

PERFORMING “UP THE SHORE:”

A STYLISTIC ANALYSIS OF NEWFOUNDLAND IRISH ENGLISH VOWELS IN
THE FERRYLAND DINNER THEATRE

By

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Abstract

This study is a variationist sociolinguistic analysis of two speech styles, performance and interview, of a dinner theatre troupe in Ferryland on the Southern Shore of Newfoundland. Five actors and ten of their characters are analyzed to test if their vowels change across styles. The study adopts a variationist framework with a Community of Practice model, drawing on Bell's audience and referee design to argue that the performers' stage conventions and identity construction are influenced by a third person referee: the Idealized Authentic Newfoundlander (IAN). Under this view the goal of the performer is to both communicate with and entertain the audience, which requires different tactics when speaking. These tactics manifest phonetically and are discussed in a quantitative, statistical analysis of the acoustic measurements of the vowel tokens [variables FACE, KIT, LOT/PALM and GOAT lexical sets with Newfoundland Irish English (NIE) variants] and a qualitative discussion.

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1 Introduction: The Duality of Performance

Stage performance is a dual process, part entertainment and part communication. When actors can both entertain and communicate, the production is successful. The actors must be able to portray their personae or character(s), and to articulate their script. This act of communication is attained through an extended period of time of enunciation and projection training, and identity construction. What makes staged performance successful? The audience needs to understand the actors, so they use stage conventions of enunciation and projection in speech. The actors create ideal characters, which they emulate in movement and speech. If the actors are successful in their authentication of their portrayal they are ratified and the performance is a success. This duality of performance is mirrored in Bell and Gibson's (2011) style analysis, the style methodology that I use in this thesis. The audience design (Bell 1984, 2001; Bell and Gibson 2011) holds that the actors speak in a certain way because the audience is present. Likewise, the referee design (Bell 1984, 2001; Bell and Gibson 2011) holds that the actors speak in a certain way because they model themselves on an imaginary third person, in this case an ideal(ized) character.

Recently there have been great advancements in sociolinguistic performance theory (cf. *Journal of Sociolinguistics*, Nov. 2011). In particular, Bell and Gibson (2011) differentiate between everyday performance and staged performance. An example of everyday performance comes from Schilling-Estes' (1998) work in Ocracoke. In this study of performance speech, community members performed their traditional dialect for tourists in an everyday setting. On the other hand, an example of staged performance is presented in Coupland's (2001) work in radio talk. He found that the radio host's

pronunciation of the GOAT and FACE lexical sets projected ‘Welshness’ depending on the context of the show. My work relates more closely to staged performance.

The remainder of this chapter addresses some of the major works and theoretical frameworks in performance, style and identity research. First, a section on performance is presented and an examination of the speech involved in performance is broken down into two parts: stage conventions and identity construction. This is followed by a discussion of the theory used in this study. First, style and the concepts of authentication and ratification are discussed in terms of performance. Then a discussion of sociolinguistic variationist theory is presented. The chapter will finish with a roadmap for the rest of the thesis.

In the Ferryland dinner theatre, I expect to find the actors performing their local identity onstage through their accent. The accent found onstage results from the dual requirements of performance: the need to communicate with the audience and the need to perform the ‘local’.

1.1 Performance

Anthropology, sociology, psychology, linguistics and theatre studies have all given us definitions of performance (Carlson 2004). The theatre scholar Schechner (2003) reviews and summarizes the ethnographic and theoretical proposals of social and cultural anthropologists who treat peoples’ everyday life as performance, just as variationists have found performance in ‘natural’ speech (Schilling-Estes 1998). According to Schechner, every performance has four qualities: “1) A special ordering of time; 2) a special value attached to objects; 3) non-productivity in terms of goods; and 4) rules of engagement” (Schechner 2003: 46). He further states that a special location is often set for performance.

Since Schechner's qualities can be applied to any performance, this provides a broad base for the definition for the performance event described in this thesis. For instance, in 1) the event time is the production time; in 2) objects, such as props, are given a special status in theatrical conventions; in 3) there is a separation from productive work for the audience; and in 4) there is a set frame of theatrical conventions. The set place is a theatre.

According to sociolinguists Bell and Gibson (2011), staged performance can be described in three ways. First, it is the scheduled performance of one or more people, usually on a stage, and sometimes mediated via a camera or microphone. These performances are generally advertised, and therefore involve planning and programming. They identify both temporal boundaries, as signaled start and finish times, and spatial boundaries, in that performances occur in a clearly defined physical space. Secondly, there is a clear distinction between performer and audience, and the latter tends to conform to a restricted set of non-linguistic responses, such as clapping or laughter. Performances "tend to be *for* the audience, rather than simply to the audience – there is a priority to entertain and to interest, not just to communicate a message" (2011: 557). Finally, staged performance occurs through specific genres such as a play, concert or religious service, and in the appropriate venues, namely the theatre, concert hall or place of worship. The pursuit of the vernacular, first-learned, 'authentic' speech has been the goal for variationist sociolinguists (e.g. Bucholtz 2003), but according to Bell and Gibson (2011) studying performance has freed them from this goal.

In performance theory Roger Copeland (1990) describes six types of theatrical presence, one of them being the 'presence of authenticity,' which exists in two forms. First of all, there is a correlation between display depicted by the audience and how the performer experiences it. In essence a performer can portray an 'authentic' sense of self.

Second, the performance event is deemed authentic as a “certifiably nonfictional situation” (Bell 2008: 241). Bell and Gibson (2011: 564) would describe the former as an “authenticity on display.” The audience holds the performers/performance under their scrutiny. This is addressed in Johnstone, Andrus and Danielson’s (2006) study of radio hosts speaking in Pittsburgh dialect. They needed to produce a dialect that was acceptable to the native-speaker audience. In respect to the dinner theatre troupe, the performance genre is a farce, but the way that actors present themselves has to have a sense of the ‘local’, in terms of speech, dress, etc. In this respect, I would argue that it needs more than just entertainment value and strong communication to be a success. This sense of audience scrutiny and a need to ratify a performance is present in both forms of performance.

Combining elements of these approaches gives me the basis for my definition of stage performance as an event during a set time or production time, in demonstration of the rules and/or etiquette of the theatre, witnessed by an audience, articulated by a character or persona of a member of the community of practice, and in a set venue, the theatre. This definition allows me to create a framework in which performance speech can be studied by comparing one speech style with another.

My concept of the duality of performance speech extends from Bartley and Sims (1949) work on the Irish and Welsh ‘stage dialects’. A ‘stage dialect’ is described as a language that “needs to be immediately intelligible to an audience which will usually have no more than a casual acquaintance with the speech represented.” It must conform to the stage dialect conventions, which is an approximation of reality, real enough that the audience accepts the language while remaining intelligible. Thus, for performance of a culturally salient identity (such as a Newfoundlander) to be successful, actors must

enunciate, project and 'be true' to the linguistic practices of their character. In sum, during a performance as defined above, performance speech is used both to express identity and to communicate with the audience. If the performance is perceived as authentic, it is ratified by the audience.

1.1.1 Dialect Stage Conventions

In sociolinguistics, performance speech style is described in many different ways but scholars tend to agree that performance speech is a special or marked mode of agentive speech that can be stylized and is objectified by an audience. Only the people involved in the performance context, as defined above, are doing the performance of language.

Bauman (1977: 4) explains this in terms of the oratory performance of verbal art. During the performance of verbal art, agentive language is displayed, which is then objectified, considered as marked speech and publically evaluated and scrutinized by an audience (Bauman 2000: 1). The performance of language is a dual process of artistic action, and artistic events putting equal emphasis on language in use and the performance situation. The latter involves the performer, the art form, the audience and the setting.

Dell Hymes (1974) proposes that speech happens in an event, and that a speech community and situation, such as a theatre troupe and its performance, has a special way of communicating. It is in the event of a specific communication that the language is considered reframed and marked as performance speech, described as 'high performance' (Coupland 2007). High performance is a stylized speech with specific socio-semantic systems that are easily imitated (Coupland 2007: 155). Coupland (2007) describes stylized speech as stagey, self-aware, rehearsed, and sometimes hyperbolic.

In terms of stage conventions, this agentive speech will be clearly enunciated and projected when on stage. Enunciation suggests hyper-articulation, which can be analyzed

using methods from clarity of speech and intelligibility studies (Bradlow et al. 1996; Hansberger and Goshert 2000; Heffernan 2010; Knoll et al. 2011). Bradlow et al. (1996) proposes that the closer the vowel productions are to one another the clearer and more intelligible the speech. Thus the greater the accuracy and the less variation among tokens the greater the ability actors have to communicate their story to the audience. The length of the vowel tokens is also an indicator of clarity from hyper-articulation. The longer the vowel is the more distinctive the vowel production. In subsections 3.5.1(Duration) and 3.5.2 (Dispersion) I expand on these concepts and I describe the methods I used in the analysis of this stage dialect convention.

Projection requires ‘vocal effort’. ‘Vocal Effort’ is defined as “the quantity that ordinary speakers (untrained speakers) vary when they adapt their speech to the demands of increased or decreased communication distance” (Traunmüller and Eriksson 2000: 3438). Studies have found that when people project, their vowels undergo acoustic changes. While projecting, the mouth and larynx expand, changing the formant resonance and the quality of the vowels. Liénard and Di Benedetto’s (1999) study of French vowels found that only 6m in communication distance was enough to lead to significant lowering of the first formants of all vowels analyzed. Instead of analyzing projection, I controlled for it by normalizing¹ across the styles of one speaker².

1.1.2 Identity Construction

Omoniyi and White (2006: 1) suggest that the sociolinguistics of identity “focuses on the ways in which people position or construct themselves and are positioned or constructed

¹ Normalization will be discussed further in section 4.7 (Data Analysis).

² I also normalized in order to control for any affects from using different microphones for each style. I will address the microphones in subsection 4.2.

by others in socio-cultural situations through the instrumentality of language and with reference to all of those variables that are identity markers for each society in the speech of its members” (2006: 1). Identity can be expressed through language by, for example, what dialect is chosen and how it is spoken. As well, identity can have two meanings, expressed through a particular person (a character onstage) or expressed as an entity of a larger whole; for instance, a person could identify himself or herself with a tradition or group (e.g., a theatre troupe) (Le Page and Tabouret-Keller 1985: 2). Furthermore, linguistic items allow individuals to identify with others, to form groups and communities (Le Page and Tabouret-Keller 1985: 5). In these terms, identity is a combination of one’s social milieu and experiences, as well as the life one creates.

When studying language as ‘interactional discourse’, Gumperz and Cook-Gumperz (1982: 1) describe the boundaries of social identity, such as ancestry and gender, as not constant or taken for granted, but produced communicatively, or ‘performed’. One way identity can be expressed is through the performance of various aspects of verbal art, such as myth narration and everyday speech (Bauman 1977: 5). For instance, Alim (2004) found that a Hip Hop artist’s identity can be refined through the use of the copula *be*, which can occur at higher frequencies in some performances, or be toned down at will. Bell and Gibson (2011) view identity as a dimension of language performance. Performing identity can be defined as the act of portraying an image of one’s own culture, language and social behaviour directed to or for an audience.

According to Gibson and Bell (2010) performance speech has been found to initiate four kinds of sociophonetic processes: selectivity, miss-realization, overshoot, and undershoot. These processes are in relation to how accurately the actors can represent natural speech. The actors can be selective in which features they choose to use from a

target accent. Miss-realizations of features from a target accent can occur intentionally, or may be a representation of a stereotype and not natural speech, or the actor is unable to fully realize the features of an accent. Overshoot and undershoot are opposing processes in that the features of a variety may occur quantitatively through categorical (overshoot) or inconsistent (undershoot) representations of a feature. Qualitatively overshoot may also exaggerate a feature. Gibson and Bell (2010) found that when speakers are performing their own target variety, these sociophonetic processes are less likely to occur. For example, they found that television actors use a fairly accurate representation of vernacular speech in their performance. Because they have sufficient access to their target variety fewer errors occur. On the other hand, in a comedic genre, overshoot may be used for comedic effect. Thus the accuracy of performance speech depends on factors such as performer capability, genre, and audience expectations. But this thesis is not studying the *accuracy* of the actors' onstage performance in relation to their natural speech. The focus is on *how* they are producing their language in relation to their natural speech, in other words how are they linguistically performing and what are they doing to perform their identity.

In order to analyze the identity construction of the actors I will be determining whether the actors are enhancing their Newfoundland dialect while onstage or maintaining their everyday speech. I will be comparing the shift of their vowel lexical sets between styles, onstage and interview. I will be using Clarke's Newfoundland Irish English (NIE) variants as a model for which way a shift should move in order to enhance their Southern Shore dialect³. If the actors significantly shift their vowel lexical sets [FACE,

³ Each of the chosen vowel lexical sets has a variant different from that of the Standard Newfoundland

KIT, LOT/PALM, GOAT] towards the NIE variant, then they are enhancing their Newfoundland accent while onstage. Likewise, I will compare the slope of the FACE and GOAT lexical sets across styles in terms of how often the actors produce the NIE variant. These concepts will be discussed further in subsections 4.5.3 (Shifts) and 4.5.4 (Slope).

Another concept that will be addressed below is that of character development of the voice. This development was not trained by the director and does not involve accent changes except for one exception described later in the results chapters. If an actor portrays a character that is unlike that of their everyday persona the actor often modulated their voice such as adding a quaver to suggest an older voice. Other voice modulations include flattening the intonation of the voice and adding more of a lilt in the rhythm of the voice. The next section will discuss the theory involved in this study, starting with a discussion of sociolinguistic performance style.

1.2 Theory/Framework

Research on style has generally remained within one genre, comparing one radio program to another, one interview to another, or a performance within a sociolinguistic interview. In this thesis I will be comparing one genre to another to analyze across speech styles. Some existing work (e.g., Trester 2007; Gibson 2010, 2011) suggests that everyday conversation is comparable to performance speech and that audience can play an important role in style variation.

1.2.1 Sociolinguistics Style

The concept of the audience is what ties sociolinguistic performance research together. Thus, Bell's influential model, Audience and Referee Design (Bell 1984, 2001) will be

English variant.

implicated in my style analysis. According to Bell, audience design “holds that speakers adapt their language style largely in response to their listeners, while referee design involves the initiative use of linguistic features to index a targeted reference group” (Bell and Gibson 2011: 560).

Speakers may style-shift in response to an outgroup or ingroup, mainly of the addressee or referee, on a short-term or long-term basis. The shift will be towards a social variation that is already established with the targeted group. For instance, the performers of hyper-gendered personas use style to claim their identity and shift towards a norm to establish authenticity with the audience. Barrett (1998) found that glam African American Drag Queens used styleswitching (marked and unmarked) between white upper-class woman speaking style (of whom they are impersonating) and African American Vernacular English to both retain their identity as African American gay men and to comment on society’s assumptions of identity, sexuality, gender, ethnicity and class. Similarly, Podesva (2007) found that his speaker’s cross-situational variation of falsetto phonation was used in conversation as a way to construct a diva persona (and possibly a gay identity) in specific social situations. Ethnically-affiliated performance also relies on creating an authentic identity within a community. Cutler (2003) documented the debate of realness and the battle for authentic identity for White Hip-Hoppers. The use of Hip-Hop speech style was found to be more necessary for peripheral artists than for those that had established themselves. By producing an image and speech similar to the African American roots of Hip-Hop, artists wished to establish themselves within the Hip-Hop culture. A common factor behind these shifts is to acquire the approval of the audience.

In the original audience design (1984) theory, the referee design was secondary to audience design, but in a revision of the theory the two designs have become

complementary to each other. They coexist in the speech style dimension and work simultaneously in each speech event. The audience is the person/people that hear(s) the speaker and can be made-up of the second person addressee(s) and/or third person auditor(s), overhearer(s) and/or eavesdropper(s). “As in a theatre, the audience is the responsive, critical forum before whom the utterances are performed” (Bell 1984: 161).

