loyal

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "He was loyal to the cause."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "He was loyal to the cause."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "He was loyal to the cause."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Say "Is it Captain Boyle?"

(PAUSE FOR RESPONSE - 5 SECONDS)
INF.: "Is it Captain Boyle?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Is it Captain Boyle?"

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Try the line "I'll destroy him for lying to the whole town."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I'll destroy him for lying to the whole town."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "I'll destroy him for lying to the whole town."

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Don't forget to try for total dialect. As we begin to learn the final diphthong, we can use the word from your last practice sentence as an illustration of this sound. We are dealing with "oh-oo" as in the word "whole." In Irish-English both the "oh" and "oo" are changed. The "oh" is changed radically, to the American-English "aw" sound as in the word "saw," and the "oo" sound is changed by giving it less "oo" and less energy. An illustration of the sound will probably reveal more than a written explanation. Listen to three Irish-English pronunciations of the word "blow."

INF.: blow, blow, blow

NARR.: You try them.

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: blow, blow, blow
INP.: blow, blow, blow

NARR.: Say the word "provoke."

INP.: provoke

INP.: provoke

NARR.: Try "He provoked me with a single blow."

INP.: "He provoked me with a single blow."

INP.: "He provoked me with a single blow."

NARR.: Now try the question, "Is it close to the heroes' home you live?"

INP.: "Is it close to the heroes' home you live?"

INP.: close

INP.: close

INP.: heroes'
INF.: heroes'
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: home
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: home
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: "Is it close to the heroes' home you live?"
   (PAUSE FOR RESPONSE - 5 SECONDS)
NARR.: Are you remembering to get the melody? Try this line: "He was a noble young poet."
   (PAUSE FOR RESPONSE - 4 SECONDS)
INF.: "He was a noble young poet."
   (PAUSE FOR RESPONSE - 4 SECONDS)
INF.: "He was a noble young poet."
   (PAUSE FOR RESPONSE - 4 SECONDS)
INF.: noble
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: noble
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: poet
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: poet
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: "He was a noble young poet."
   (PAUSE FOR RESPONSE - 4 SECONDS)
NARR.: Although this line is not a question, it, like
all the other lines in the Irish-English dialect, has a particular melody line. The elongation of the vowels and diphthongs should provide clues to the rising-falling intonation of the dialect. Try "He was a noble young poet" again, and try to sense the relationship between the elongation of vowels and diphthongs and the intonation.

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "He was a noble young poet."

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: With these practice exercises now completed, you are ready to work on the longer dramatic monologue. Read the following monologue and apply the principles you have learned to date. Listen to the native speaker, making mental comparison between the two readings, yours and his. Then do the monologue again, adding whatever is necessary to make it perfect.

"Did you see a young lad passing this way in the early morning or the fall of night? I want to destroy him for breaking the head on me with the clout of a loy. It was he did that, and amn't I a great wonder to think I've traced him ten days with that rent in my crown? It was my own son hit me, and he a dirty, stuttering lout. It is himself has me destroyed, and he a lier on walls, a talker of folly, a man you'd see stretched the half of the day in the brown ferns with his belly
to the sun. If he did any work, you'd see him raising up a haystack like the stalk of a rush, or driving our last cow till he broke her leg at the hip, and when he wasn't at that he'd be fooling over little birds he had—finches and felts—or making mugs at his own self in the bit of a glass we had hung on the wall. And he an ugly young blackguard, a small low fellow, dark and dirty. Have you seen him?"

INF.: "Did you see a young lad passing this way in the early morning or the fall of night? I want to destroy him for breaking the head on me with the clout of a loy. It was he did that, and amn't I a great wonder to think I've traced him ten days with that rent in my crown? It was my own son hit me, and he a dirty, stuttering lout. It is himself has me destroyed, and he a lier on walls, a talker of folly, a man you'd see stretched the half of the day in the brown ferns with his belly to the sun. If he did any work, you'd see him raising up a haystack like the stalk of a rush, or driving our last cow till he broke her leg at the hip, and when he wasn't at that he'd be fooling over little birds he had—finches and felts—or making mugs at his own self in the bit of a glass we had hung on the wall. And he an ugly young blackguard, a small low fellow, dark and dirty. Have you seen him?"

(PAUSE FOR RESPONSE — 60 SECONDS)
NARR.: You have now finished work on the vowel and diphthong changes for the Irish-English dialect. These are the major factors in creating an authentic Irish-English stage character. You have also been introduced to intonation and rhythm, which we will continue to emphasize in the succeeding units. In Unit Five you will learn the consonant changes necessary to deepen your Irish-English characterization.

At this point you are to spend ten minutes applying the program material to your test passage.

This is the end of Unit Four.
UNIT FIVE

THE CONSONANTS

NARR.: As was mentioned in Unit Four, the addition of the general rules for pronouncing the consonants in Irish-English will provide you with some of the finer points of the dialect. However, in this section you will find that consonants are not completely new to you. Although the emphasis in the previous units has been on the vowels and diphthongs, you have also been constantly exposed to the correct Irish-English pronunciation of consonant sounds. Since we have completed our work on the vowels and diphthongs, it might prove advantageous to have a brief review of them; at the same time, we can introduce you more formally to the consonants by practicing words in which all the vowels and consonants receive notice. The review emphasizes the vowels, but listen carefully for consonant production, too. When we are through with the review we will learn the rules for the consonants.

Let's start with the diphthongs and work our way back to the front vowels. What is the Irish-English for the word "pay"?
INP.: pay

( PAUSE FOR RESPONSE - 3 SECONDS )

INP.: pay

( PAUSE FOR RESPONSE - 3 SECONDS )

NARR.: Say the word "impatient."

( PAUSE FOR RESPONSE - 3 SECONDS )

INP.: impatient

( PAUSE FOR RESPONSE - 3 SECONDS )

INP.: impatient

( PAUSE FOR RESPONSE - 3 SECONDS )

NARR.: Say "paper."

( PAUSE FOR RESPONSE - 3 SECONDS )

INP.: paper

( PAUSE FOR RESPONSE - 3 SECONDS )

INP.: paper

( PAUSE FOR RESPONSE - 3 SECONDS )

NARR.: Now try the line, "Don't be impatient - pay for the paper."

( PAUSE FOR RESPONSE - 6 SECONDS )

INP.: "Don't be impatient - pay for the paper."

( PAUSE FOR RESPONSE - 6 SECONDS )

INP.: "Don't be impatient - pay for the paper."

( PAUSE FOR RESPONSE - 6 SECONDS )

NARR.: Now say the word "beil."

( PAUSE FOR RESPONSE - 3 SECONDS )
INF.: boil

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: boil

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "baby."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: baby

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: baby

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Now say "oil."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: oil

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: oil

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try "Boil the baby oil."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Boil the baby oil."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Boil the baby oil."

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: So you remember these pronunciations? Now say the word "died."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: died
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: died

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try "mighty."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: mighty

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: mighty

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "uprising."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: uprising

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: uprising

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "He died in the mighty uprising."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "He died in the mighty uprising."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Try the word "count."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: count

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: count

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "going."
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: going

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: going

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "I'll count them as they're going by."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I'll count them as they're going by."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Say this line: "Is it both of the boys you'd like to go downtown today?"

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Is it both of the boys you'd like to go downtown today?"

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Is it both of the boys you'd like to go downtown today?"

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: How did you do on this review of the diphthongs? Were you also able to detect some of the consonant changes? Be alert for all the sounds!

Now say the word "through."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: through

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: through
NARR.: Say "understood."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: understood

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: understood

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "I'm through. Is that understood?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "I'm through. Is that understood?"

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Say the word "lawyer."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: lawyer

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: lawyer

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "good."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: good

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: good

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "fool."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: fool
INF.: feel

NARR.: Try this line in dialect: "Is he a good lawyer or a high-steppin' fool?"

INF.: "Is he a good lawyer or a high-steppin' fool?"

NARR.: Try this line: "My father is a darlin' man."

INF.: "My father is a darlin' man."

NARR.: Did you remember the sound changes for that line? Say "father."

INF.: father

INF.: "My father is a darlin' man."

INF.: "My father is a darlin' man."
NARR.: Try the line in total dialect: "Is it just after having a cup of tea you are?"

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Is it just after having a cup of tea you are?"

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Is it just after having a cup of tea you are?"

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: just

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: just

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: after

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: after

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: having

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: having

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: cup

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: cup

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: tea

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: tea
"He was over to his buddy's place, but got kicked out for going downstairs."

You probably observed that the relaxed state of the speech organs tends to unvoice sounds such as the "b" and "d" in the word "buddy." Listen to that word again and repeat it.

Very obvious in the Irish-English dialect is the dropping of the final "g" in words such as "going,"
"coming," and "taking." The consonant "t" in many instances, some of which you heard and may have repeated in practice material, has the further quality of dentalization. That is, it is pronounced with the tongue tip placed between the teeth, but not so much that it's a clear "th" sound as in the word "think."

Listen to these words and repeat them aloud.

INF.: matter

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: matter

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: tomorrow

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: tomorrow

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: master

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: master

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: sweetheart

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: sweetheart

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: still

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: still
INF.: "She'll still be my sweetheart tomorrow. It don't matter if I master that matter."

NARR.: To a lesser degree, this same change applies to the "d" sound in the middle and final positions, in which the sound is usually dentalized. Try the word "ladder."

INF.: ladder

INF.: made

INF.: buddy
INF. buddy

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "His buddy made the ladder."

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "His buddy made the ladder."

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: The extent to which you use the rules governing these consonants will depend on the role you are playing.

We will now take up the Irish-English sound changes for the voiced "th" as in the word "this" and the unvoiced "th" as in the word "think." The Irish-English speaker generally substitutes a "d" sound for the voiced "th" and a "t" for the unvoiced "th." Listen to the following practice material and respond aloud to it. Don't forget your vowel and diphthong changes. And don't forget that when a "d" and "t" are substituted, dentalization occurs.

INF.: this

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: this

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: them

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: them

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: breathe
INP.: breathe

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: mother

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: mother

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: think

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: think

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thousand

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thousand

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thought

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thought

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thank you

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: thank you

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "I'll think a thousand thoughts, but I'll never breathe a word of them to my mother."

(PAUSE FOR RESPONSE - 10 SECONDS)
INF.: "I'll think a thousand thoughts, but I'll never breathe a word of them to my mother."

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: How was your intelligibility with this practice material? You must not forget that you are an actor, who must communicate with an audience. Never distort a word so that it can't be understood by your audience. You must strike a balance between intelligibility and authenticity.

Now let's consider the "s" sound. Ordinarily this sound is pronounced as it is in American-English. However, in a thick, countrified accent the "s" is usually pronounced as the "sh" sound as in the word "shout." You've heard this sound in many instances in previous practice material, so let's practice it now. A word gets this pronunciation only when the "s" is followed by a consonant, as in the words "smile" and "sleep." Listen and practice aloud.

INF.: sleep

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: sleep

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: smile

(PAUSE FOR RESPONSE - 2 SECONDS)

INF.: smile

(PAUSE FOR RESPONSE - 2 SECONDS)
"He got up from his sleep and started smiling as he left for school."

That's not a difficult sound substitution. Did you make the correct vowel changes, too?

The last two consonants under consideration are the "l" and "r" sounds. Both are retroflex sounds. You will recall that we have previously discussed retroflexion, so these sounds may be considered review sounds. Try these words with the tongue tip curled back and raised slightly.
"She left right after he called on the telephone."
INF.: drink

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: back yard

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: back yard

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pardon

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: pardon

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Begging your pardon, but are you going to be drinking in your back yard?"

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Begging your pardon, but are you going to be drinking in your back yard?"