The third person referees in terms of Bell’s 1984 work are “not physically present at an interaction, but [possess] such salience for a speaker that they influence speech even in their absence” (Bell 1984: 186). The abstract figure of the third person referee can be a representative of any dialect and is an influential force ‘behind the scenes.’ In previous work I postulated that a third person referee dubbed the idealized authentic Newfoundlander, or as I called it, IAN, played a pivotal role in the stylistic linguistic differences found among young adult Newfoundlanders living in St. John’s (Deal 2009). In a later collaboration IAN was considered to have an effect on stylistic changes in numerous Newfoundland communities on the linguistic variable / θ , δ / (Childs, et al. 2010). Eckert (2003: 392) explains that an authentic speaker is a “spontaneous speaker of pure vernacular [and] is the dialectological poster child.”

For Newfoundland audiences, where stereotypes and labeling are constantly in question (King and Clarke 2002), the authenticity of a performance is very important. If there is any question of the performers’ real identity versus that displayed in performance, it can trigger a controversy. As performers portraying a sense of the ‘local,’ there is a fine balance between portraying the self and ‘characterological figures’ of Newfoundland. For example, the real identity of the rappers from Gazeebow Unit was scrutinized when the community wanted to know whether they were legitimate ‘skeets,’ which would dictate

that they were portraying Newfoundlanders as ‘morons,’ or if they were not serious and making fun of the skeet persona, which would alienate them from the local rap community who would consider them ‘poseurs’ (Clarke and Hiscock 2009). Another example can be seen in a Nissan commercial in which the performer was representing a Newfoundlander but in actual fact was a Nova Scotian portraying a Newfoundlander (King and Wicks 2009). There is a need for the performance to be ratified by the ‘local’ as credible and ‘authentic.’

Confirmation of regional authenticity in performance is also present in other countries. As discussed above (Cutler 2003), White Hip-Hoppers in the United States are called out when their race, ethnicity and upbringing do not match that of the Hip-Hop culture. In particular, artists on the periphery work at molding their identity (including their speech style) to this culture. According to Beal (2009), the Arctic Monkeys use northern English ‘local’ features and ‘youth’ features to stray from the Americanized British pop music features and to bring authenticity and a modern style to their performance. In New Zealand there is a television commercial in which four performers sing in Maori, each representing an ‘other,’ but using the language to show ties with New Zealand. According to Bell, this blending of the national minority language with non-native people’s (Pakeha) accent, is a way for the ‘other,’ specifically former Europeans, to define themselves by what they are not. In other words, performance speech style allows for an identity to be presented, whether authentically or not.

In terms of Clarke and Hiscock (2009) and King and Wicks (2009), IAN would speak the marked Newfoundland Vernacular English (NVE) (Clarke 1997b), which does not refer to any dialect in particular but includes all non-standard features found to exist in Newfoundland. IAN would be a Bayman, defined by informant K as "...easygoing,

nice, probably lively, you know, full of life. Generous you know, caring and... Where you're from makes you Bayman" (Deal 2009). This concurs with Clarke's interpretation of Newfoundlanders pride, in that "Traditionally, Newfoundlanders have displayed considerable in-group identity, as well as loyalty to local... cultural values and lifestyles" (Clarke 1997b: 24). The Bayman image is aligned with that of a true Newfoundlander. I postulate that a Southern Shore IAN was created within the theatre troupe community as a common 'guide' for style shifting while onstage. This IAN would speak Newfoundland Irish English (NIE) and would be the ideal image of local culture and character. The actors would use this Southern Shore IAN (S.S. IAN) as a model for their characters and strive to shift their dialect towards the known features of the NIE that characterize the broader community.

Bauman (2004) argues that performance can indeed be an important mode of authentication. For example, in his book he describes the oral performance of a local man, Mr. Northmann, as an "act of authentication, akin to the art of antique dealer's authentication of an object by tracing its provenience" (Bauman 2004: 27). His story is made credible, legitimized and ratified in that he gives details of the historical context (kinship relations).

The actors must make a compromise or a negotiation between intelligible communication and linguistic character construction for their performance. Sociolinguists generally work on the latter of this duality. The focus is on the style of speech, a conscious form of exaggerated speech. They construct hypotheses on why, how or how well a performer varies from one style to another, whether through convergence or divergence, using paradigms such as 'stylization' (Bakhtin 1981; Rampton 1995; Coupland 2007), 'indexicality' (Silverstein 2003, 2006; Eckert 2008; Peirce 1935), 'enregisterment' (Agha

2003), ‘discursive culture’ (Bauman and Briggs 1990), and Bell’s audience and referee design (1984. 2001). I am focusing on both parts of the duality: the sociolinguistic style and identity construction, and the ‘consequences’ of stage conventions in terms of what projection and enunciation training does to the actor’s speech. In the following subsections I will be discussing the variationist sociolinguistic frameworks used in this study.

1.2.2 Variationist Sociolinguistics framework

This research adopts a variationist sociolinguistic framework (e.g. Cedergren and Sankoff 1974; Chambers 2003; Labov 1972, 1994; Sankoff 1988; Sankoff 1974), which describes linguistic structure through social patterning and aims to explain relationships between the form and function of language (Sankoff 1988). The variationist framework assumes that language has inherent variability or ‘orderly heterogeneity’, that language is in constant flux, (Weinreich et al. 1968: 100) and has pervasive social meaning (Tagliamonte 2006). Orderly heterogeneity dictates that speakers have a continuum of choices about how they speak, from the choice of what language they speak to subtle differences in pronunciations of vowels. As a result of this language varies, but this variation is not random, but rather it is patterned and reflects the structured order of the grammar. Pervasive social meaning suggests that language is also manipulated to express social identity through making statements about who the individual is, what their relationship is to their audience, where their group loyalties lie, and the type of speech event that they believe they are involved in. In essence, a speaker’s choice between linguistic variants can be explained and described as rules governed by social and linguistic factors (Tagliamonte 2006).

Variationist analysis draws on techniques from linguistics, statistics and anthropology to study the application and structure of language (Poplack 1993), which is ideal for the present study. Recent work, such as Rickford (2001), Coupland (2001), and Trester (2007) encourages an integration of disciplinary work in order to see the macro picture of social variation, beyond an 'autonomous sociolinguistics' (Coupland 2001: 186). Rickford (2001:220) believes that working in only one area such as sociolinguistics, we are unable to fully understand the multiple dimensions of language data, such as cultural or ideological, and the effects of communicative motives, by creating explanations ourselves. He believes that by familiarizing ourselves with other disciplines, with their methodologies, concepts and theories, we can enhance our field, and that by broadening the scope of our field we will increase our ability to more accurately explain variation. Hay and Drager (2007) argue that the use of multiple approaches will be key to forming an integrated analysis of phonetic variation. I will be using two of these approaches. The first approach addressed above focuses on fine phonetic detail as a way to show social identity construction. The second is an ethnographic approach, discussed below, used to find social categories more relevant to the speech community than traditional categories might be. A meshing of sociolinguistic and theatrical/anthropological approaches will permit new insights. This thesis, then, is an attempt to discover and describe the social meaning of phonetic variants. This will be done by using the Community of Practice model.

1.2.3 Community of Practice

The Community of Practice model is a model from business education (Lave and Wenger 1991, and Wenger 1998), imported into sociolinguistics by Eckert and McConnell-Ginet (1992a; 1992b). They further developed the framework for sociolinguistics, at which point

they called it the Communities of Practice (CoP) model (Eckert 2000). It considers social factors with respect to the identity that is constructed by the community of study. This concept is being used to shift away from the idea that someone speaks the way they do because of what they are, but that people actively form their own social identity through community involvement, whether at school, in extra-curricular activities, or working at a dinner theatre. Meyerhoff describes CoP as “an aggregate of people who come together around mutual engagement in an endeavor...practices emerge in the course of this mutual endeavor” (2002: 527). Thus, community and identity are co-constructed by the participants, in their shared values, beliefs, and ways of speaking. The CoP is based on the process of social learning, in which people learn through others in social contexts. Eckert (1989) spent a considerable amount of time doing participant observation of the students in Belten High in order to describe two competing groups: the jocks and the burnouts. The jocks largely took part in the activities of the school and thus were acknowledged for doing so by the school. The burnouts on the other hand did not accept the hegemony of the school and thus felt largely rejected by the institution (Eckert 1989). Eckert observed jocks and burnouts participating in rituals such as being on the same sports team and playing videogames until early in the morning. The students, by identifying who they were within the school community, helped Eckert define the school groupings for her linguistic analysis of the northern cities chain shift (Eckert 1989, vii).

1.3 Thesis Roadmap

The remainder of the thesis is broken down into 10 chapters. Chapter 2 describes the community studied in this thesis by detailing the historical and cultural background (2.1-4) for the community of practice, the Ferryland Dinner Theatre. Chapter 3 discusses the

Irish influence on the Newfoundland accent (3.1) and the phonetic variables chosen for the study (3.2). Chapter 4 addresses the methodology, including field methods (4.1-2), the choice of participants (4.3) and variables (4.4-6), and the data analysis (4.7). Chapter 5 includes the results of the ethnomethodology (5.1), the organization of the results chapters (5.2), and a discussion of the token breakdown (5.3). Chapters 6-10 will address the results for each participant, organized by dependent variables and style. The final chapter is the discussion and conclusions chapter (11), which addresses the important results of the performance speech style in terms of its duality (11.1-3) as well as the role of the audience (11.4). The thesis concludes with a discussion of potential further research (11.5).

2 Community

The community chapter is broken down into four subsections: a discussion of the Irish immigration to the Avalon Peninsula (2.1.1), a commentary on the Cultural Revolution in the Southern Shore (2.1.2), Ferryland (2.1.3) and its Dinner Theatre (2.1.4).

2.1 Irish Avalon

Newfoundland has been described “as the most Irish place in the world outside of Ireland” (McGinn 2000). It is the only place outside of Europe that has a name in Irish (Gaelic), *Talamh an Éisc*, which means ‘Land of the Fish’ (McGinn 2000)⁴. During the 15th and 16th centuries Europeans used Newfoundland for its fertile fishing grounds. It was claimed by Britain in 1583 and early in the 17th century colonization was attempted. At that time, the English would travel to the small ports of Ireland (including Yougal, Cork, New Ross and Waterford) to buy cheaper ‘wet’ provisions, such as salt pork, porter and tallow, and would attract young Irishmen and women to work in the Newfoundland fishery outports (Nemec 1981: 71). At first ‘youngsters,’ unmarried laborers (Nemec 1972: 16), were contracted to work as seasonal migrants for a ‘Newfoundland season’ consisting of two summers and a winter (Whelan 1986: 242). These labourers were often new to sailing and fishing (Lockhart 1976). Matthews (1968) suggests that the majority became shoremen and inshore fishermen who worked on shore to make fish, by cleaning and salting cod on stages (i.e. purpose-built piers).

By the 18th century there was a considerable increase in the number of Irish fishing servants travelling to Newfoundland. It is suggested that the Newfoundland Act of

⁴ It technically refers to the offshore banks, ‘Ground of Fish’ (Hickey, 1999) and extends to the Gulf of St. Lawrence and Cape Breton.

1699, which required that a certain percentage of ‘green men’ or apprentices be employed on English sailing ships, contributed to the numbers (Nemec 1981: 72). Other influences such as the Queen Anne’s War with France, as well as the Newfoundland fishery depression from 1711 to 1728, resulted in a drop in available and interested Englishmen. Irishmen were available and often had no other employment options. The signing of the Treaty of Utrecht in 1713 was followed by the first important influx of Irish migrants, and by 1750 the Irish grew to account for almost half of the population on the southern Avalon Peninsula (Nemec 1981). In 1742, fifty percent of St. John’s residents were Irish and they outnumbered the English in communities along the Southern Shore to Placentia. After the Seven Years’ War (1756-1763), a further influx of Irish emigrants resulted from the independent trade developed between southeastern Ireland merchants and those on the southern Avalon (including Ferryland; Keough 2008:12). From the late 1770-80s, 5,000 Irish passengers crossed to Newfoundland yearly, constituting two-thirds of the passengers from the British Isles (Mannion 1980). The majority of immigrants came from the West County of England and southeast Ireland in the 1800s. The Irish for the most part came from a localized area around Waterford city, including southwest Wexford, southeast Tipperary, southern Kilkenny, Waterford County, and southeast Cork (Mannion 1978: 8). Between 1790 and 1850 these counties accounted for 91% of the Irish immigration to Newfoundland.

By 1800 approximately 8,000 Irish were settled in Newfoundland, and according to Morris (1963) more than 11,000 followed between 1814 and 1816. The population grew to 38,000 by 1836, accounting for approximately half of Newfoundland residents

(Nemec 1981; Mannion 1993)⁵. Why the Irish first settled in Newfoundland is still debated, but numerous possibilities are suggested by Nemec (1981: 72): lack of job opportunities in Ireland, servant abandonment, and a long-standing practice of ship's masters leaving some of their crew over the winter to build or repair facilities (i.e. stages and boats).

To a large extent, English and Irish settlers occupied different areas. The English settled to the northwest of St. John's, on the east coast, and the Irish in smaller fishing ports on the southeast coast between St. John's and Placentia. On the Southern Shore, the Irish "numbers submerged those of the earlier resident English, to the extent that they must be considered the founder population of the area; today in fact, the residents of the entire southern Avalon peninsula are almost entirely of Irish descent" (Clarke 2004: 246). St. John's was the predominant destination for emigrants, but during the post War of 1812 depression, an influx of Irish in difficult financial circumstances, moved into remote areas and barely settled outports (Morris 1963: 86). At the time a decrease in Irish migration occurred, though by 1825-1831 8,000 Irish migrated to Newfoundland and as late as 1828 no other place in North America had a greater amount of Irish Catholics (Mannion 1973).

Although Irish and English interaction continued through the traditional economy of the Grand Banks, Labrador fisheries and annual seal hunt, it was very localized. The populations remained linguistically separate for two reasons. First was the difference in faith of the majority populations, Irish Roman Catholics and Church of England

⁵ According to FitzGerald (2000), "no other migration of a European ethnic group came from such a small zone of origin to such a geographically small target zone in the new world over such a long period of time (c. 1675 or 1700 to 1830)."

Protestants. Secondly, harsh weather and limited transportation created isolated communities. It wasn't until the late 1800s that roads, railroads and telegraph communications reached some rural areas, with transportation to communities only available by boat until the twentieth century (Clarke 2004: 243).

The majority of immigrants were lower or lower-middle class. A minority held positions of higher prestige, ship builders and priests for example (Morris 1963: 87). As of the 1970s, Irish descendants account for nearly half the population of Newfoundland (Mannion 1973). As McGinn (2000) puts it “To this beautiful yet forbidding land, a third again as big as Ireland itself, the Irish brought their surnames and place names, their Gaelic games and language, their folklore, music and religion.”

2.2 *The Irish Loop*

Today, the Irish Loop is a 312 km drive and is home to 24 communities with a population of 7,351⁶ (Irish Loop Development Board 2014). According to Keough (2008) four things occurred in as many decades, which brought about the notion of the Irish Loop, the second-most visited area in Newfoundland (Porter 2006), as a tourist attraction. The first was an academic interest in the area through Memorial University (MUN), the second a local cultural renaissance, the third a governmental tourism boost. The final aspect was the commencement of a moratorium on cod fishing, starting in 1992 and continuing into the present day. This loss of a major source of employment altered many Southern Shore communities.

⁶ This does not include the populations for Mall Bay, Admiral's Cove and Witless Bay Line, which are also not included in the 2011 Canadian Census.

Between the 1960s and 1980s a surge of interest in Newfoundland culture was initiated by Herbert Halpert, founder of the MUN Folklore Department. Other departments soon followed and small communities became the focus of academic interest in Newfoundland culture. According to Keough (2008), this empowered small communities with a feeling of cultural worth.