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: If you have time, and are in need of some more practice, go back and review. If you feel you have mastered at least three-quarters of the consonant material, you are in a position to try a longer monologue. As in the preceding units, read the monologue aloud, and apply all the concepts you've learned. Try for characterization, too. Listen to the Irish speaker next, comparing your rendition with his. Then try the monologue again, aiming for a perfect performance in total dialect.

"God be with the young days when I was steppin'
the deck of a manly ship, with the win' blowin' a hurricane through the masts, an' the only sound I'd hear was, "Port your helm!" an' the only answer, "Port it is, sir!" Them was days, Joxer, them was days. Nothin' was too hot or too heavy for me then. Sailin' from the Gulf of Mexico to the Antarctic Ocean. I seen things, I seen things, Joxer, that no mortal man should speak about that knows his Catechism. Ofen, an' ofen, when I was fixed to the wheel with a marlinspike, an' the win's blowin' fierce an' the waves lashin' an' lashin', till you'd think every minute was goin' to be your last, an' it blowed, an' blowed - blew is the right word, Joxer, but blowed is what the sailors use ... An', as it blowed an' blowed, I ofen looked up at the sky an' assed meself the question - what is the stars, what is the stars? an' then, I'd have another look, an' I'd ass meself - what is the moon, what is the moon?"

INF.: "God be with the young days when I was steppin' the deck of a manly ship, with the win' blowin' a hurricane through the masts, an' the only sound I'd hear was "Port your helm!" an' the only answer, "Port it is, sir!" Them was days, Joxer, them was days. Nothin' was too hot or too heavy for me then. Sailin' from the Gulf of Mexico to the Antarctic Ocean. I seen things, I seen things, Joxer, that no mortal man should speak about that knows his Catechism. Ofen, an' ofen,
when I was fixed to the wheel with a marlin-spike, an' the win's blowin' fierce an' the waves lashin' an' lashin', till you'd think every minute was goin' to be your last, an' it blowed, an' blowed - blew is the right word, Joxer, but blowed is what the sailors use ... An', as it blowed an' blowed, I ofen looked up at the sky an' assed meself the question - what is the stars, what is the stars? An' then, I'd have another look, an' I'd ass meself - what is the moon? what is the moon?"

(PAUSE FOR RESPONSE - 60 SECONDS)

NARR.: In the material you have covered thus far, you have been exposed to the salient features of the Irish-English dialect, and you should be well on your way to an effective characterization. In the succeeding units you will be bringing this material together in practice on the larger features of intonation and syntax.

At this point you should spend ten minutes on your test passage. This is the end of Unit Five.
In this unit you will be applying the finishing touches to your Irish-English dialect. It is in intonation that the individual sound changes find a context. The sing-song flavor of Irish-English speech is created by intonation, that is, melody or lilt. Furthermore, Irish characterization is directly linked to intonation, for the Irish character, with his ability to quickly articulate his changing thoughts at various levels of emotion, speaks in a smoothly flowing and fluctuating, song-like manner. Thus, you are not completely an Irish character until you are able to speak with the correct intonation.

Let's use our review of the consonants, which we will do now, to introduce our practice unit on intonation. How well do you remember the consonants? Ask the question, "Was it to his buddy's place that he was going?"

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Was it to his buddy's place that he was going?"

(PAUSE FOR RESPONSE - 6 SECONDS)
INF.: "Was it to his buddy's place that he was going?"

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Did you remember to unvoice the "b" and "d" in "buddy"? How about the breathy quality in the words "buddy" and "place"? Which sounds are dentalized? What final sound is dropped? Now say the line again.

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Was it to his buddy's place that he was going?"

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Was it to his buddy's place that he was going?"

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Try this line: "Don't pay attention to that sneaking, lying, thieving, bastard."

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "Don't pay attention to that sneaking, lying, thieving, bastard."

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "Don't pay attention to that sneaking, lying, thieving, bastard."

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: Did you get all the changes right? How do you say the word "faith"?

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: faith

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: faith
INP.: they

INP.: themselves

INP.: thrashing

INP.: "Faith! And it was they themselves denied the thrashing."

INP.: "Faith! And it was they themselves denied the thrashing."

NARR.: Are the sound changes intelligible? Think of your audience. Now try the word "slums."

INP.: slums

INP.: slums
INF.: suit
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: suit
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: clothes
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: clothes
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: "He come out of the slums without a suit of clothes."
   (PAUSE FOR RESPONSE - 5 SECONDS)
INF.: "He come out of the slums without a suit of clothes."
   (PAUSE FOR RESPONSE - 5 SECONDS)
NARR.: Listen to the two different treatments of the "s" sound, and then say the line.
INF.: "He come out of the slums without a suit of clothes."
   (PAUSE FOR RESPONSE - 5 SECONDS)
NARR.: Try the word "little."
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: little
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: little
   (PAUSE FOR RESPONSE - 3 SECONDS)
INF.: lame
I PAUSE FOR RESPONSE - 3 SECONDS

INF.: lame

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: girl

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: girl

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: running

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: running

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: around

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: around

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: recognize

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: recognize

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Sure and could that be the little lame girl he's always running around with? I didn't recognize her."

(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: "Sure and could that be the little lame girl he's always running around with? I didn't recognize her."

(PAUSE FOR RESPONSE - 12 SECONDS)

NARR.: That last line included a variety of sound changes,
as well as typical Irish-English syntax. How well did you apply your total dialect?

This brief review covered all the consonant and vowel sounds you have learned thus far and also included the features of intonation and syntax on which we will now concentrate. As you work on each line now you should be projecting yourself as much as possible into the emotions and characterization suggested by the line. It is important for you to do so because intonation is created by pitch, which is influenced greatly by emotion, and rhythm, which is created to a large extent by syntax or word order. We will go into these matters more deeply a little later. Right now see what you can do with intonation. Keep your lips and tongue loose. Let yourself go—but concentrate on intelligibility as well as authenticity.

The first intonational pattern to be dealt with is the question. From your own experience with this pattern, try the line: "Is it a man you seen? And you never went near to see was he hurted or what ailed him at all?"

(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: "Is it a man you seen?"

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Is it a man you seen?"
INF.: "And you never went near to see was he hurted or what ailed him at all?"

(NAUSE FOR RESPONSE - 7 SECONDS)

INF.: "And you never went near to see was he hurted or what ailed him at all?"

(NAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Is it a man you seen? And you never went near to see was he hurted or what ailed him at all?"

(NAUSE FOR RESPONSE - 12 SECONDS)

NARR.: Notice that in the intonation of questions the sentence starts at a high pitch and that at the end of the sentence the pitch moves down the scale. Also, the normal pitch level of Irish-English is somewhat higher in general than American-English. Try this question: "D'ye want to drive me out of the house?"

(NAUSE FOR RESPONSE - 5 SECONDS)

INF.: "D'ye want to drive me out of the house?"

(NAUSE FOR RESPONSE - 5 SECONDS)

INF.: "D'ye want to drive me out of the house?"

(NAUSE FOR RESPONSE - 5 SECONDS)

NARR.: In the following question the emotional state is calmer than in the previous questions, so you can start at a lower pitch. You try "Don't you know your left foot from your right?"

(NAUSE FOR RESPONSE - 6 SECONDS)
INF.: "Don't you know your left foot from your right?"
(PAUSE FOR RESPONSE - 6 SECONDS)
INF.: "Don't you know your left foot from your right?"
(PAUSE FOR RESPONSE - 6 SECONDS)
NARR.: In this next question try to tone your emotion
to a confidential, gossipy mood. Try saying, "Tell me,
has he done any rampagin' wid women here?"
(PAUSE FOR RESPONSE - 5 SECONDS)
INF.: "Tell me, has he done any rampagin' wid women here?"
(PAUSE FOR RESPONSE - 5 SECONDS)
INF.: "Tell me, has he done any rampagin' wid women here?"
(PAUSE FOR RESPONSE - 5 SECONDS)
NARR.: You have now listened to questions with a range
of intonation. So far we've concentrated on the closely-
related factors of pitch and emotion. There is one more
factor, which is created by syntax; that is rhythm, which,
in turn, is created by the pattern of emphasis in a
sentence. There is a tendency in Irish-English to use
more words than American-English to say the same thing.
For example, instead of saying "Are you telling the
truth?" the Irishman is likely to say, "Is it the truth
you're telling?" By adding "is it" and inverting the
order of the rest of the words in the sentence, greater
emphasis is placed on "truth" than in the American-
English sentence. As a result, the sentence has a
more distinct rhythm than the American-English one.
Of course, not every sentence follows a pattern like this, but there are enough rhythmical sentences like this one to give Irish-English a characteristic flavor. However, as an actor, you will be given the word order - you need not create it yourself. The important thing if for you to be aware of its relation to rhythm. Try to make your reading of the lines rhythmical, emphasizing the words that are placed in the most important positions. Combine this rhythm with the correct pitch and emotion for the line. Remember that pitch is influenced by emotion, so you can create a particular emotion for a line by using pitch and rhythm. To illustrate this point, let's use the question, "Is it the truth you're telling," assigning two different emotions to it.

Listen and respond aloud. The first emotion: ("Oh, come on now, stop kidding about) Is it the truth you're telling?"

INF.: "Is it the truth you're telling?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Is it the truth you're telling?"

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Notice what happens in this more emotional line: ("It can't be! He's not dead!) Is it the truth you're telling?"

INF.: "Is it the truth you're telling?"

(PAUSE FOR RESPONSE - 5 SECONDS)
INF.: "Is it the truth you're telling?"

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Try this question and apply the general rule for intonation: "And you'd be using bribery for to banish me?"

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "And you'd be using bribery for to banish me?"

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: Notice that the word order allows you to use pitch and rhythm to emphasize the word "bribery." Listen to that line and try it once more.

INF.: "And you'd be using bribery for to banish me?"

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: Now let's work on commands. Note the many possible intonation patterns and speak in total dialect. Try the line, "Get going or I'll ask you for the money you owe me."

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "Get going or I'll ask you for the money you owe me."

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "Get going or I'll ask you for the money you owe me."

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: Now say "You bring your long-tailed shovel, an' I'll bring me navy."

(PAUSE FOR RESPONSE - 10 SECONDS)
INF.: "You bring your long-tailed shovel, an' I'll bring me navy."

(PAUSE FOR RESPONSE - 10 SECONDS)
INF.: "You bring your long-tailed shovel, an' I'll bring me navy."

(PAUSE FOR RESPONSE - 10 SECONDS)
NARR.: Say the line, "Here, sit down and take your breakfast."

(PAUSE FOR RESPONSE - 8 SECONDS)
INF.: "Here, sit down and take your breakfast."

(PAUSE FOR RESPONSE - 8 SECONDS)
INF.: "Here, sit down and take your breakfast."

(PAUSE FOR RESPONSE - 8 SECONDS)
NARR.: Try this line: "I'll be having none of it. Take my name off the list."

(PAUSE FOR RESPONSE - 10 SECONDS)
INF.: "I'll be having none of it. Take my name off the list."

(PAUSE FOR RESPONSE - 10 SECONDS)
INF.: "I'll be having none of it. Take my name off the list."

(PAUSE FOR RESPONSE - 10 SECONDS)
NARR.: Say the command, "Give us a pint of stout."

(PAUSE FOR RESPONSE - 8 SECONDS)
INF.: "Give us a pint of stout."

(PAUSE FOR RESPONSE - 8 SECONDS)
INF.: "Give us a pint of stout."

(PAUSE FOR RESPONSE - 8 SECONDS)

NARR.: You've noticed, no doubt, that there is a range of intonation, rhythm, and pitch, all determined by word placement and emotion.

Now let's work on some exclamations. The Irish are famous for their use of colorful speech and poetic exaggeration, no matter what the subject they're talking about. The exclamation illustrates a general intense feeling that they have for life itself.

Let's try the exclamation "Well, glory be to God!"