The cultural renaissance began in the 1970s, spearheaded by youth such as Anita Best (singer), Kelly Russell (fiddler), and the members of CODCO, a Newfoundland comedy theatre troupe. While some wanted to preserve traditional folk music, stories, and customs, others wanted to reinterpret these traditions. This movement primarily arose amongst people actively participating in folk traditions, and was supported by government funding for the arts. This prompted a marketing strategy by the provincial Department of Culture and Tourism and tourist industries, exploding in the 1960s. Up to this point the marketing was aimed at the mainland, offering an unsoiled land to be explored by the rest of the world. In 1966 it changed focus to ‘Come home, Newfoundlanders’, suggesting a province “inhabited by colourful characters, unmatched for their humour and hospitality” (Keough 2008: 17). You can become an honorary member if you are screeched in and meet the “essential Newfoundlander – earthy, witty, and welcoming, stoic in the face of adversity” (Keough 2008: 17). What Overton (1980) calls the “The Real Newfoundland” tourism publicity was full of environmental tourism and cultural tourism. The “commodification of local color” (Greenwood 1989: 172), including dialect, made the community “visible to itself and others” (Whalen 1998: 2), and encouraged people to visit. It was not until after the closing of the cod fishery that the Southern Shore communities began to declare and commodify their cultural identity.

Since the close of the Fermeuse fish plant in the 1980s, and the cod moratorium on July 2nd 1992, the 19 communities in the Irish Loop have increasingly relied on tourism for economic growth by commodifying their cultural roots (by turning culture into something that can be bought and sold) (Overton 1980). Before the cod moratorium, the Southern Shore fishermen caught more cod per capita than in any other part of the province (Dwyer 2001). In Trepassey alone, the closing of their fish plant put almost 600 people out of work. Some fishermen shifted species focus, while some moved into other job sectors, some moved to St. John's, and some just left Newfoundland altogether. The people from these communities have not changed, in that, like their forefathers, they persevere and find ways to survive in a crisis.

In 1992, the Federal-Provincial Task force on Community Economic Development was formed to find a way to deal with this economic disaster. In 1995 zones were created such as the Irish Loop (Zone 20, Bay Bulls – Mall Bay). Though the Irish Loop name was new the signage decreed that, “The Irish Loop of Newfoundland and Labrador is known for its long history, friendly people, stunning scenery, and a deep connection to Ireland” (Human Resources 2007). On the Irish Loop website (2010) it says that the Irish Loop gained its name from the Irish immigrants that inhabited the area and from the similarity of the geography to that of Ireland. According to Keough (2008: 12 and 14) the Irish identity was always understated in their way of life on the Southern Shore., “...[I]t percolated beneath the surface of everyday life – in the vernacular architecture, in subsistence agricultural practice, in an alternate pre-Christian belief system that survived well into the twentieth century, in Gaelic words that peppered the vernacular, and in Irish accents and speech patterns that persist in the area to present

day.” As mentioned before, this was the turning point for the commodification of culture in the Irish Loop.

The Irish Loop (Regional Economic) Development Board (ILDB) was founded in 1997. Its goal was to work with local organizations and the government to create a viable economic plan for the communities in the area. In 1998 it implemented a plan called ‘Creating a Vision for the Irish Loop’ to bring about growth and a chance for residents to stay in the area by “creating attractions, [that were] compounded with the region’s rich culture and breath-taking scenery” (Dwyer 2001). Residents became ‘stakeholders’ in the newly conceived ‘Irish Loop’, and embraced a strategy that offered hope for the Southern Shore communities’ survival (Keough 2008: 18). By 2001, the tourism sector in the Irish Loop was grossing \$2 million annually. In 2003 the ILDB joined municipalities and developmental organizations to prepare and implement a regional marketing strategy (Mullowney 2006) and in 2004 the board updated their economic plan to ‘A Renewed Vision for the Development in the Irish Loop’. The success of the plans was evident all along the Irish Loop. Bay Bulls’ tour boats were host to around 60,000 visitors and the Colony of Avalon in Ferryland hosted around 20,000 visitors.

As mentioned above, tourism in the Irish Loop is geared towards maintenance of Irish identity and upholding Newfoundland hospitality. On the ILDB (2014) and Irish Loop Tourism Association (2008) websites they mention that a ‘thick Irish brogue’ can be heard all along the shore, at the heart of Irish heritage and culture. Some retail and exhibit names have Irish surnames such as O’Brien’s Whale Watching or Sea Kayaking Tours (O’Brien’s 2012), suggesting a family owned and operated establishment (which is often the case). Irish themes are present in establishments and events such as Celtic Rendezvous Cottages (2012) or the Shamrock Festival (Mooney 2012). Advertisements

suggest that you join them for Irish jigs at kitchen parties and describe the people as “some of the friendliest people you will meet anywhere in the world. We are the same today as our forefathers were hundreds of years ago” (The Irish Loop Tourism Association 2008). The ‘Irish Descendants’ (Keough 2008: 18), which is possibly the most successful band to emerge from the Southern Shore, market themselves by saying that their “name speaks for itself,” addressing their Irish roots. Formed by mainly retired fishermen, they sang traditional music and created new songs referencing Irish Loop culture such as ‘Look to the Sea’, and ‘Livin’ on the Edge’. On the Irish Loop Drive (BNE-Web-Creations 2010) website, St. Mary’s and the surrounding region is described as follows:

“you will hear a dialect of Newfoundland Irish and see a lifestyle similar to Ireland’s. All along the way you meet the descendants of the original settlers who came from that country to fish and farm in the New World and you will see them going about their business in much the same way as they have for a hundred years.”

2.3 Ferryland and the Southern Shore Folk Arts Council

Ferryland, a major tourist centre, is often described as the hub of the Irish Loop and the heart of the Irish Southern Shore. Ferryland is located approximately 75km from St. John’s and as of the 2011 Canadian Census, is home to 465 people. Its etymology is debatable but Seary (1971) believes that it came from the English word foreland, meaning steep rock. George Calvert, later known as Lord Baltimore, founded this community in 1621, making it one of the oldest continually occupied communities in British settled North America (Gaulton and Tuck 2003). In 1625 it was said to be the most flourishing colony in the fishing industry (Prowse 1895: 133) and it remained one of the most important fishing-ports for England in Newfoundland until the 1800s.

In 1700 Ferryland had 166 residents, which at the time superseded the population of St. John's and its population increased with an influx of Irish people during the century. It held the largest population on the Southern Shore and third largest on the Avalon peninsula. In 1836 Ferryland had a population of 508, which grew to 598 by 1857. Of this number 541 were Newfoundland-born, 41 were born in Ireland and 16 were born in England. In 1891 12 residents of the population of 549 were born in Ireland and one in England (Miller 1981: 57-58). Ferryland's growth in the 18th century, similar to that of the rest of the Southern Shore, was primarily due to the large number of Irish fishing servants who settled permanently.

From the 1700s until 1990, Ferryland "served as an important fishing, trade and regional services centre for many Southern Shore settlements" (Miller 1981: 50). During the 1700s Ferryland became an 'outport,' a banking hub between Ireland and Newfoundland and home to adventurous merchants. By the 1830s, the inshore fishery was the greatest source of income, the English ships had almost entirely disappeared and merchants in St. John's and Ferryland handled the trapping and supplies.

Ferryland was incorporated in 1971 and since the opening of the Colony of Avalon Foundation in 1994, they have focused on fostering culture and increasing tourism in the community. The unique development of Ferryland allows visitors to step back in time to the 17th century and explore life with the early settlers. In addition to the archeological site and ongoing excavation of the original settlements, the Foundation also houses a conservation laboratory and museum. Recreated English gardens, local tour guides in costume and a reproduction kitchen all bring the history to life. The majority of research in Ferryland has been archeological and historical. Ferryland's other attractions include the old Lighthouse that serves picnics seasonally, the Most Holy Trinity, which is

the oldest stone church in Newfoundland, portions of the East Coast Trail, and the courthouse museum. The community is also the location for the Southern Shore Folk Arts Council's Shamrock Folk Festival (SSFAC) and the Ferryland Dinner Theatre.

The SSFAC was opened in 1995 and is situated next to the Colony of Avalon Foundation building, housed in what used to be the Southern Shore Trading Company, in an area the locals call "the pool." It is a "non-profit organization committed to preserving and promoting the unique culture and heritage of the Irish Loop Region" (Mooney 2012). The SSFAC was created the same year as the Irish Loop Zone 20 was established and was instrumental in refurbishing the Kavanagh Premises for an Arts Centre. The SSFAC hosts the Shamrock Festival (originally the Southern Shore Folk Festival) each summer, which highlights both Southern Shore musical talent and performers from Ireland. When describing the Shamrock Festival, it states that "If there's 'aire a drop o' Irish blood in your veins atal, atal, you won't want to miss the Annual Shamrock Festival!" (Mooney 2012). The SSFAC has also been the host of the Ferryland Dinner Theatre since 2001.

2.4 The Dinner Theatre

Playing music, telling stories, giving recitations, and acting out skits have always been a part of Southern Shore customs. They now play a larger role in tourism ventures that have become a mainstay for Ferryland. The Dinner Theatre is comprised of a traditional meal, often with the actors serving, and a show generally written and produced locally. Since 1999, the SSFAC has produced plays with a 'local' focus. The plays are performed by local actors, are about local history, and have been written, for the most part, by a local playwright. The first 'dinner theatre' was performed in 2000, comprised of teatime

and a play with three cast members outside of the SSFAC Arts Centre. After the first four years of commissioning writers living in St. John's to write and direct plays for the community, a local playwright was hired to produce original material for performance. Each year the playwright creates a piece that revolves around old stories and customs that were common around the 1950s. Ferryland's identity is connected to its past and the dinner theatre is a cultural attraction that explores old traditions, such as Irish wakes and death rituals present in the play analyzed in this study. At the beginning of "Away With Ya!" (Mooney 2008) the deceased is being waked in his wife, Maggie's house. To wake the deceased means to present the body in an open casket at the home of the deceased. People may then visit their home to pay their respects. This mourning often also involves a celebration of the deceased.

3 Newfoundland Irish English (NIE)

Chapter 3 is divided into two sections, Irish English Influences in Newfoundland (3.1) and Newfoundland Irish English (NIE) Phonetic Variable (3.2).

3.1 Irish English Influence in Newfoundland

Whether Irish Gaelic was spoken by settlers in Newfoundland remains under debate. On the one hand, in the Dictionary of Newfoundland English, Kirwin, Story and Widdowson (1990: xv) state that the Irish language itself “seems never to have been established” in Newfoundland. This would concur with the fact that the counties where the greatest amount of migration occurred had succumbed to the highest loss of Irish Gaelic in Ireland, though there is evidence that some of the immigrants were monoglot Irish Gaelic speakers (Clarke 2004a; Kirwin 1993). It is not certain whether the monoglots and bilingual speakers were solely among the seasonal workers or the permanent settlers (Kirwin 1993: 68; Lahey 1984: 20-21). On the other hand, Byrne (1986: 3) asserts that, “at least until the 1820s, the dominant language of the Avalon Peninsula was Irish rather than English.” Both records from Newfoundland’s Courts and ecclesiastical documents mention the need for Irish-speaking interpreters for defendants and their congregations. There seems to have been only one request for an English interpreter in a court case, in 1752 (McCarthy 1982: 18). Between 1784 and 1807 there was a need for Irish-speaking priests for servants in Ferryland (Lahey 1984: 7). Also, in 1791 Bishop James O’Donald mentioned in a letter that it was necessary to send Irish-speaking priests to the parishes of Trepassy and St. Mary’s (Reverend Howley, D. D. 1888: 193). As well, it was found that in Holyrood, on Conception Bay, the speakers of Irish passed on their language to their children and grandchildren born in Newfoundland (Byrne 1984). It was during the 19th

century when the Irish language seemed to disappear, though some instances of families speaking it in their homes until the 20th century have been documented for the remoter parts of the Southern Shore and Conception Bay South (Foster 1979: 19). Kirwin (1993) believes that it maybe impossible to determine the degree of influence of these Irish workers in Newfoundland on the Anglo-Irish speech of the settlers' families.

Kirwin (1993) suggests that the Anglo-Irish dialect spoken by Irish settlers has contributed to what is now called Newfoundland Irish English. Anglo-Irish is basically the English language as it is spoken in Ireland (Dillon 1968). It is a result of English settlement in Ireland and contact of Irish Gaelic and those English dialects first brought to the Island, including the Normans, Anglo-Saxons, Scottish, Welsh, and from the Medieval English and Modern English of Britain. This Irish element or 'foreign element' Dillon (1968: 113-114) suggests is in respect to the Irish fashioning their syntactic and phonological patterns to that of their native language. Joyce (1910) agrees that the Irish language had to do with the pronunciation of Anglo-Irish, for instance, the pronunciations of /t, d, θ, ð, s/ and the Irish sounds before /ɹ/. Joyce (1910: 2) described the /θ, ð/ sound as difficult for the Irish to pronounce because it wasn't a sound in their language and they would substitute the Irish /t, d/ instead. The area of Ireland where the majority of the immigrants to Newfoundland came from has retained English from the first English settlements during the later Middle Ages (Hickey 2002).

The following features (Table 3.1) were all found to be transplanted by the Irish and are still present on the Southern Shore. Some are also present in the South West English dialects that were also transplanted to Newfoundland.

Table 3.1 – Anglo-Irish Features Found in Newfoundland Irish English (NIE)

Feature Vowels:	Description	Source
LOT/CLOTH/THOUGHT fronting ⁷	Not rounded and back but is low central and found in words such as <i>cod, fog, song, dog, caught, cot, St. John's, loft, and saw</i>	Kirwin 1993: 75; Clarke 1997a: 213, 2004a: 255
GOAT	Can have a monophthongal non-upgliding variant. “such variants continue to characterize Irish English” (and FACE)	Clarke 1985: 68, 1997a: 213, 2004a: 254; Kirwin 1993: 75; Paddock 1982: 86
FACE	Can have a monophthongal non-upgliding variant	Clarke 1997a: 213, 2004a: 254
KIT tensing	Especially before stops	Clarke 2004a: 248
KIT and DRESS merger	DRESS raised to KIT before nasals and sometimes before other consonants. Both can be variably tensed before voiceless stops to KIT	Clarke 2004a: 252
STRUT	Rounded realization, “giving a strong Anglo-Irish flavour to local speakers”	Clarke 1985: 68, 2004a: 213; Kirwin 1993: 75; Paddock 1982: 86
BEAT lexical set with FACE pronunciation	Only found in certain lexical items such as <i>beak</i> when referring to someone’s nose. It is a retention of the FACE pronunciation. In Ireland it “is associated with a highly colloquial register”	Kirwin 1993: 75; Clarke 1997a: 213; Hickey 1999: 2; Kirwin et. Al, 1990: 35; Paddock 1982: 86
GOOSE fronting	Pronounced as “a diphthong with a centralized or front rounded nucleus, often accompanied by disyllabification”	Clarke 2004a: 256; Lanari 1994; Halpert and Widdowson 1996
PRIDE/PRIZE and CHOICE merger	Lack of contrast between words such as: <i>buy/boy, lied/Lloyd, liar/lawyer, line/loin</i> . It has a back position and variable realizations. Unrounding of the CHOICE vowel	Kirwin 1993: 75; Clarke 1997a: 213; Paddock 1982: 86
MOUTH/LOUD	Not conditioned by following consonant voicing	Kirwin 1993: 75
PRIDE/PRIZE	Following consonant voicing condition in that the vowel rises before voiceless consonants	Kirwin 1993: 75
Central vowel preceding /r/	Mid-front vowel for <i>pear, peer</i> ; higher mid-back vowel for <i>pour</i> and <i>poor</i> ; low vowel for <i>part</i>	Paddock 1981: 28; Clarke 1997a: 213; Kirwin 1993: 75

3.2 Newfoundland Irish English (NIE) Phonetic Variables

Dillon (1968) states that independent development of language occurs when a language is transplanted from the homeland. New words, phrases, and proverbs develop in the area due to the local climate, landscape, occupations, and the religious and folk beliefs of the

⁷ Bolded = these features and additional NIE realizations of these vowel lexical sets are the focus of this study. These variables are further discussed in subsections 4.4.1-2 in the Methodology Chapter.

people. She (1968) believes that the English dialect brought to Newfoundland from Ireland was so localized that the Anglo-Irish dialect remained nearly intact for generations. According to Hickey (2002), there were three factors that contributed to what is now called Newfoundland Irish English. First, in the Irish communities there was a “consolidation of linguistic features” (Hickey 2002: 293) between generations due to a small amount of outmigration and early integration of the youth into the work force. Second, there was a continual flow of contact with the Old World English of transient workers from the fishing industry. Third, the teachers were men from religious orders that were trained in Ireland and taught in Newfoundland. This reinforced the Old World English and the Irish characteristics in the dialect. This ended in the 1840’s when most seasonal work ended in Newfoundland.

Though there has been much research focused on Irish English influence on the speech of the Avalon Peninsula including the Southern Shore (Clarke 1985, 1997a, 1997b, 2004a, 2004b, 2010; Halpert and Widdowson 1996; Hickey 1999, 2002; Kirwin 1993, 2001; Lanari 1994), little research has been done on the community of Ferryland, or its surrounding communities. Two studies have focused on the Southern Shore, that of Dillon’s (1968) Southern Shore language study, and Richards’ (2002, 2003) familial study of Cappahayden, but neither directly discuss Ferryland. While most sociolinguistic research on Newfoundland English has focused on everyday speech, research has also addressed the Newfoundland dialect in literature (Tomkinson 1940, Hiscock 1974; Kirwin 1991; Shorrocks and Rogers 1993; Shorrocks 1996) and in song (Kirwin 1977; Heng 2000) but not in plays.

The bulk of the work on the Avalon has concentrated on the English of St. John’s (Childs et al. 2010; Clarke 1982, 1984, 1985, 1991, 1997a, 1997b, 1998, 2004a, 2004b,

2005, 2009, 2010; D'Arcy 2005; Hollett 2006, 2007; Williamson 2010). Other communities on the Avalon Peninsula (Seary et al. 1968) that have been researched include Carbonear (Paddock 1966, 1975, 1981), Baie de Verde (Reid 1981), Bay Roberts (Hampson 1982), Conception Bay (Hiscock 1974), St. Thomas and St. Phillips (Lawlor 1986), Bell Island (Howley 1987), Bauline East (Hollett 1998), Pouch Cove (Dettmer 2003; Wagner 2008), and Petty Harbour (Van Herk et al. 2007; Kendall 2008; Childs et al. 2010; Thorburn 2011; Comeau 2011).

Spending time in the speech community and community of practice aided me in identifying linguistic variables to study, based on social salience and practicality. The director of the show understood the importance of the Southern Shore dialect. He said that the actors' speech is the draw, what brings people up the shore to see the dinner theatre. During the production, he asked the actors to manipulate their g-dropping (as in *jumpin'*) and interdental stopping (*dat ting* for *that thing*). Crucially, the actors were not told to manipulate the way that they pronounce NIE vowel features.⁸ The vowels of interest are the lax vowel lexical sets KIT and LOT/PALM and the tense vowel lexical sets FACE and GOAT (Wells 1982). I will be referring to Clarke (2010) for the phonetic realizations of the conservative Irish-origin variants and will discuss the two sets of vowel lexical sets in turn below. I suggest that significant shifting towards, and use of, the NIE features in performance speech indicates that the actors are enhancing their Newfoundland dialect onstage.

⁸ I mentioned one exception above, that an actress told TB, who played an old woman, how to pronounce the KIT vowel. Basically the actress told her to raise the vowel.

4 Methodology

The first six sections of this chapter describe my data collection process. These include the field methods through participant observation (4.1), a summary of the participants (4.2), a discussion of the process of recording onstage and interview speech with a brief mention of the equipment used (4.3), an overview of the variables chosen (4.4) followed by the dependent (4.5) and independent variables (4.6). The final section discusses the data analysis (4.7).

4.1 Field Methods

Information was collected using the ethnographic approach known as Participant Observation (Eckert 2000; Feagin 2002, Labov 1966, 1972; Spradley 1980; Wolfram and Schilling-Estes 2006; Weinreich et al. 1968), which allows for a multi-dimensional view of social meaning expressed through stylistic variation. Ethnomethodology as a framework arose from sociology in the 1960's with Harold Garfinkel's (1968) pivotal work. The accepted practice at the time defined a participant's social motivations a priori. Garfinkle encouraged searching for how the participants created their social identity. This work has been integrated into the work of some sociolinguists, including Eckert (1989), whose work with a Michigan high school has helped redefine how sociolinguists analyze variation. This methodology allows for both traditional variationist and new wave analysis. As in early variation studies, it allows for quantitative focus and phonetic detail but it also gives a new perspective on social identity categorization. These parameters of social identity are relevant to participants themselves. Participant Observation from an anthropological linguistic approach requires that the researcher become involved in the community of study at some level, either by being engaged in local affairs or by making personal

connections (Tagliamonte 2006). The researcher goes into the community, surveys the community, figures out where people live, and gets involved with the members of the community in order to find out who associates with whom and in what situations. In other words, the researcher finds social and linguistic factors that are relevant to the community and then explains the variation in a way that is meaningful to their realities (Mendoza-Denton 2002, Eckert 1989, 2000).

Through Participant Observation, I was able to become intimately familiar with the production and the performance process. During the three months of my fieldwork I worked and lived in Ferryland and I attended all but one of the rehearsals and took part in all 33 performances. The rehearsals were Monday-Friday, 9:00am - 5:00pm, during the majority of June and I commuted the hour-long drive with the Director each day. I moved to Ferryland when the performances began in July and remained there until they finished in early September. By staying for the entire run of the show I was able to become part of the in-group, albeit on the fringe, but still one of the group equal to that of the other members (short of being paid salary). I was as invested in the play production as the rest of the group and took on roles that would benefit the group without taking over any positions. In this way I was able to give back to the production and be involved at the same time in the best way possible. I took on the roles of assistant stage manager, lighting technician, singer and understudy. These jobs had not been assigned to any of the group members when I was introduced to the group. Being around like this allowed me to take blocking notes, notes on their vowels, comments made about characters and their character development, lighting cues, notes on music, notes on the relationships in the group, and notes on vocabulary and habits in the plays.

This approach helped me gain the participants' trust and some level of in-group

status. This was essential for reducing the weight of out-group status (Di Paolo and Yaeger-Dror 2011: 10), thus reducing formality in the interview setting and eliciting more vernacular speech from informants during recordings. I was often introduced to the audience as ‘our little Townie.’ This observation indicates that though I was still from town the importance of my out-group status was less pronounced. Also, having been born in the Annapolis Valley in Nova Scotia, not in St. John’s, helped trump the negative stereotype of townies versus baymen. It was often mentioned that I did not act like a townie. A townie is a person that is from St. John’s, versus a Baymen who is someone from an outport community ‘around the bay.’

4.2 *Participants*

Five of the seven members in the dinner theatre troupe were chosen as participants in the linguistic analysis of this study. The two non-included actors were from outside the region and will not be considered, so as to keep the project focused on the Southern Shore dialect. The actor’s social demographics are displayed in the Table below (4.1) including their age range, gender, home town (Residency), the number of years spent away from home, and highest level of education. Also included are familial ties, which refer to the family connections between the actors. Aspirations refer to the actor’s life goals in reference to whether or not they would like to remain living in their current residence (Mobility) and whether or not they would like to pursue acting as a career (Theatrical). Lastly, the interview style dialect refers to how they spoke during their interview recording, ‘interview’ describing a more formal speech style and ‘home’ a vernacular

style.⁹

The 10 characters that the five actors played on stage have also been analyzed (See Table 4.2 for actor and character breakdown). The actors were organized by character and recording type: interview or onstage recording. All participants chose pseudonyms to mask their identity, which have only been used when discussing their sociolinguistic interviews. The 10 character names were kept to represent the actor's onstage recordings. In the descriptions and analyses that follow, each participant is identified using his/her pseudonym, and a name for each of the characters they played. For instance, Lycan Thorpe was chosen as the pseudonym for the actor playing Father Murray. The two names represent one person speaking in two different styles. In order to avoid confusion within the text I use the initials for the actor's pseudonyms. For instance, when I discuss Lycan Thorpe in the text I refer to him as LT.

⁹ No statistical tests on social factors were discussed in the thesis, as the sample was too small for a thorough analysis. The social demographics are introduced when they are relevant to the discussion.

Table 4.1 – Actor Social Demographics

Social Demographics	Lycan Thorpe	Morpheus	Tinker Bell	Snow White	Briar Rose
Age	15-25	15-25	15-25	40-65	40-65
Gender	Male	Male	Female	Female	Female
Residency	Renews	Ferryland	Ferryland	Ferryland	Cappahayden
Number of Years Spent Away from the Home	Less than 1 year	More than 1 year	None	More than 10 years	Less than 5 years
Familial Ties	None	SW and BR	None	Mo	Mo
Highest Level of Education	High School Diploma	Grade 11	Grade 11	Post Secondary Diploma	High School Diploma
Aspirations Mobility	Leave	Stay	Leave	Stay	Stay
Aspirations Theatrical	Job	Fun	Fun	Job	Job
Interview Style Dialect	Interview	Local	Interview	Local	Local

Table 4.2 – Actor and Character Breakdown

Actor	Character(s)	
Lycan Thorpe (LT)	Fr. Murray-Mr. Albert	
Morpheus (Mo)	Billy	Mountie-Stranger
Tinker Bell (TB)	Maggie	
Snow White (SW)	Florence	Jean
Briar Rose (BR)	Eileen	Nora

4.3 The Recording Process

Sociolinguistic interviews were conducted to collect samples of each dinner theatre actor’s everyday speech (Labov 1966), as well as qualitative data from the other employees of the SSFAC.¹⁰ The 11 employees included the servers from the dinner theatre, the coordinator of the SSFAC, and the playwright. This was important for me to understand each part of the production to get a full idea of what the Council represents and what it is trying to do for/within the community. The coordinator of the SSFAC was able to comment on the previous dinner theatre productions, on the process of hiring the

¹⁰ The two actors not-included in the quantitative part of this study were not excluded from the recording process in order to mask the study’s objectives.

directors and staff, the mandate of the production, and the importance of the SSFAC. The playwright was able to give some insight into the making of the play, the people involved in the development of the production, and language choices that were made for the play. The servers were able to speak about the group dynamics and significance of the production, and their jobs.

Each interview was conducted one-on-one or in a small group, in a convenient place for the participant, and lasted from one to four hours. Some interviews took place in a room in the MUN Science Building while others were conducted in the participant's home using a solid-state M-audio Microtrack Recorder II with a 2GB flash drive. The recordings were encoded in WAV format at 16 kHz, 24 bits (Di Paolo and Yeager-Dror 2011: 33). Two different microphones were used for the different recording sessions. While ideally the same microphone should be used in both settings for technological congruency, the less obtrusive microphone of the two was chosen for each setting (Di Paolo and Yeager-Dror 2011: 26-27). A "T" microphone was used in the interviews, placed on a soft surface between the interviewer and interviewee, pointing toward the interviewee. The participants were asked about their family, employment and performance background, as well as their experiences in the dinner theatre (See Appendix II).

The seven actors' performance speech was recorded separately during every performance from July to September. Each night, one of the actors was recorded while playing all of their characters. The microphone used during the performances was an Audio-Technica miniature cardioid condenser lavalier microphone with a cover. The microphone was attached to the clothing of the actor in an unobtrusive place on their upper body (Cieri 2011: 30). The recorder was put into a pocket of the actors' clothing

and the microphone power module was attached to the back of the actors' skirt or pants. In between the scenes I would meet the actor to save the recording of that scene and start a new file on the recorder in case something was to happen to the file during the next scene. All of the recordings were uploaded to a laptop in a temporary secure folder, then transferred to a locked server at the Memorial University Sociolinguistic Laboratory, in compliance with my ethics clearance.¹¹

A note must be made on the quality of TB's interview recording. Unfortunately, her recording had a considerable amount of background noise that made analysis almost impossible. Jeff Roberts, a fellow student at MUN in Engineering utilized a multipurpose audio editor/recording software called Adobe Audition (version 3.0) in order to reduce the background noise. He created a filter using the Audition's Noise Reduction effect, which generates a 'Noise Reduction Profile'. This profile is generated from a short clip of a segment, manually selected from the audio recording that contains only background noise. The noise in TB's interview recording was fairly constant throughout, thus he believed that the one sample was "an accurate approximation of the noise in the entire recording" (Roberts 2014: 1). Next he manually fine-tuned the generated profile by adjusting the sensitivity of the profile to specific frequency bands in order to minimize the effect on TB's vocal productions in the interview. This adjusted profile was then applied as a filter to the entire recording thus reducing the amplitude by approximately 20-30 dB to all sounds matching the profile. This process left TB's speech relatively intact. The 'fixed' recording provided enough workable vowel representations to do an analysis.

¹¹ This study has been given MUN ethics clearance in accordance with the *Tri Council Policy Statement on Ethical Conduct for Research Involving Humans* (ICEHR No. 2007/08-171-AR). Approval for the collection of data was granted until April 2016.

4.4 Variables

The Variables section is broken down into two subsections, Lax Vowels (4.4.1) and Tense Vowels (4.4.2).

4.4.1 Lax Vowel Lexical Sets: KIT and LOT/PALM

I chose to study the KIT and LOT/PALM lexical sets because their NIE variants were salient¹² and differ from their Standard Newfoundland (SNLE) and Canadian English (CE) variants. On the Southern Shore and other areas settled by the Irish there can be found, to some degree, raising and tensing of the front lax KIT lexical set. This NIE variant is represented as /i:/. The KIT lexical set may be conditioned by its environment, such as before stops. The LOT/PALM lexical set can be more fronted and is represented as /ɛ̄(:), ɶ̄(:)/. These realizations are not specifically related to Irish English, but are predominately found in the Irish-settled areas of Newfoundland. (Clarke 2010).

4.4.2 Tense Vowel Lexical Sets: FACE and GOAT

I chose to study the tense FACE and GOAT lexical sets for the same reasons as the lax vowel lexical sets; they are salient¹³ features that differ from their SNLE and CE variant. The NIE variants for both vowels are monophthongal, which can also have a schwa-like, inglided representation. These vowel lexical sets can have both raised and lowered realizations. The FACE lexical set is represented as /ɛ̄:(ə), ɶ̄:(ə)/ and the GOAT lexical set as /ɔ̄:(ə), ɒ̄:(ə)/. Kirwin (1968) describes them as frequently lengthened and lowered, a feature shared by some Irish and southwestern England varieties (Clarke 1997a).

¹² To both native and non-native speakers.

¹³ Again, to both native and non-native speakers.

4.5 Dependent Variables

Four dependent variables will be tested. The variables will be tested using two models, an enunciation model and a local identity model. The enunciation model tested the dependent variables duration (4.5.1) and dispersion (4.5.2). The local identity model tested Shifts in Vowel Quality (4.5.3) and Measurements of Slope (4.5.4). These subsections discuss why these approaches were used and how the approaches were implemented.

4.5.1 Duration

Studies have shown that duration as a variable of style variation plays an overt role in performance speech. For instance, according to Bartley and Sims (1949) stage dialect is an approximation of reality, which forms from conventions. The actors must speak intelligibly to communicate with the audience. Recent studies in linguistics have focused on clarity of speech as discussed in subsection 1.1.1 and hyper-articulation in attempts to analyze different styles in the laboratory setting. According to Harnsberger and Goshert (2000) the hyper-articulation of citation forms produces an increase in the duration of those forms. Heffernan (2010) found that among American DJ's the greater the degree of distinctiveness the longer the production of vowel duration especially with heavily accented tense and lax vowels. The concept of distinctiveness and intelligibility can differentiate between actors in the laboratory setting. One study by Knoll, Scharrer, and Costall (2011) found that actresses, while in a setting that uses their abilities to act, produce longer vowels than in a conversational situation. Since duration is a marker for clarity I will test duration using an enunciation model in order to comment on performance speech. I hypothesize that the actors will have longer vowels while performing onstage in order to create more clearly defined vowels.

The duration of every token was measured and the medians were calculated separately for each vowel lexical set (FACE, KIT, LOT/PALM, GOAT), for each participant (LT, Mo, TB, SW, BR), and by style (The actors' character[s]). I implemented the Wilcoxon Rank Sum test and Kruskal-Wallis H tests to infer statistical relevance. The Wilcoxon is a non-parametric statistical hypothesis test or paired difference test used to compare two independent samples from a single source to determine whether there is a difference between their population mean ranks. The Kruskal-Wallis is the same test as the Wilcoxon but it tests more than two related samples. This test was chosen over the t-test and ANOVA because I could not assume normality of the distribution since my sample size was small. As well, these tests take into account outliers, which can skew the mean. These tests were applied to each dimension of the vowel space.