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Well, glory be to God!"

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Well, glory be to God!"

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Now say this line with vehemence: "An' he after swearin' on the holy prayer book that he wasn't in no snug!"

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "An' he after swearin' on the holy prayer book that he wasn't in no snug!"

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "An' he after swearin' on the holy prayer book that he wasn't in no snug!"

(PAUSE FOR RESPONSE - 10 SECONDS)
NARR.: Try this line with a sympathetic feeling: "Ah, the poor man."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Ah, the poor man."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Ah, the poor man."

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Try your intonation on this line: "Oh, the lunatic!"

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Oh, the lunatic!"

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Oh, the lunatic!"

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: Did your speaking of the line suggest frustration? Try it again with that feeling.

(PAUSE FOR RESPONSE - 4 SECONDS)

INF.: "Oh, the lunatic!"

(PAUSE FOR RESPONSE - 4 SECONDS)

NARR.: We will now work on some short declarative sentences. Some of these simple statements do not suggest an emotion or intonation as much as the more colorfully-worded lines do, so provide a pitch range, but in a believable manner. Don't forget the sound changes. Say, "This job'll last for some time, too, Captain."
(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "This job'll last for some time, too, Captain."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "This job'll last for some time, too, Captain."

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Now try, "I'm going home the short cut to my bed."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "I'm going home the short cut to my bed."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "I'm going home the short cut to my bed."

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Try saying this line: "Sure, they don't mean to disappoint us."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Sure, they don't mean to disappoint us."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Sure, they don't mean to disappoint us."

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: In this last sentence you might have been confused by the word "sure," which is used to emphasize a point. You can start on a high pitch, but the intonation of the remainder of the sentence falls, making it a statement. Try it again.

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "Sure, they don't mean to disappoint us."
(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: For the remainder of this unit you will practice intonation in longer sentences and monologues. Try to create a variety of intonations, according to the emotion and rhythmical pattern of the lines. In other words, interpret the lines.

Try this line: "Oh, there's sainted glory this day in the lonesome West, and by the will of God I've got you a decent man, Pegeen, you'll have no call to be spying after if you've a score of young girls, maybe, weeding in your fields."

(PAUSE FOR RESPONSE - 20 SECONDS)

INF.: "Oh, there's sainted glory this day in the lonesome West, and by the will of God I've got you a decent man, Pegeen, you'll have no call to be spying after if you've a score of young girls, maybe, weeding in your fields."

(PAUSE FOR RESPONSE - 20 SECONDS)

INF.: "Oh, there's sainted glory this day in the lonesome West, and by the will of God I've got you a decent man, Pegeen, you'll have no call to be spying after if you've a score of young girls, maybe, weeding in your fields."

(PAUSE FOR RESPONSE - 20 SECONDS)

NARR.: How did you do? Did you bring all your learning into your reading? Try this passage. Read it aloud and
then compare it to the native speaker as he reads it. Then read it again.

"Sure, and it'd scald the heart out of you to see the likes of O'Brien moaning and groaning over his martyred brother who was after getting killed in the rebellion. 'Till this day he's searchin' out the black and tan murderer. Youse never saw the likes of it. And when I'm asking him if it's himself that's tryin' to fight the world, he, with the sound of doomsday, turns to me and says, 'And what business is it of yours that I be revenging my dear brother? By what right are you telling me what to do with my life? Mark my words, boy, I'll never stop till I find the bastard.'"

INF.: "Sure, and it'd scald the heart out of you to see the likes of O'Brien moaning and groaning over his martyred brother who was after getting killed in the rebellion. 'Till this day he's searchin' out the black and tan murderer. Youse never saw the likes of it. And when I'm asking him if it's himself that's tryin' to fight the world, he, with the sound of doomsday, turns to me and says, 'And what business is it of yours that I be revenging my dear brother? By what right are you telling me what to do with my life? Mark my words, boy, I'll never stop till I find the bastard.'"

(PAUSE FOR RESPONSE - 45 SECONDS)
NAHR.: Now try this monologue. Again, read it aloud first, then listen to the Irish speaker read it, and finally read it again, trying to improve your performance.

"The blow, me foot! That's Jamie Cregan's blather. Sure, it'd take more than a few clubs on the head to darken my wits long. Me brains, if I have any, is clear as a bell. And I'm not puttin' on brogue to torment you, me darlint. Nor play-actin', Sara. That was the Major's game. It's quare, surely, for the two av ye to object when I talk in me natural tongue, and yours, and don't put on airs like the late lamented auld liar and lunatic, Major Cornelius Melody, av His Majesty's Seventh Dragoons, used to do. But he's dead now, and his last bit av lyin' pride is murthered and stinkin'. So let you be aisy, darlint. He'll nivir again hurt you with his sneers, and his pretendin' he's a gentleman, blatherin' about pride and honor, and his boastin' av duels in the days that's gone, and his showin' off before the Yankees, and thim laughin' at him, prancing around drunk on his beautiful thoroughbred mare - For she's dead, too, poor baste."

INF.: "The blow, me foot! That's Jamie Cregan's blather. Sure, it'd take more than a few clubs on the head to darken my wits long. Me brains, if I have any, is clear as a bell. And I'm not puttin' on brogue to torment you, me darlint. Nor play-actin', Sara. That was the Major's
game. It's quare, surely, for the twa av ye te object when I talk in me natural tongue, and yours, and den't put on airs loike the late lamented auld liar and lunatic, Major Cornelius Melody, av His Majesty's Seventh Dragoons, used te do. But he's dead now, and his last bit av lyin' pride is murthered and stinkin'. So let you be aisy, darlint. He'll nivir again hurt you with his sneers, and his pretandin' he's a gentleman, blatherin' about pride and honor, and his beastin' av duels in the days that's gone, and his showin' off before the Yankees, and thim laughin' at him, prancing around drunk on his beautiful thoroughbred mare — For she's dead, too, poor baste."