4.5.2 *Dispersion*

As discussed in the Introduction, there are theatrical expectations when speaking onstage. Speaking with good enunciation is of the utmost importance in order for actors to communicate with the audience. To test this stage convention, I have created an enunciation model based on research on phonological distinctiveness and the (vowel) dispersion theory. Heffernan defines phonetic distinctiveness as “The differentiation of phonemic contrasts in acoustic and temporal space” (2010: 67). The vowel dispersion theory “supposes that vowels are distributed in vowel space so as to maximize contrasts” (Trudgill 2009:165) and “that speech sounds must be *easy to distinguish* in order to be used as a support for phonological contrasts” (Schwartz et al. 1997: 256). The idea behind phonological distinctiveness and the vowel dispersion theory is that the overall dispersion of the vowel system and the individual vowel lexical sets separately relate to how intelligible a speaker may be (Schwartz et al. 2007; Liljencrants and Lindblom 1972).

According to Bradlow et al. (1996) the more tightly clustered the individual tokens of a vowel are, the more intelligible the speaker. I have applied this logic to the concept of performance speech style in order to test the onstage dialect convention of enunciation. If the actor is trying to use clearer enunciation, onstage vowel lexical set token productions should show a tighter cluster on a vowel plot than in their interview speech productions.

When I discuss dispersion I am referring to the expansion or shrinkage of the vowel lexical sets in the vowel space or the amount of spread or clustering present among a particular vowel lexical set across styles. The greater the expansion of the vowel space the more distinct the vowel lexical sets are from one another (e.g., FACE from GOAT) and the clearer the speech. The tighter the cluster of individual vowel lexical set tokens (e.g., all tokens of FACE), the closer the token productions are to one another and the more distinct the vowel lexical sets become. Both movements require that more attention is paid to, and effort is taken in, enunciation. Thus the actors are using this stage convention to communicate with their audience.

In order to compare the dispersion of the vowel tokens for each vowel lexical set across the styles of one speaker, I used the standard deviation ellipse formula (Klinkenberg, 2008), which defines the ellipse, and equals distribution. It is a two dimensional assessment of the standard deviation taking into account that the data may not be normally distributed.

Fig. 4.1 – Distribution Formula

$$Distribution = \sqrt{\frac{(\sigma^2_x + \sigma^2_y)}{2}}$$

The standard deviations squared (or variance) represent the F1 and F2 standard deviations, which are orthogonal to each other. The distribution measurement was

calculated separately for the individual tokens of each vowel lexical set (FACE, KIT, LOT/PALM, GOAT), for each participant (LT, Mo, TB, SW, BR), and by style (The actors' character[s]). The measurements of distribution were then compared using an F Test, in which the ratio of two variances was calculated. This was done across speaker style with the distribution measurements representing the two variances. The actors with one character had one F Test completed across intraspeaker style. For the actors with more than one character four F Tests were completed, two across interview and onstage speech style (once for each character), one across onstage speech comparing characters, and one combining the two characters' distributions and comparing it with the interview speech. This test was done using the statistical software MedCalc (Microsoft Partner 2014), which tests for a statistical significant difference between the two standard deviations. Therefore, the F Test was used to measure the difference between the standard deviations of dispersion of each vowel lexical set across intraspeaker style.

To test whether the significance of the ellipse distribution came from its width or height I used the F Test to compare the F1 standard deviations (height) for each vowel lexical set across intraspeaker speech style, and I did the same for the F2 standard deviations (width). Two tests were conducted for each vowel lexical set for the actors with one character, one for each formant frequency (F1, F2) across intraspeaker speech style. Eight tests were conducted for each vowel lexical set for the actors with three characters, four across interview and onstage speech style (twice for each character), two across onstage speech comparing characters (once for each formant frequency), and two combining the two characters' standard deviations (F1, F2) and comparing them with the interview speech.

4.5.3 *Shifts in Vowel Quality*

No other research has been done comparing interview or natural speech with onstage performance speech. Using Gibson's thesis (2010) as a guide for comparing two styles (singing and speaking), I have created an identity model using shifts. When I discuss shifts I am referring to the variation in the medians of an individual vowel lexical set across styles. If the actor is shifting towards the NIE variant in their performance speech style, they are shifting their accent towards their Southern Shore IAN (S.S. IAN) and thus are enhancing (statistically significant shift) or maintaining (moderate shift) their Newfoundland dialect. If the KIT, FACE and GOAT lexical sets are significantly raised that indicates that the actor is enhancing their Newfoundland dialect. Likewise, when the LOT/PALM lexical set is fronted. The GOAT and FACE lexical sets can also be lowered significantly to be considered enhanced.

In order to determine if the actors are trying to enhance or maintain their Newfoundland speech features, I applied a second test, which looked at the directional F1 and F2 measurements separately. As with the F Test, each actor was analyzed separately across styles. I used the same statistical tests, the Wilcoxon Rank Sum Test and Kruskal-Wallis H Test for this variable as I did for the variable "duration." The rationale for using these tests is the same as used for the variable "duration." Essentially, normality could not be assumed due to the small sample size so these tests were chosen over the ANOVA. As well, the tests account for outliers, which can skew the mean with a small sample size.

4.5.4 *Measurements of Slope*

There are no existing studies involving acoustic phonetic analysis of the FACE and GOAT lexical sets of the Southern Shore. In order to determine whether the realizations of the FACE and GOAT lexical sets were NIE variants (monophthongal, monophthongal with a

schwa like inglide), or Standard Newfoundland English (SNLE) variants (standard upglide) I had to create an acoustic metric that would allow me to tell the difference between a NIE FACE/GOAT variant and a SNLE FACE/GOAT variant. First I chose a monophthongal vowel lexical set that had no reported history of gliding. For this I choose the LOT/PALM lexical set, which has a fronted or backed realization, but is reported to maintain a central mid to mid-low representation in the vowel space (Clarke 2010: 27 and 32).

The NIE variant for the FACE and GOAT lexical sets is a monophthong. A slope analysis of these vowel lexical sets will determine which tokens are SNLE variants and which are NIE variants by measuring the degree of slope against the degree of slope of a monophthongal vowel lexical set, LOT/PALM. If the actors are producing NIE FACE and GOAT variants they are considered to be maintaining or enhancing (significant difference) their Newfoundland dialect in performance speech.

The slope measurements were calculated for each token of the GOAT, FACE and LOT/PALM lexical sets for each actor and their characters. The slopes were calculated by using measurements at specific points along the duration of each vowel token. The formant measurement at the midpoint of a vowel token was subtracted from the formant measurement at 75% of the duration and then divided by the duration of that segment of the vowel token.

Fig. 4.2 – Slope Formula

$$\frac{\text{75\% duration measurement} - \text{midpoint measurement}}{\text{Total segment duration}}$$

Once the slopes were tabulated the F1 values for the FACE and GOAT lexical sets were given a Yes/No binary code for whether they were raised (positive degree of slope)

in the direction of their diphthong vowel component, /ɪ/ for the FACE lexical set and /ʊ/ for the GOAT lexical set, or not. If they did rise, then a second Yes/No binary code was created for whether the token's slope was lower than the highest token value of their LOT/PALM lexical set or not (e.g. See Chart I.9 where SPOT = 12). This single LOT/PALM token was designated the LOT/PALM exemplar. An exemplar was assigned for both FACE and GOAT for each of their F1 and F2 comparisons for each style. If the FACE or GOAT lexical set token's slope value exceeded that of the LOT/PALM exemplar than that token was categorized as a SNLE variant. The same breakdown was used for the F2 values. First they were categorized as to whether the tokens' slopes were centralized or not, with the FACE lexical sets moving back (negative degree of slope) and GOAT lexical sets fronting (positive degree of slope). Second, a token's slope was categorized as a SNLE variant if it exceeded the minimum slope value LOT/PALM exemplar for the FACE lexical set tokens¹⁴ or maximum slope value LOT/PALM exemplar for the GOAT lexical set tokens¹⁵.

Next each participant's number of SNLE and NIE variants was tabulated per vowels lexical set across style and a Fisher's Exact Test was run to see if there was a relationship across styles. In other words, the Fisher's Exact test was used to test the difference between the categorized slope values. A separate run was also done for the combination of both F1 and F2 results for both vowel lexical sets if the diphthong realizations did not overlap on the same tokens¹⁶.

There are two limitations of slope analysis criteria. First, it does not take into

¹⁴ For example, see Chart I.11 where JOB = -25.

¹⁵ For example, see Chart I.15 where SPOT = 19.

¹⁶ For instance, LT's GOAT token *go* showed a diphthongal realization along the F2 dimension but not along the F1 dimension, but the opposite was found for his token *most* shown in Chart's I.13 & I.15.

account that the schwa like-inglide may begin after the 75% mark of the vowel. There is no research that states where in the vowel the schwa like-inglide may occur, just observations that it does occur. Further analysis is needed to obtain a more detailed picture of the vowels in this dialect. Secondly, there may be a different range used as criteria for each monophthongal vowel. This could be analyzed in further research by comparing the slope range of more than one monophthongal vowel. Some vowels are more susceptible to vowel-consonant transitions and this should be kept in consideration while planning further studies.

4.6 Independent Variable: Genre Comparisons

I analyzed the social identities of each actor and character. The social demographic difference between the actors and their characters that I believed may have an affect on across style (actor versus character) analysis are outlined in Table 4.3 (Bartley 1942; Labov 1966; Stone et al. 2003; Weinreich et al. 1968). The factors chosen are defining features of the characters and are taken into account in the results section. Each of the women plays roles that are defined by their age and the actresses took particular care in creating creaky older sounding voices for their characters. On the other hand, the men's characters were not given an age. I believe that the residency of Mo's Stranger-Mountie character is the defining quality that differentiates the actor from the character. Often the Mounties in Ferryland are from Nova Scotia and their accent and presence are imitated. For LT I believe that the one defining factor that differs him from the priest character is his formality/Irishness (inseparable). The three characters that are not mentioned in this breakdown do not have defining characteristics that separate them from their actors. They represent local townsfolk that are not unlike their own daily personas. I qualitatively

comment on the social factors in Table 4.3 in the results chapters in relation to style. No separate statistical analysis was done across styles or across speakers because any further division of the data would have created too small of a data set to test for significance.

Table 4.3 – Social Demographic Characteristics of the Actors and their Character(s)

Social Factor	Actor/Character		
Age	TB/ <i>Maggie</i> (Young/80s)	SW/ <i>Jean</i> (Middle Age/80s)	BR/ <i>Nora</i> (Middle Age/80s)
Residency	Mo/ <i>Stranger-Mountie</i> (NL/NS)		
Formality-Irishness	Lt/ <i>Fr. Murray-Mr. Albert</i> (Renews Student/ <i>Irish Priest</i>)		

4.7 Data Analysis

In order to complete an acoustic analysis, after the collection of the recordings each character's speech was transcribed and organized into vowel lexical sets, which were catalogued in Excel. The play's script was used as the loose transcript for the character's recordings. Following the Vowel Space Protocol discussed by Di Paolo and Yeager-Dror (2011) I extracted and measured eight tokens per vowel lexical set per style, when that many could be found. In the actors' interviews, tokens were measured after the 10-minute mark to compensate for a possible interviewer effect (Di Paolo and Yeager-Dror 2011: 10-11). The interviewer effect is an effect on the interviewee in which their conscious awareness of the interview process (i.e., interviewer or recorder) can initially produce more careful speech and conversation. By the ten-minute mark, interviewees usually become accustomed or at least more comfortable with the situation and produce less careful speech. Only vowels in syllables that have the main stress were measured. Any words that overlapped with another person's speech, as well as any words that were ad-libbed onstage, were excluded. Words with liquids and glides in the vowel's surrounding environment were excluded as well, because they are hard to measure in that the format

transition is fluid and hard to separate from the vowel. I included any function word that was not reduced due to sentence position and/or rhythm as well as some repeated words. Originally only monosyllabic tokens were analyzed but some polysyllabic tokens were added when more tokens were needed.

A script in Praat was created to measure and record the duration of the vowel lexical set tokens and the measurements of the first and second formants (the first inversely correlates with height and the second directly correlates with backness). Each vowel lexical set token's duration was measured in Praat using the process of linear predictive coding (LPC) in the form of formant tracks on a LPC spectrum display. To measure the onset and offset of the vowels, the periodicity, the formant's transitions, and the spectrogram intensity were taken into account. Each vowel was measured from the beginning of a period at the start of the vowel to the beginning of another period on the end of the vowel. Formant settings were adjusted manually to each vowel for optimal accuracy in correlation with the spectrogram. Adjustments were made to the maximum formant and the number of formants per vowel.

The formant measurements were taken in Praat (Boersma and Weenink 2012) using the proportional distance approach, whereby every vowel is measured at equal proportions, at three points within the vowel, at 25%, 50%, and 75%. Both 0% and 100% were also measured. The duration of the GOAT and FACE lexical sets were analyzed at the 50% and 75% marks in order to measure the slope of the vowel lexical set tokens. These were compared to the LOT/PALM vowel slope measurements procured in the same way. I measured all of the monophthongal vowel lexical sets (FLEECE, FACE, KIT, DRESS, TRAP/BATH, LOT/PALM, STRUT, GOAT, FOOT and GOOSE) from each actor and character in order to create vowel space plots, two-dimensional representations of a

vowel's acoustic formants. Vowel lexical set plots were also created in order to analyze the dispersion of individual vowel lexical set tokens. All the data collected by the script were formulated into a text document and in WAV files. The data were then moved to an Excel file and reorganized. Next, vowel plots were made from both the values and medians from the midpoint measurements of the first and second formants.

Every vowel space was normalized in NORM: The Vowel Normalization and Plotting Suite 1.1 (Thomas and Kendall, 2007-2015) using Lobanov and has been scaled to Hz for easier comparisons. Each actor was normalized across style separately from the other actors. The measurements were normalized in accordance with the first and second general goals of normalization (Disner 1980; Thomas 2002); “1. To eliminate variation caused by physiological differences among speakers... 2. To preserve sociolinguistic/dialectal/cross-linguistic differences in vowel quality” (Thomas and Kendall 2007-2015). Although the first goal refers to a change across speakers, in performance speech a similar physiological change occurs across styles, which affects the vowel quality that the second general goal is trying to avoid. These variations due to enunciation and projection are only half of the story. The next six chapters further discuss the methods used to obtain the results, and the results are presented.

5 Results: Ethnography and Organization

Chapter 5 is organized into 3 sections, Ethnography (5.1), Actor Acoustic and Statistical Analyses: Organization (5.2), and Tokens Breakdown (5.3). Ethnography gives first hand accounts from the actors on their thoughts of the Ferryland Dinner Theatre and has one subsection, Audience Ratification (5.1.1). Organization discusses how the four dependent variables are to be described in the five following results chapters. Token Breakdown provides a table displaying the token breakdown for each actor and their characters.

5.1 Ethnography

The Ferryland Dinner Theatre represents the culture and identity of the Southern Shore of Newfoundland. Traditional and local music is performed, common activities, such as the wake, are played out, as well as commentary on significant happenings outside the community. Each year the play with local cultural content is ‘work-shopped’ with the actors, which means that the play can be cut and expanded upon throughout the rehearsal process to perfect it for the stage. The actors have varying opinions on this subject but Mo sums it up quite well: “It’s difficult to adjust to, but you have to step up your game. You just have to adapt to it. It’s a little pest, not a big deal. We work on the play constantly until the director gets it perfect.”

Music is an important part of the dinner theater experience. It is performed between the meal and dessert and consists of a medley of NL songs accompanied by guitar and accordion, followed by a few solos. Most of the actors believe that music is an important part of the show and according to Mo this is because it helps the audience “get to know our culture, a taste of Southern Shore. They really get a good feel of what NL is about through our music, and then from seeing our show.” According to TB the songs

“were chosen that suited the actor’s character,” to give the audience a taste of what is to come in the play. There were also songs and ditties performed during the play to add to the comedy. SW believes that having music in the play is also important because “it bridges the gap [between scenes and actions] and brings something different to the show.”

The play produced for the 2008 season was *Away With Ya!* (Mooney 2008), a play dealing with death. Old customs and traditions and characters are present in each act. According to LT, rituals depicted in the play, such as “Cover[ing] windows and Mirrors” are still practiced in the community and even though people are “not allowed to wake the body in the house anymore, a lot of people still stop up.” BR said that she remembered “closing curtains [and windows] when the wake went down the road to the cemetery.” In the first Act Maggie, the wife of the deceased, is dressed in black, the mirrors are turned around, and the window is open to let her poor husband’s soul leave before the wake. He is lying in his coffin in the living room. She is visited by friends who awkwardly ask how she is doing, reminding her how terrible she must feel and so forth. They each come and give their condolences to the deceased, saying how lovely he looks and how wonderful he was to Maggie. Then when Maggie leaves, comments are made about how wonderful people say you are once you are dead, whether they mean it or not. Stories are told about the deceased, much like what would normally be told at a wake. Near the end of the Act, a man from the parish comes to bless the deceased. In the second act there is a ‘staying up with the corpse,’ which includes all kinds of foolishness. Games are played, songs are sung and stories are told, Religious mockery, sexual innuendoes, and self-deprecating humour abound. The Act ends with Maggie fainting from the sight of the ghost of a mutual friend of her and her deceased husband’s. In Act three there is a confrontation about spiritual apparitions between the local Irish priest and the people who attended the wake. By the

end of the play, a mystery is solved and the cast sing the song *Away With Ya!* to the audience.

The dinner theatre troupe is a group of people brought together to learn a play through a script via the direction of the director, in order to entertain the audiences and maintain a part of their cultural identity. This created community can be analyzed as a CoP because it incorporates the three basic criteria for CoP: mutual engagement, jointly negotiated enterprise and shared repertoire. Their mutual engagement was their occupation. They auditioned to be a part of that community. Everyone had a role to play (literally), which ties in with the next criterion; the community had a jointly negotiated enterprise in which “members get together for some purpose and this purpose is defined through their pursuit of it” (Meyerhoff 2002: 528). Their goal was to come together and produce a professional play that identified with the local community and spoke to the international community as a whole. Since death touches every human being, the subject was appropriate for a wide range of audiences. The final criterion was created through the script, a shared repertoire that the director manipulated while also accepting feedback from the cast during the read-through process and practices. For the cast it was a learning process. First they learned their lines, and they learned about who their character(s) were from their own perspective and by how they interacted with the other characters. Then they moved to the stage where the director gave them initial instructions on where to stand. Actors then explored how their character(s) held themselves, and how they physically would react to the other characters. The learning process continued throughout the production, in that the actors would constantly try to improve their character(s) to get more laughter and better reactions from the audience.

For the most part the actors that were chosen were visible members of the

community. The young female TB had been performing at the local festivals since she was 11 years old and had numerous prominent roles in school productions. Mo was known as a funny man in town and had had numerous lead roles in his elementary school productions. SW grew up acting in school productions and when she became a teacher she was in charge of directing the scenes for local concerts. BR was a well-known local musician and had been performing since her early teens. The other young male LT also was involved in school productions.

The actors were provided Super Host training from Hospitality Newfoundland. A big part of the training, since it is a tourism business, was about how to treat people as well as how to set the tables properly. According to TB it was important to have “good conversation with the customers. It created a better atmosphere between them, and it made a better relationship between you and your customer.” The interaction the actors had with the audience was generally their favourite part of serving.

The key to communicating with the audience in the dinner theatre was through utilizing stage conventions, by using enunciation and projection. The actors hired for the show are not professionally trained. The only training that they receive is from the director who does enunciation drills and projection warmups with the cast prior to the opening show. BR explained the communication training in her interview: “We were taught from the very first year to always articulate your words. You know, remember you are speaking to foreigners, so speak to someone as though they are stupid. You know, really get your words there. You know, onstage... we got to slow down because we have a tendency to talk fast, well if you are a fast talker... you got to learn to speak up [raise your voice], speak out and slow down, because we are talking a mile a minute.” SW agreed that the actors should “definitely adjust speech if there are a lot of foreign people in the

audience. Well make sure I'm saying it clearly, you know, and not mumbling. You know, make sure they are hearing what I am saying anyway at least.”

The actors also had to entertain the audience and in doing so maintained or enhanced their Newfoundland onstage persona. The actors each took different amounts of time to ‘find’ their character(s). For instance, for BR her character Nora has been recycled for the past five shows so now she comes naturally to her. On the other hand, her Eileen took a while. She said, “I was a good two weeks for sure, still trying to feel out that character, the more you do it she kind of evolves, when you can put that book down, you know, it comes into your own then more so.” TB agreed, she said that, “it's more convenient to stage it when you are off book, you can't use the characterization when you are not off book.” Mo on the other hand found his character Billy fairly quickly. He said that, “I like the whole Newfie character cause I can get into that and I can relate to that, and I can really do it, even though the other ones were good as well.”

For the show to be a success the SSFAC needed the ratification from the public at large but also from the local communities. BR said that, “It was a job really to get the locals.” The first few shows were more for “town people and tourists.” Then “one local comes one year and the next year they bring another local and it grows from there.” Now “it's a place to take people from away... locally.” TB agreed that originally “it was more of a tourist thing and then when people heard they were more professional they started coming out. They weren't silly little slapped together things. People didn't realize who the directors were but some locals would rave about the play and that started getting them out to them... wasn't just a skit at a local concert, but professional.”

As Mo pointed out the audience are interested in different aspects of the dinner theatre, “some people might like the singing more, some enjoy the acting more, some

people just enjoy getting a plate of dinner and getting out for an evening,” and these all need to be professional. Since the actors are technically amateur actors, in the sense that they were not classically trained I questioned them about the professionalism of the play. BR said that, “the level of professionalism grows with your confidence... listening to the remarks and what is being said, and the numbers are growing, and you go to town and your show is just as good and they are professionals so I guess we are too. Better be, after ten years!” Mo believes that the production is professional because the people involved in it “make you more professional.”

5.1.1 Audience Ratification

In order for the performance to be successful, the actors need to clearly enunciate, project and convey authentic representations of NIE speech; the audience members need to understand the actors and believe a performed dialect is authentic. This will ratify the show and lead to a successful presentation of Newfoundland cultural identity.

At the Ferryland Dinner Theatre, the audience consisted of no less than 30 people a night, who were not entirely, but largely unknown, and according to Bell’s design would all have been ratified third person auditors¹⁷. The actors agreed that the average age of the audience would have been around 40s to early 50s. Often the actors were servers and thus had contact with the audience before and after the performance. The audience plays a role in the performance in that they empower the actors. For instance, BR said that, “if you have a good audience they will drive [it], you’ll do so much better than if you have an audience that doesn’t respond to you... and it’s a flat night. You’ll get them every now and then, and they always say they enjoyed the show afterwards... they were listening,

¹⁷ The actors listening onstage would have been the 2nd person addressee since the actors generally did not directly address the audience. The actors only broke the fourth wall when performing a monologue or a song, which happened on only a few occasions.

they weren't responding, you know laughing out loud.” BR likes to call them “a flat audience, hard to get their eyes out of them, and then you are doing a show just to get the night over with” because if the audiences are quiet it makes for a “strange show.” SW agrees, because “sometimes if you have a dead audience you get no reaction and it's hard to keep in the strong character.” SW referred back to a particular show when “a bunch of foreign people were in the audience and there wasn't much of a reaction, but...they are listening... sometimes that audience are pretty dead but they are the ones that enjoy it the most.” But, BR said, “when you get them laughing out loud it sure makes for a good show” and according to SW “If you get a reaction from them you know... the character must be coming through... pretty well for them to react the way they are.” And “how big the audience is don't make no difference to the performance because you can get a really good small audience just as much as a packed house.” According to BR, like their director “says, ‘If you can get them within the first few minutes you have them,’ and when they are laughing with you in all the right places, and places that you didn't expect, you are on a roll. He says ‘You are cooking now.’” Mo agreed with BR and SW, saying that the “audience really, really affect your performance, because if you are not getting the right reactions from the audience, it brings your morale down, you don't feel as good about it, and you're just, like, come on let's get this show over with. The louder their reaction the more it drives ya I think, and your performance goes up.” He also commented that the first week of shows are “not hard to do because you pump yourself up for” them, but the second week is harder... but you have to have yourself ready. It's your job.”

The play is ratified not only through the writing but also through the costumes, props, and accents. For instance, BR said that “we always provide our own costume, and I always bring props and set pieces.” That level of detail is appreciated by the audience.

This particular year I only heard two negative comments. I heard that the set wasn't as good, and that's understandable, considering that the year before was a store with all the authentic merchandise from the 1950's. Also, I heard that the onstage voice of the director's character seemed a bit exaggerated, which is not that strange since he is not a local.

Some of the most common comments, outside of praise, were about the actors' dialect. BR mentioned that one year "We had a bunch over from Ireland... there was 200 of them, and they thought we put on the accent just for them. I said 'No boy, I talks like this all the time.' They looked at me shocked." Also, during the very first dinner theatre BR played a member of an Irish family. She said to the director, 'Have we got to speak Irish?'" And he said, "Sure you are... yes girl you have an accent." SW also had a comment about her 'Irish' accent that, "I love listening to the Irish accent." BR also said that people will ask "What did you mean by that?" or "if they don't know they'll ask, explain the word or what the situation was, or if you were doing a song and they really liked it, they'd ask for the words for it, and we'd usually have a copy on hand or we'd get one for them." Mo said that he often heard "I didn't understand some of the words but I really enjoyed the play." If there was something that they did not understand he would try to clarify it. Usually it would be words from when he was playing his role Billy, such as Newfoundland slang, or they would miss something because "we talk a lot quicker." LT also said that, "a lot of mainlanders will ask about something they didn't understand because it went really fast." SW thinks "that's good in terms of local stuff because people are hearing words they never heard" before. Other common comments are about the cultural aspects of the play. For instance, BR said that "we get... a lot of 'That's just like when I was younger,' [and] 'It brought back so many memories,' [or] 'God I remember

that,' because that's how it was." Also, BR mentioned that "each year they'll [the audience] say 'This is the best one.'"

The content and the characters are what really draw in the audience. According to SW this is especially true for the older members of the audience [who would say] "It brings back so many memories, or if they are living away, they are like 'I forgot we did that,' 'My God you know, it brought me back,'" Or "maybe they are living away and when they lived in NL, 'I had forgotten about that' and then 'when you brought it up tonight'... [and] it bring back a lot of memories of people who lived in outport community's years ago." It was "definitely one of the most often comments you get, or 'You know, we didn't do it this way', 'I never heard tell of that done like that before,' you know, something like that, 'We did it this way you know in our community.'" BR mentioned that "They like seeing stuff from old days, and they say 'Oh my God we used to be like that,' but now it's all changed for them, [and] 'don't change your ways.' People love to see anything from the past... being brought to life... because it's usually based on some part of your culture, and they like that, and they always enjoy the show, young and old." These comments were often coupled with comments on knowing someone just like the characters on the stage. BR said that people from where the author is from on the Southern Shore would come down and make comments about the two older characters Nora and Jean, such as "Oh my, it's just like Aunt _____." Apparently she based them on her two aunts. If the plays "have a theme that the locals can relate to and the rest of the world could understand" while making them laugh, the production is a success.

Continuing on the positive side, I heard that the local priest gave praise to LT who played the priest in the play, as well as praise was given by the RCMP to Mo who played the RCMP Mountie. LT mentioned that the Archbishop, three Roman Catholic

priests and an Anglican Minister were in attendance half way through the summer. They made comments to him such as “You have a future in the priesthood,” and “where did you get your collar?” BR said that “the clergy love it” and “Father Sutton comes every year and brings the dean from town.” Mo, who played the RCMP officer said that “the cop [Constable Francis] spoke to me and said that I was a good cop.” I even heard from an Irishman that he has been at wakes with just the kind of shenanigans that were present at the wake in the play. Especially, I heard how impressed people were that a young woman could turn into an old one before their eyes. Of course the local favourites are the couple of old women that always start the play and this year they did not disappoint. SW said that she’s had comments from the audience comparing “the two old women to Mary Walsh and Cathy Jones’ old ladies” from the TV show ‘This Hour has 22 Minutes.’ Even though two of the actors, one also being the director, were from other parts of the island, the play received great reviews and by the end of July was being seen by full houses.

5.2 Actor Acoustic and Statistical Analyses: Organization

The following chapters discuss the results in terms of acoustic and stylistic analyses. This is achieved through a comparison of interview and onstage speech. Each of chapters 6-10 presents the results for each actor, and is divided into stage conventions (5.2.1-2) and Identity Construction (5.2.3-4). First, I will explain how to interpret the visual representations of the results for the four dependent variables presented in each of these chapters. This is followed by a discussion of the tokens used for the analysis (5.3).

5.2.1 Duration

The first subsection of each chapter presents the results for the analysis of vowel duration. A long duration measurement has been found to be an indicator of performance speech,

indicating a need to control speech in the performance situation to produce more intelligible speech (Heffernan, 2010; Knoll, et Al., 2011). Each section has four charts, one for each of the studied vowel lexical sets, FACE, KIT, LOT/PALM and GOAT. Each chart compares the vowel length in milliseconds and style (i.e., the actor vs. their character[s]). Each chart has axes values in a length division that best represents the individual chart.

5.2.2 *Dispersion*

The first subsection of each chapter also looks at vowel dispersion across styles, comparing the actor's interview speech with the accents performed in character. The purpose of presenting a vowel space plot is to acquire an understanding of how the tokens under investigation are distributed in the vowel space. Four more plots are presented for the vowel lexical sets FACE, KIT, LOT-PALM, and GOAT, from which I discuss the results of the standard deviation of ellipses. These plots were automatically generated in the Vowel Normalization and Plotting Suite with ellipses to two standard deviations (Thomas and Kendall 2007-2015). The shape of the plot represents the F1/F2 vowel quadrilateral (created by inverting the axes for formant values)¹⁸.

The full vowel space plot's tokens are organized by vowel lexical sets. The token representations are explained in Table 5.1. The arrows show the movement of the diphthongs, with the arrow tips indicating the formants taken at the 75% mark on the length of a vowel lexical set token.

¹⁸ The axes values differ from plot to plot due to automatic application from NORM as was the presentation choice. The labeling of individual data points on each of the individual vowel lexical set plots was added separately.

Table 5.1 – Full Vowel Space Plot Token Representation

Vowel Lexical Set	Representation
FLEECE	black dot •
FACE	open square □
KIT	square □ with a plus sign + inside it
DRESS	black triangle ▲
TRAP/BATH	open diamond ◆
LOT/PALM	star *
STRUT	plus sign +
GOAT	diamond ◆ with plus sign + inside it
FOOT	small black diamond ◆
GOOSE	black square ■

In the individual vowel lexical set plots, the position for the interview tokens is designated by black dots • and is labeled with the actors' pseudonym (e.g., Lycan Thorpe [and the word that token came from is **BOLDED AND IN ALL CAPS**]). The characters are separately distributed and their vowel token positions are either represented by an open square □ or a black triangle ▲, followed by the label of their name. The word label for the character with the □ is **underlined and bolded**, while the word label for the character with the black triangle ▲ is ***italicized and bolded***.

Words with an open vowel, such as *go*, have the preceding or following word added for the information of the phonological environment. In cases where the vowel is surrounded by silence, the number symbol (#) is alternatively used. When multiples of a word are used, a number is added to differentiate the pairs. An ellipse is plotted for each condition depicting two standard deviations from the mean.

5.2.3 *Shifts in Vowel Quality*

The last part of the first subsection of each chapter focuses on shifts in vowel quality. Each chapter has one vowel space plot, displaying medians of the actors' and their character(s) vowel lexical set productions. I use the vowel space plots to comment on the vowel lexical set movement in the space from one style to another in terms of the

expanse of the vowel lexical set productions along the F1 and F2 continuums. The same protocols for the vowel plots in the dispersion section were used when creating the vowel plots for the Shifts in Vowel Quality subsections.