(PAUSE FOR RESPONSE — 60 SECONDS)

NARR.: In this unit we have concentrated on sentences and longer passages so that you will feel comfortable with the various intonational patterns of Irish-English stage speech. As an actor, your role will demand a range of emotions and vocal quality. Correct intonation suggests that you have mastered characterization, for through it you convey emotion.

You should now be responding in an automatic way to the many sound changes you have learned. As you spend the next ten minutes on your test passage, practice interpreting the lines as the characters would. Remember that a certain amount of exaggeration is proper and
necessary in the theatre, but do not strain for effect.
This is the end of Unit Six.
UNIT SEVEN

TOTAL DIALECT REVIEW

NARR.: In this seventh and last unit on the Irish-English dialect, we will spend our time in review. After completion of this unit, you will have spent five hours and twenty minutes practicing to enable yourself to speak in an Irish-English dialect for the stage. Obviously, you cannot be expected to be completely perfect after such a short period of study, but it should be clear to an audience that you are an Irish character. You have covered every salient feature of the dialect, and if you have diligently applied yourself, you probably have a good dialect. However, at this point you may not be able to make every sound change while speaking flowing stage dialogue. And, since individuals differ in their production of sounds, an audience will probably not be distracted if you do not make every change. It is most important, however, that you produce the changes most characteristic of the Irish-English dialect—and that you produce them consistently. You should be aiming at a consistent, authentic, and intelligible dialect. To meet this goal, concentrate
on making the most characteristic changes consistently and on maintaining correct intonation.

To help you do so, in this final unit we will concentrate on the features of the Irish-English dialect which are most important in creating the characterization towards which we have worked. Let’s see if we can master these key features. First of all, pronounce, in dialect, the word "beat."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: beat

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: beat

(PAUSE FOR RESPONSE - 3 SECONDS)

NARR.: Say "leave."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: leave

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: leave

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Would you look at him now. He beat the poor lad and now is after leaving."

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Would you look at him now. He beat the poor lad and now is after leaving."

(PAUSE FOR RESPONSE - 7 SECONDS)
NARR.: Keep that mouth loose! Try saying "Ah, the devil with whiskey, give us a cup of tea."

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Ah, the devil with whiskey, give us a cup of tea."

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Ah, the devil with whiskey, give us a cup of tea."

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: How's the intonation? Say the word "never."

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: never

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: never

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: friend

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: friend

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: tormenting

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: tormenting

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Not me, man! I'll never sit by watching a friend tormenting himself into a sad state."

(PAUSE FOR RESPONSE - 10 SECONDS)

INF.: "Not me, man! I'll never sit by watching a friend tormenting himself into a sad state."
NARR.: Were you convincing? Try this line: "And what manner of abuse is it you're giving your father? Is it forgetting you are all the grand things he done for you?"

(INF.: "And what manner of abuse is it you're giving your father? Is it forgetting you are all the grand things he done for you?"

(INF.: manner

(INF.: manner

(INF.: grand

(INF.: grand

(INF.: "And what manner of abuse is it you're giving your father? Is it forgetting you are all the grand things he done for you?"

(INF.: "And what manner of abuse is it you're giving your father? Is it forgetting you are all the grand things he done for you?"

(INF.: manner

(INF.: manner

(INF.: grand

(INF.: grand

(INF.: "And what manner of abuse is it you're giving your father? Is it forgetting you are all the grand things he done for you?”

(INF.: "And what manner of abuse is it you're giving your father? Is it forgetting you are all the grand things he done for you?"
NARR.: Did you remember emphasis and rhythm? Say this line in total dialect: "He was a soft, harmless old geezer when they called him to help the army of the rebellion."

(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: "He was a soft, harmless old geezer when they called him to help the army of the rebellion."

(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: "He was a soft, harmless old geezer when they called him to help the army of the rebellion."

(PAUSE FOR RESPONSE - 12 SECONDS)

NARR.: Now interpret this line: "Ah, stop sitting around with the lasses, looking over the map of Ireland and recalling the great martyred feats of bravery. Get over here and give us a hand or I'll make some dark remarks about things."

(PAUSE FOR RESPONSE - 15 SECONDS)

INF.: "Ah, stop sitting around with the lasses, looking over the map of Ireland and recalling the great martyred feats of bravery. Get over here and give us a hand or I'll make some dark remarks about things."

(PAUSE FOR RESPONSE - 15 SECONDS)

INF.: "Ah, stop sitting around with the lasses, looking over the map of Ireland and recalling the great martyred feats of bravery. Get over here and give us a hand or I'll make some dark remarks about things."
NARR.: Do this line: "You ought to know better than to abuse me, a poor crippled man that lost his leg on the field of slaughter."

INF.: "You ought to know better than to abuse me, a poor crippled man that lost his leg on the field of slaughter."

INF.: "You ought to know better than to abuse me, a poor crippled man that lost his leg on the field of slaughter."

INF.: ought

INF.: ought

INF.: lost

INF.: lost

INF.: slaughter

INF.: slaughter

INF.: "You ought to know better than to abuse me, a
poor crippled man that lost his leg on the field of slaughter."

(PAUSE FOR RESPONSE - 10 SECONDS)

NARR.: Are you keeping your mouth loose? Remember to be consistent and intelligible.

Do this line in total dialect: "Don't be worrying about them country fellows. It's their custom to come up to Dublin and indulge in a bit of brawling."

(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: worrying

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: worrying

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: country

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: country

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: custom

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: custom

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: Dublin

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: Dublin

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: indulge

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: indulge

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Don't be worrying about them country fellows. It's their custom to come up to Dublin and indulge in a bit of brawling."

(PAUSE FOR RESPONSE - 12 SECONDS)

NARR.: Get that rhythm in the lines. Say, "I'll not be doing your dirty work any more, you thieving, murdering fool. Faith, you're driving yourself to a quick death."

(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: "I'll not be doing your dirty work any more, you thieving, murdering fool. Faith, you're driving yourself to a quick death."

(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: "I'll not be doing your dirty work any more, you thieving, murdering fool. Faith, you're driving yourself to a quick death."

(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: dirty

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: dirty

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: murdering

(PAUSE FOR RESPONSE - 3 SECONDS)
INF.: murdering
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: faith
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: faith
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: driving
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: driving
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: death
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: death
(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "I'll not be doing your dirty work any more, you thieving, murdering fool. Faith, you're driving yourself to a quick death."
(PAUSE FOR RESPONSE - 12 SECONDS)

NARR.: How did you do on the sound changes? Try this line: "You'll be safe and joyous in my arms this night, my girl. You're after making a mighty man of me this day."
(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: "You'll be safe and joyous in my arms this night, my girl. You're after making a mighty man of me this day."
(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: "You'll be safe and joyous in my arms this night,
my girl. You're after making a mighty man of me this day."

(PAUSE FOR RESPONSE - 12 SECONDS)

INF.: safe

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: safe

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: making

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: making

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: day

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: day

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "You'll be safe and joyous in my arms this night, my girl. You're after making a mighty man of me this day."

(PAUSE FOR RESPONSE - 12 SECONDS)

NARR.: Try saying, "Sure, it's a great time for rejoicing on the soil of the Irish Free State."

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Sure, it's a great time for rejoicing on the soil of the Irish Free State."

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Sure, it's a great time for rejoicing on the soil of the Irish Free State."

(PAUSE FOR RESPONSE - 7 SECONDS)
INP.: rejoicing

(INP. [PAUSE FOR RESPONSE - 3 SECONDS]

INP.: soil

(INP. [PAUSE FOR RESPONSE - 3 SECONDS]

INP.: "Sure, it's a great time for rejoicing on the soil of the Irish Free State."

(NARR. [PAUSE FOR RESPONSE - 7 SECONDS]

NARR.: Did you get the sentimental feeling into that line? Good! Now do this line: "It was a great sacrifice the men made. And when it was all over, there was crying in all the counties of Ireland."

(INP. [PAUSE FOR RESPONSE - 12 SECONDS]

INP.: "It was a great sacrifice the men made. And when it was all over, there was crying in all the counties of Ireland."

(INP. [PAUSE FOR RESPONSE - 12 SECONDS]

INP.: "It was a great sacrifice the men made. And when it was all over, there was crying in all the counties of Ireland."

(INP. [PAUSE FOR RESPONSE - 12 SECONDS]

INP.: sacrifice

(INP. [PAUSE FOR RESPONSE - 3 SECONDS]
INF.: sacrifice

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: crying

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: crying

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: Ireland

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: Ireland

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "It was a great sacrifice the men made. And when it was all over, there was crying in all the counties of Ireland."

(PAUSE FOR RESPONSE - 12 SECONDS)

NARR.: Say this line and watch your intonation: "Is it a fight you're looking for, O'Reilly?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Is it a fight you're looking for, O'Reilly?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "Is it a fight you're looking for, O'Reilly?"

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: fight

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: fight

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Is it a fight you're looking for, O'Reilly?"
We have now reviewed the most important vowel and diphthong sounds in the Irish-English dialect. You should be familiar with all the vowel sounds covered in the program, but you need to know and automatically produce the vowels and diphthongs covered in this final unit. Review these sounds again if you have to.

The consonant changes that you should master completely will now be covered. In all "t" and "d" sounds, as well as in sounds for which the "t" and "d" substitute, don't forget the slight dentalization and breathy quality. Also remember your intonation, emotion, rhythm, and vowel and diphthong changes.

Concentrate on consonants as you try this line:
"I'm destroyed travelling since Tuesday was a week."

"I'm destroyed travelling since Tuesday was a week."

"I'm destroyed travelling since Tuesday was a week."

"I'm destroyed travelling since Tuesday was a week."

destroyed

destroyed

Tuesday
INF.: Tuesday

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: travelling

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: travelling

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "I'm destroyed travelling since Tuesday was a week."

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Say, "It ud be betther for a man te be dead."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "It ud be betther for a man te be dead."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: "It ud be betther for a man te be dead."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: betther

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: betther

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: dead

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: dead

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "It ud be betther for a man te be dead."

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: Say this line: "I've stood by you through thick and thin."
INP.: "I've stood by you through thick and thin."

INP.: through

INP.: thick

INP.: thick

INP.: thin

INP.: thin

INP.: "I've stood by you through thick and thin."

NARR.: Try, "Oh, aren't you a heathen daughter to be opening your mouth like that to your father."

INP.: "Oh, aren't you a heathen daughter to be opening your mouth like that to your father."
INF.: "Oh, aren't you a heathen daughter to be opening your mouth like that to your father."

(PAUSE FOR RESPONSE - 6 SECONDS)

INF.: heathen

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: heathen

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: daughter

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: daughter

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: mouth

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: mouth

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: father

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: father

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "Oh, aren't you a heathen daughter to be opening your mouth like that to your father?"

(PAUSE FOR RESPONSE - 6 SECONDS)

NARR.: You should also be familiar with the retroflex "r" by now. Remember to raise and curl your tongue back and produce a breathy or slightly trilled sound.
Try the line, "He was a terrible liar as I remember him."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "He was a terrible liar as I remember him."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: "He was a terrible liar as I remember him."

(PAUSE FOR RESPONSE - 5 SECONDS)

INF.: terrible

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: terrible

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: liar

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: liar

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: remember

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: remember

(PAUSE FOR RESPONSE - 3 SECONDS)

INF.: "He was a terrible liar as I remember him."

(PAUSE FOR RESPONSE - 5 SECONDS)

NARR.: Now say, "Ah, they're bringing their fathers' gray hairs down with serra to the grave."

(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Ah, they're bringing their fathers' gray hairs down with serra to the grave."
(PAUSE FOR RESPONSE - 7 SECONDS)

INF.: "Ah, they're bringing their fathers' gray hairs down with serra to the grave."