5.2.4 Measurements of Slope

Each of the following results chapters will end with a subsection on the Measurements of Slope. Charts were created to display the degree of slope of each FACE and GOAT vowel token for both dimensions, F1 or F2. The LOT/PALM vowel token used for comparing the degree of slope is also charted, as well as the mean FACE or GOAT and LOT/PALM slope values. The LOT/PALM vowel token and mean is represented by a lighter shade of grey and the vowel token word is capitalized. If a vowel token is categorized as a diphthong then slope is represented by a darker shade of grey. All the other FACE or GOAT vowel tokens are represented by a medium shade of grey. The charts have different slope value scales for better readability of individual charts. This should be kept in mind when comparing charts. Next I will discuss the tokens used for results analysis.

5.3 Token Breakdown

The full dataset of measurements extracted, discounting the excluded tokens discussed in section 4.7, include 969 tokens, 409 of which are from the lexical sets FACE, LOT/PALM, GOAT and KIT which are the focus of this statistical analysis. The token distribution for these four vowels is broken down in Table 5.2. The token count is small due to uncontrollable factors affecting the quantity and/or quality of available tokens during performances, such as lines being cut from the script before performances, forgotten lines, improvised changes in lines, and overlap in speech from other actors or laughter from the audience. These tokens were taken preceding a mixed place of articulation (labial,

coronal, and dorsal), manner of articulation (oral and nasal stops, fricatives and affricates) as well as mixed voicing and open syllables. Tokens were taken across styles and speakers. The order of the actors presented in the Table 5.2 below show the order of the following results chapter. The next Chapter (6) gives TB's results.

Table 5.2 – Number of Tokens Analyzed for each Speaker for each Vowel in each Condition

Participant	FACE	LOT/PALM	GOAT	KIT	Total
TB	8	8	8F	8	32
• Maggie	8	8	8FR	8	32
					=
					64
LT	8	8	8F	8	32
• Fr. Murray-Mr. Albert	6	8F*R*	8FR	8F	30
					=
					62
Mo	8	8	8F	8	32
• Billy	5	8	7FR	8F	28
• Mountie-Stranger	7R	8FR	8FR		31
					=
					91
SW	8	8	8F	8	32
• Florence	8	8	8FR	8	32
• Jean	8F	8	8FR	8F	32
					=
					96
BR	8	8	8	8	32
• Eileen	8	8	8	8	32
• Nora	8	8	8F	8	32
					=
					96
Total	98	104	103	104	

*F = functional word(s) is/are present; R = repeated word(s) is/are present.

6 **Tinker Bell (TB)**

Chapter 6 presents the entirety of TB's results and a brief re-introduction to TB and her character Maggie. The chapter is split into two sections, Stage Conventions (6.1) and Identity Construction (6.2). Each section discusses the results of the dependent variables that relate to these themes. This breakdown will remain the same for the four following results in Chapters 7-10.

TB is the sole young female in the study. She plays the oldest character in the play, **Maggie**. This is TB's second year working at the dinner theatre and she is from Ferryland. TB has been singing since the age of five and has been performing at local festivals and concerts since she was 11. She is also an aspiring songwriter. TB has been heavily involved in school activities including the senior band, senior and chamber choir and the theatre group when it was active. As well, TB has been greatly involved in school productions and has had lead roles and solos since grade three. Her first job was working at the dinner theatre and this is her second year having a role in the play. The first year was a big learning curve for her. She learned how to get into character and she fell in love with theatre. TB said "[I] wanted a summer job and I was musical and artsy oriented person so I figured I'd put in a resume and try to get an audition... then Kevin thought I was good so he hired me, twice!"

To get into character TB had to make time for it. She needed the time between putting on her make-up and Kevin giving the recitation before the play. She said that she had "to think about what I was going to be. I am an old woman, Martin has died and I am sad... and I wouldn't have done as good a job if I hadn't had that time." Some character development of her voice was required to age her voice and mask her youth. The director suggested that she watch movies with prominent older actresses in them in

order to capture their movements and voice. She slowed her speech and movements onstage; as well she added a quaver to her voice. On one occasion I heard the other women comment on her pronunciations, specifically that old women pronounce steal as [steɪl]. No other specific phonetic changes were suggested to the actress while in rehearsal.

TB's results are separated into two sections with two subsections each. The first will discuss how stage conventions are utilized while performing and the second will discuss how identity is constructed while performing. This format will be repeated for each of the results chapters.

6.1 Stage Conventions

This section contains two subsections, discussing the results of the dependent variables, Duration (6.1.1) and Dispersion (6.1.2). The same division will be used for each actor. A longer duration in the onstage results indicates the actor is changing her/his enunciation in an attempt to make it clearer. The separation of vowel lexical sets is also an indication of clearer enunciation, as is a tighter clustering of within-category formants.

6.1.1 Duration

Four vowel lexical sets, (FACE, LOT/PALM, GOAT and KIT) shown in Charts 6.1-4, were analyzed across styles for duration. The Wilcoxon Rank Sum test was implemented to compare the lengths of those vowel lexical sets across styles. The Wilcoxon statistic represents the smallest rank sum from the two groups (styles). The p-value indicates whether the mean ranks of the two groups are statistically different or not. If the p-value is less than 0.05 the mean ranks of the two groups are significantly different.

Each of the mean duration measurements for TB's vowel lexical sets differ

significantly from her character Maggie’s mean duration measurements (Refer to Table 6.1). This indicates that TB manipulates vowel duration while performing onstage. This is consistent with the hypothesis that the actors will increase their vowel length while onstage for clearer enunciation (Refer to subsection 4.5.1). In the case of TB, a lengthening of the vowel may also be involved in identity construction as slowing the speech is a marker of age (Refer to 6.2 Identity Construction for further discussion on identity).

Chart 6.1

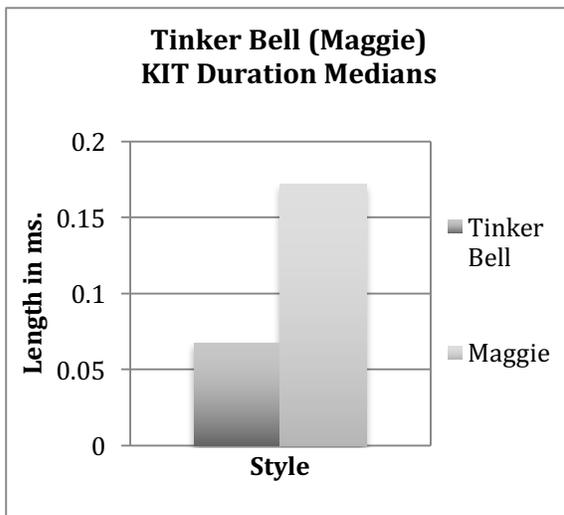


Chart 6.2

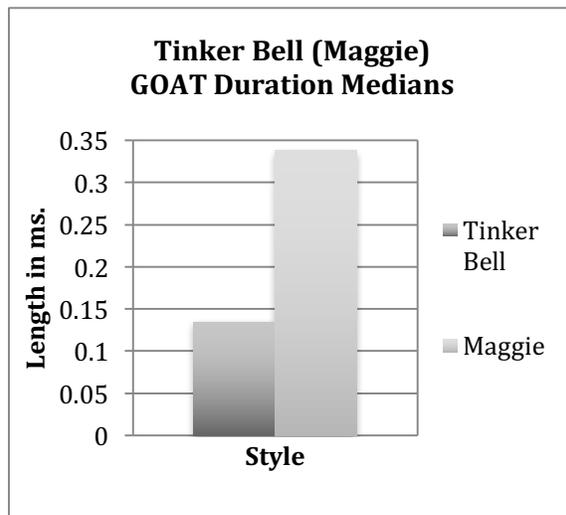


Chart 6.3

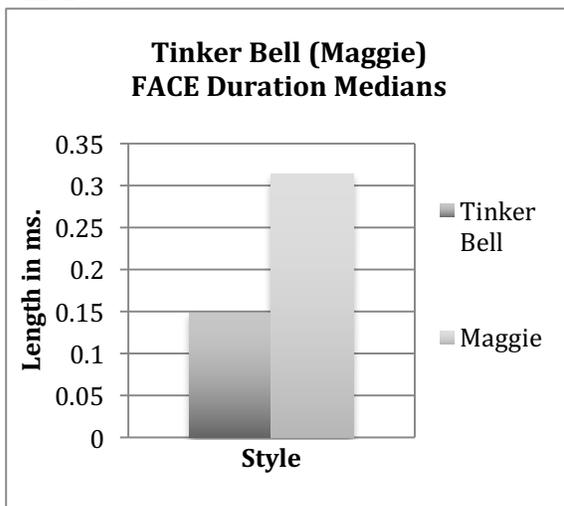


Chart 6.4

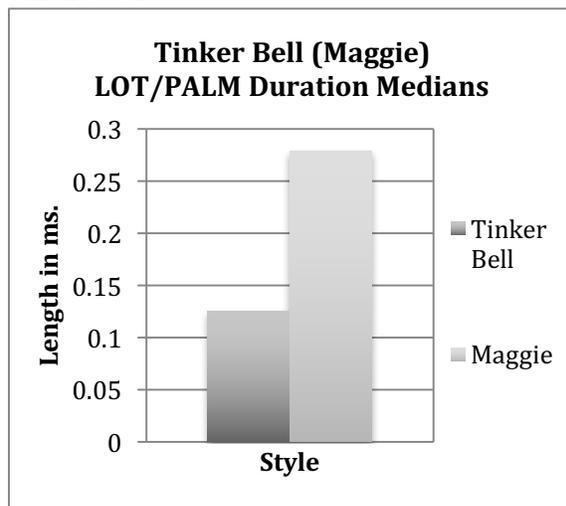


Table 6.1 – TB Duration Statistical Results

Vowel Lexical Set	Wilcoxon Rank Sum Test	p-value	Mean duration length in ms.
KIT	W = 36.000	p = 0.000*	TB = 0.068 Maggie = 0.172
GOAT	W = 36.000	p = 0.000	TB = 0.135 Maggie = 0.338
FACE	W = 39.000	p = .001	TB = 0.149 Maggie = 0.313
LOT/PALM	W = 40.000	p = .002	TB = 0.126 Maggie = 0.279

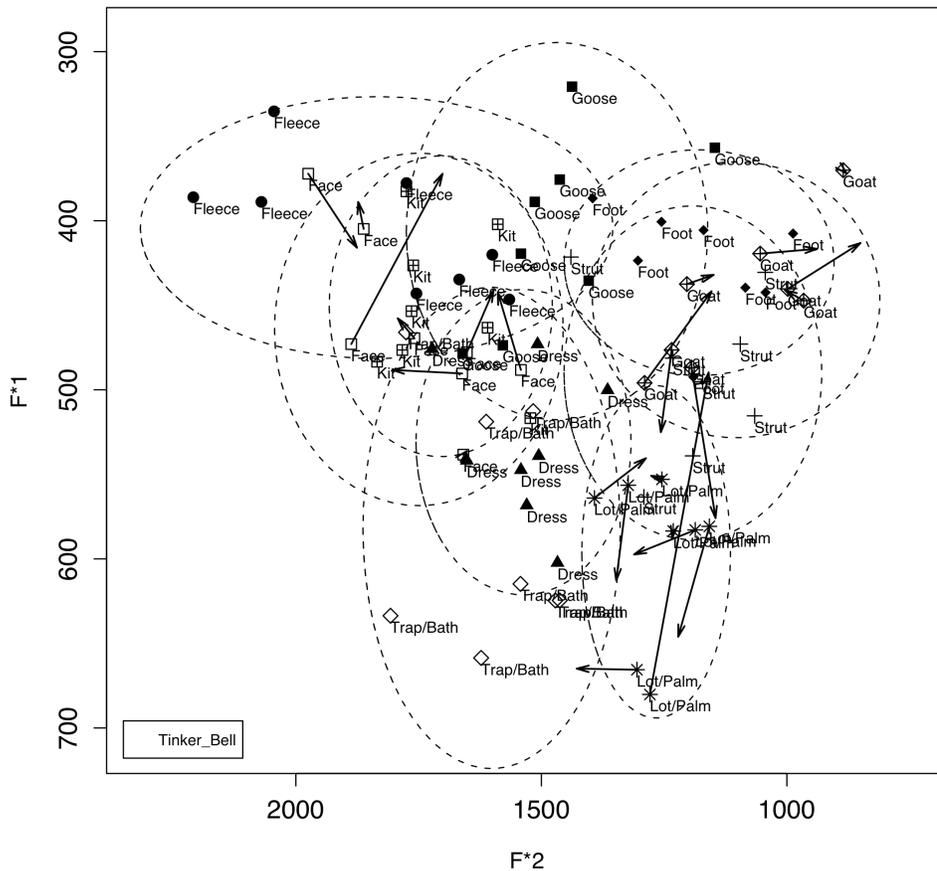
****Bolded** = statistically significant*

6.1.2 Dispersion

The second measure of enunciation/stage conventions that I examine here is vowel dispersion. First, I present general patterns before looking at the details. TB's speech productions onstage are more clearly defined from front to back and high to low. There is less overlap and tighter clusters evident from her overall vowel space plots (6.1-2) and in her individual vowel lexical set plots (6.3-6). Overall this within-category "tightness" and between-category dispersion means that her tokens are closer in production and sound more like one another, which is better for communication. In Plots 6.3 and 6.4 her FACE and GOAT lexical sets have significantly tighter standard deviation ellipses showing clearly controlled speech productions for clearer enunciation¹⁹. Next I will look at the general findings in more detail.

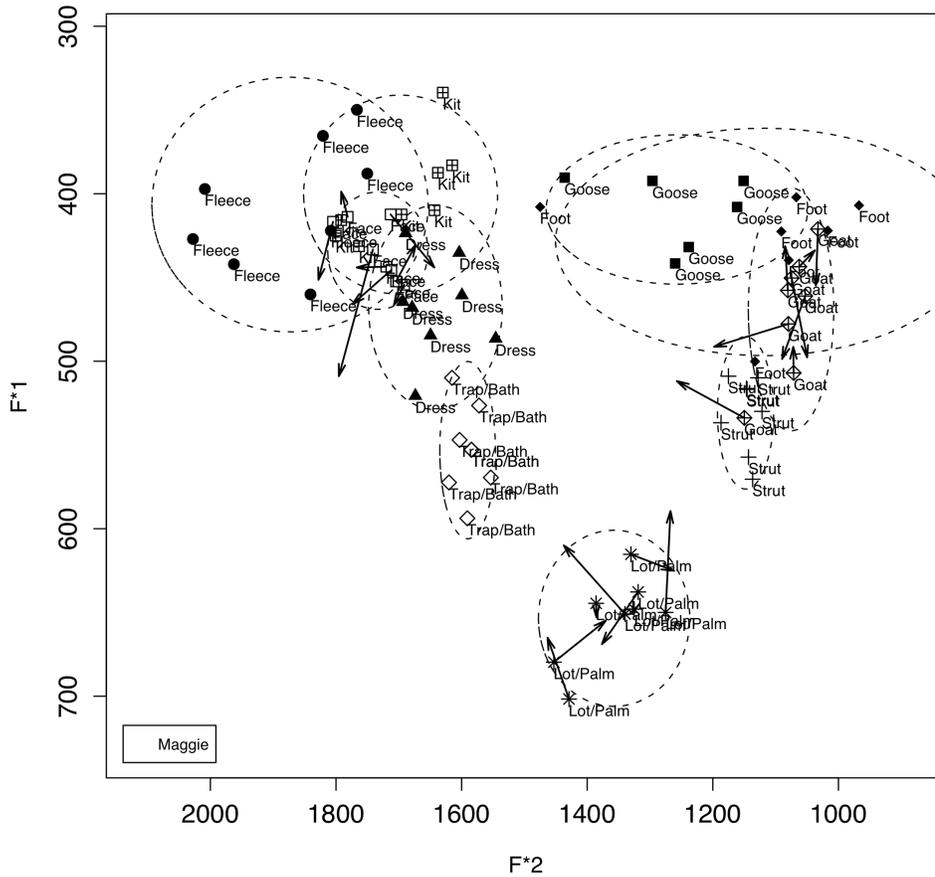
¹⁹ As TB is manipulating her dialect to sound older it may also affect the production of the vowels in terms of dispersion addressed here. But, as there has been no research to date on this subject I suggest that since the actress is still speaking their native accent, with only warble added, the above description still stands as a viable explanation.