(PAUSE FOR RESPONSE - 7 SECONDS)

NARR.: Did you drop that final "g" in "bringing"? How would this passage sound in Irish-English? Read it aloud, compare it to the native speaker's rendition, and then repeat it.

"It was a darling wake. Hogan had a kind of smile on his face as though he was after sleeping off a drunk. I wonder did he know O'Connor was smoking his cigars. And there was Ryan asking Cathleen Hogan to marry wid him. And Hogan not yet in the earth. It was a darling wake."

INF.: "It was a darling wake. Hogan had a kind of smile on his face as though he was after sleeping off a drunk. I wonder did he know O'Connor was smoking his cigars. And there was Ryan asking Cathleen Hogan to marry wid him. And Hogan not yet in the earth. It was a darling wake."

(PAUSE FOR RESPONSE - 25 SECONDS)

NARR.: Remember that with the "s" sound you have a choice of usage. If the character is countrified you may use the "sh" instead of "s" when the "s" comes before consonants. Otherwise, give it the American-English pronunciation.
From this point on, you will be practicing your total dialect in some longer monologues. Strive for automatic sound changes, intonation, rhythm, characterization, and intelligibility. Remember especially the key sound changes which we have gone over in this unit. Try to make your reading consistent and believable throughout the passages. An actor must achieve these qualities if he is to be effective in his role.

Read the following monologues aloud as you have done throughout the program. Then listen to the Irish speaker and compare your interpretation. After comparing them, do the monologue over again. Strive for total dialect.

Here is the first passage. Read it aloud.

"Bentham's too dignified for me — to hear him talk you'd think he knew as much as a Boney's Oraculum. He's given up his job as teacher, an' is goin' to become a solicitor in Dublin — he's been studyin' law. I suppose he thinks I'll set him up, but he's wrong shipped. An' the other fella — Jerry's as bad. The two o' them ud give you a pain in your face, listenin' to them; Jerry believin' in nothin', an' Bentham believin' in everythin'. One that says all is God an' no man; an' th' other that says all is man an' no God!"

INF.: "Bentham's too dignified for me — to hear him talk you'd think he knew as much as a Boney's Oraculum."
He's given up his job as teacher, an' is goin' to become a solicitor in Dublin - he's been studyin' law. I suppose he thinks I'll set him up, but he's wrong shipped. An' th' other fella - Jerry's as bad. The two o' them ud give you a pain in your face, listenin' to them; Jerry believin' in nothin', an' Bentham believin' in everythin'. One that says all is God an' no man; an' th' other that says all is man an' no God!"

(PAUSE FOR RESPONSE - 40 SECONDS)

NARR.: Here is a final, long passage. Aim at consistency of total dialect as you read it aloud.

"My father and I were digging spuds in his cold, sloping, stony, divil's patch of a field. There I was, diggin' and diggin', and 'You squinting idiot,' says he, 'let you walk down now and tell the priest you'll wed the Widow Casey in a score of days. The Widow Casey! - A walking terror from beyond the hills, and she two score and five years, and two hundredweights and five pounds in the weighing scales, with a limping leg on her, and a blinded eye, and she a woman of noted misbehavior with the old and young. But he had his reasons for driving me to wed with her. He was letting on I was wanting a protector from the harshness of the world, and he without a thought the whole while but how he'd have her hut to live in and her gold to drink. "I won't wed her," says I, "when all know she did suckle
me for six weeks when I came into the world, and she a hag this day with a tongue on her has the crows and seabirds scattered, the way they would cast a shadow on her garden with the dread of her curse. 'She's too good for the like of you,' says he, 'and go on now or I'll flatten you out like a crawling beast has passed under a dray.' 'You will not if I can help it,' says I. 'Go on,' says he, 'or I'll have the divil making garters of your limbs tonight.' 'You will not if I can help it,' says I. With that the sun came out between the cloud and the hill, and it shining green in my face. 'God have mercy on your soul,' says he, lifting a scythe; 'or on your own,' says I, raising the Ley. He gave a drive with the scythe, and I gave a leap to the east. Then I turned around with my back to the north, and I hit a blow on the ridge of his skull, laid him stretched out, and he split to the knob of his gullet."

INF.: "My father and I were digging spuds in his cold, sloping, stony, divil's patch of a field. There I was, digging and digging, and 'You squinting idiot,' says he, 'let you walk down now and tell the priest you'll wed the Widow Casey in a score of days.' The Widow Casey! - A walking terror from beyond the hills, and she two score and five years, and two hundredweights and five pounds in the weighing scales, with a limping leg on her, and a blinded eye, and she a woman of noted
misbehavior with the old and young. But he had his reasons for driving me to wed with her. He was letting on I was wanting a protector from the harshness of the world, and he without a thought the whole while but how he'd have her hut to live in and her gold to drink. 'I won't wed her,' says I, 'when all knew she did suckle me for six weeks when I came into the world, and she a hag this day with a tongue on her has the crows and seabirds scattered, the way they would cast a shadow on her garden with the dread of her curse. 'She's too good for the like of you,' says he, 'and go on now or I'll flatten you out like a crawling beast has passed under a dray.' 'You will not if I can help it,' says I. 'Go on,' says he, 'or I'll have the divil making garters of your limbs tonight.' 'You will not if I can help it,' says I. With that the sun came out between the cloud and the hill, and it shining green in my face. 'God have mercy on your soul,' says he, lifting a scythe; 'er on your own,' says I, raising the loy. He gave a drive with the scythe, and I gave a lep to the east. Then I turned around with my back to the north, and I hit a blow on the ridge of his skull, laid him stretched out, and he split to the knob of his gullet."

(PAUSE FOR RESPONSE - 90 SECONDS)

NARR.: You have now completed the program. If you have applied yourself diligently, as I'm sure you have,
you should have a practical, as well as a theoretical, knowledge of the Irish-English dialect for the stage, which you can use in a variety of roles. Always remember to think of total dialect.

Now practice on your test passage for ten minutes, applying all your knowledge and polishing your interpretation.

This is the end of Unit Seven.
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