Plot 6.1 Tinker Bell Interview: Vowel Formant Values



The first pattern for TB concerns dispersion. TB has a considerable amount of overlap in her interview vowel lexical set production shown in Plot 6.1. Each set overlaps with the adjacent vowel sets. Looking at the distance between the individual tokens within each vowel lexical set, there is a considerable range of production from approximately 100 Hz (FOOT lexical set) – 200 Hz (TRAP/BATH lexical set) along the height (F1) dimension, and 225 Hz (LOT/PALM lexical set) – 625 Hz (FLEECE lexical set) along the front-back (F2) dimension. Next I present her onstage vowel formant values and compare the two plot results.

Plot 6.2 Maggie Character: Vowel Formant Values

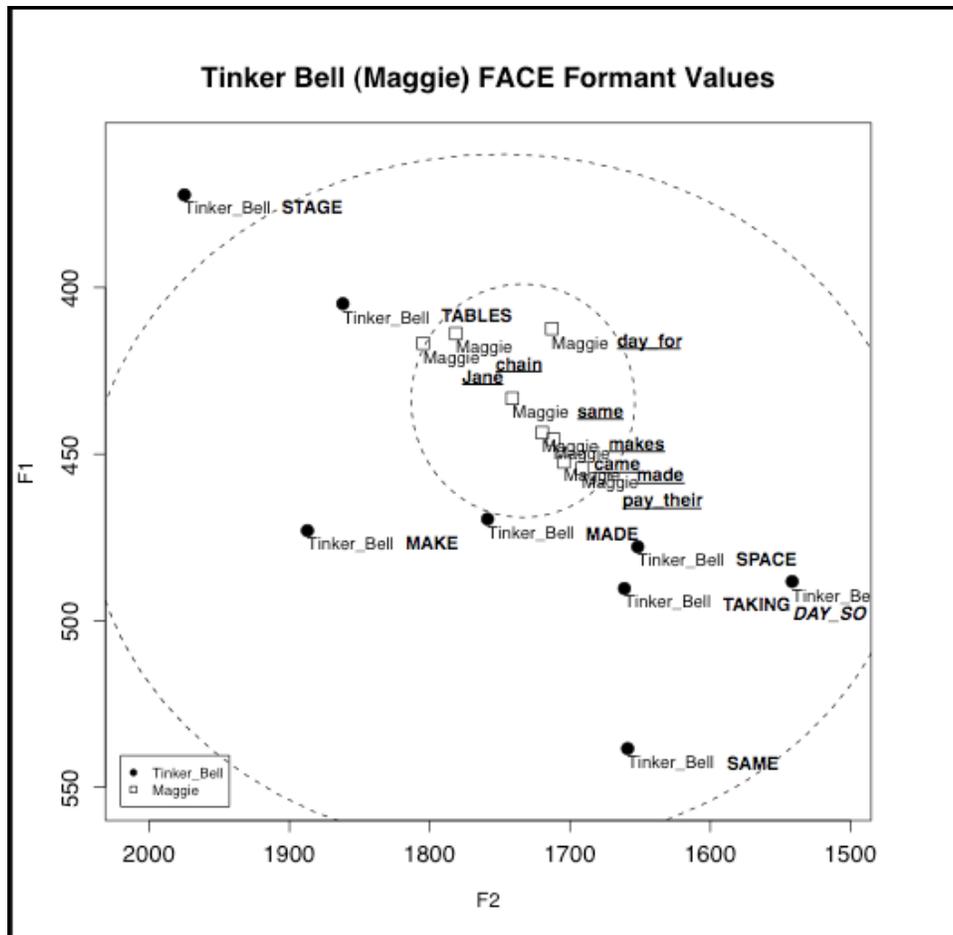


I continue with dispersion, this time comparing her interview speech plot with her onstage production as Maggie. In comparison to her interview (Plot 6.1), Plot 6.2 shows distinction between sets and a divide between the front vowels and the central and back vowels. The overlap is centered around the FACE lexical set in the front vowels and around the FOOT lexical set in the back vowels. All of the production ranges shrink for Maggie except the FLEECE lexical set along the height (F1) dimension, which remains the same and the FOOT lexical set along the front-back (F2) dimension.

Next I will look at the four vowel lexical sets, FACE, GOAT, KIT, and LOT/PALM in greater detail. As discussed in subsection 4.5.2 Dispersion, I applied the standard deviation ellipse formula to find the dispersion measurements for TB's above mentioned

vowel lexical sets. The test is a two dimensional assessment that accounts for both F1 and F2 measurements which represent the variance. The results of the standard deviation ellipses were then compared across style using the F Test. The measurements for the height (F1) and front-back (F2) dimensions were tested both together for an overall measurement of the ellipse, and separately to test whether the height or width was creating the difference. Her FACE and GOAT lexical sets are significantly tighter when she performs and her KIT and LOT/PALM are tighter, but not significantly. To differentiate between the ellipses, I have indicated which ellipse surrounds which style under each of the dispersion plots.

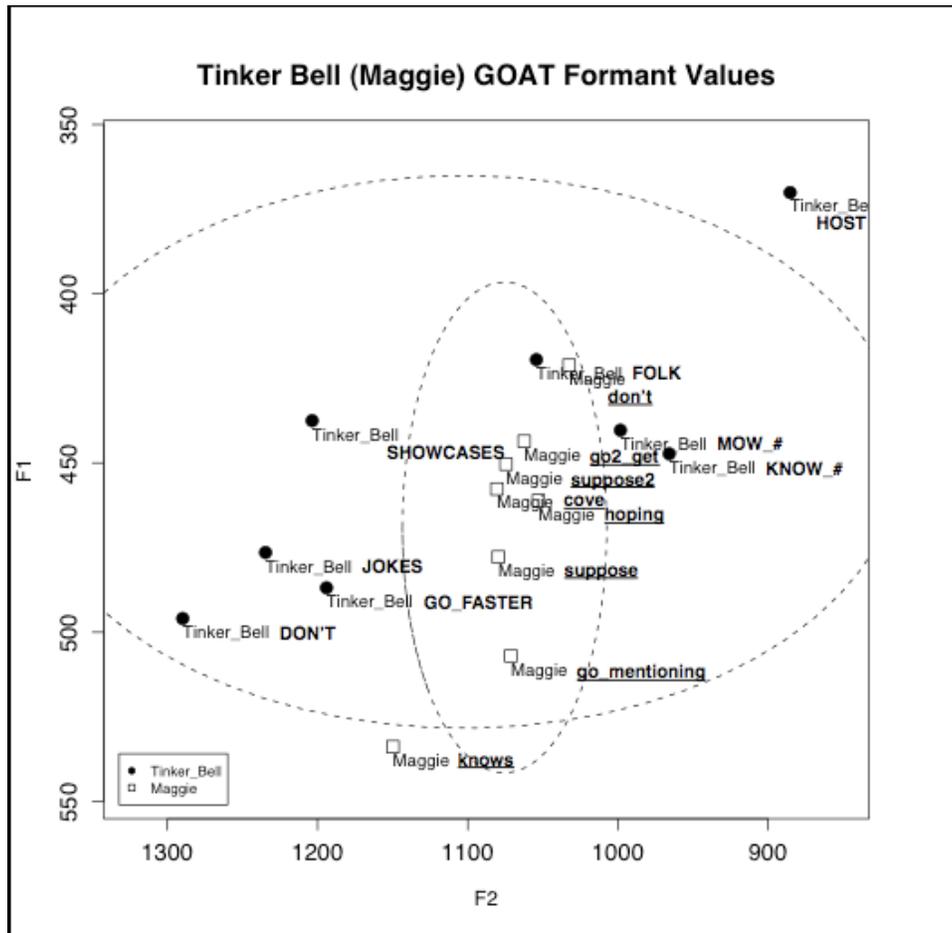
Plot 6.3



The large ellipse = TB
 The small ellipse = Maggie

There is a clear distinction between TB's onstage and interview speech production shown in Plot 6.3. There is a significant difference between styles in the standard deviation ellipses ($F = 12.836$, $p = \mathbf{0.003}$)²⁰, and they are significant along the height (F1) dimension ($F = 8.866$, $p = \mathbf{0.010}$) and the front-back (F2) dimension ($F = 13.603$, $p = \mathbf{0.003}$).

Plot 6.4

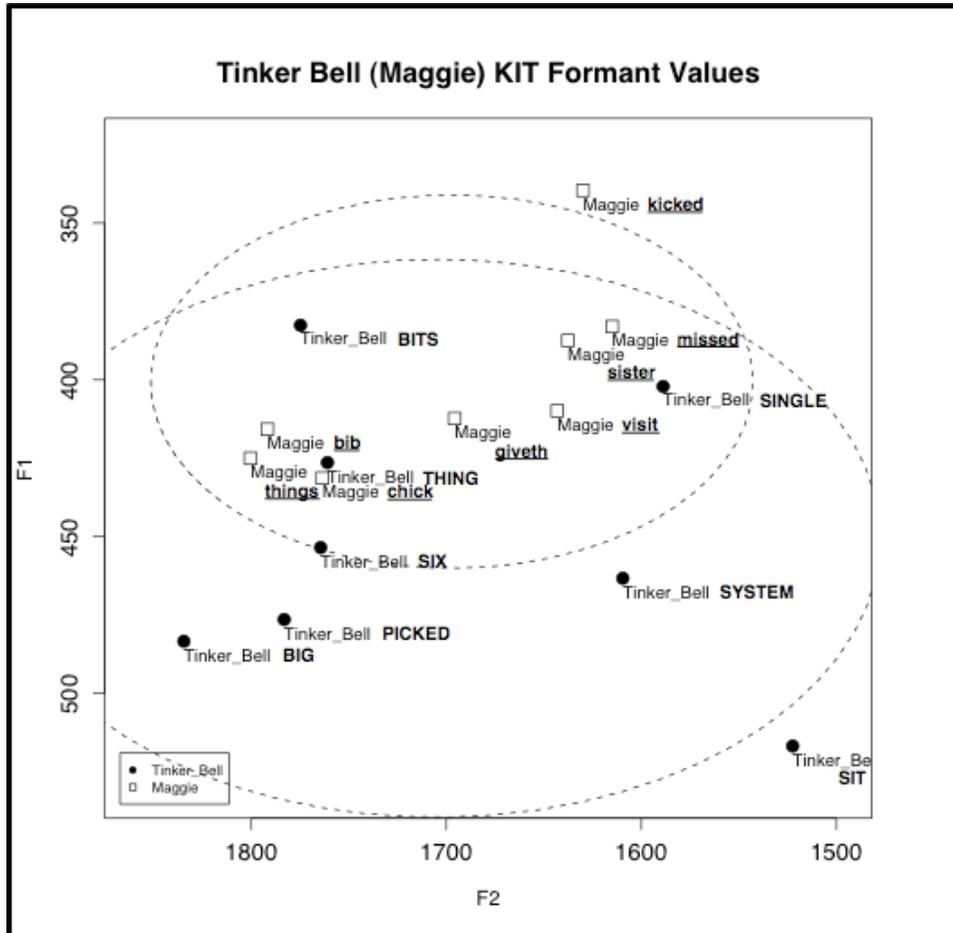


The large ellipse = TB
The small ellipse = Maggie

²⁰ F = F-statistic which is the ratio of two variances; p = p-value which indicates the statistical significance of the test; **bolded** = statistically significant.

TB's onstage GOAT lexical set speech productions are significantly tighter than her interview speech productions ($F = 9.345$, $p = 0.009$) shown in Plot 6.4. The difference along the front-back (F2) dimension of the ellipse was significant ($F = 18.513$, $p = 0.001$) but the height (F1) dimension was not ($F = 1.267$, $p = 0.763$).

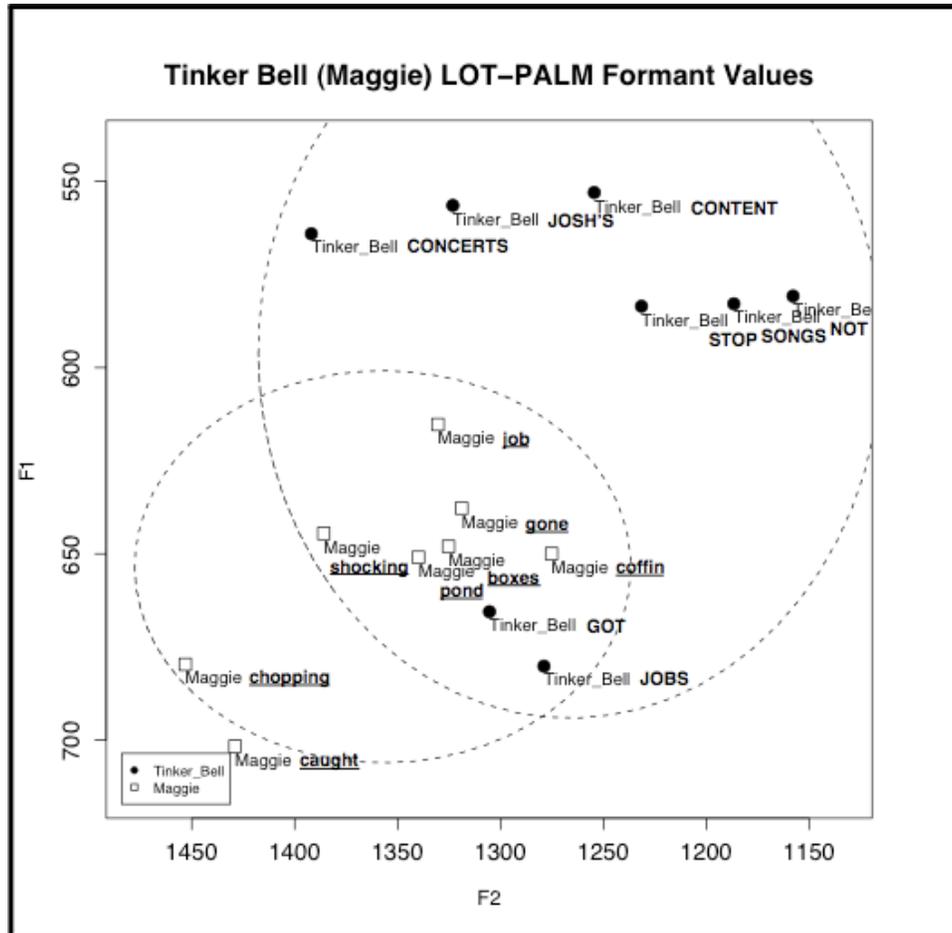
Plot 6.5



The large ellipse = TB
The small ellipse = Maggie

A pattern occurs in Plot 6.5 in which TB's onstage KIT productions are more clustered ($F = 2.174$, $p = 0.327$) but not by a significant amount.

Plot 6.6



The large ellipse = TB
 The small ellipse = Maggie

Similar to TB's KIT lexical set, TB's onstage LOT/PALM lexical set shown in Plot 6.6 has a tighter cluster than her interview speech productions, but not by a significant amount ($F = 1.886, p = 0.422$).

The within-category "tightness" and between-category dispersion have shown that TB actively manipulates her vowel space in order to have a clearer production while performing. This is evident through her expansion of her vowel space and through significant tightening of the lexical sets FACE and GOAT and the continued pattern of tightening the lexical sets KIT and LOT/PALM. Below, Table 6.2 presents a quick summary of the significant findings.

Table 6.2 – Significant Findings for TB Stage Conventions

Duration – KIT	W = 36.000, TS = 0.000, p = 0.000*
Duration – GOAT	W = 36.000, TS = 0.000, p = 0.000
Duration – FACE	W = 39.000, TS = 3.000, p = 0.001
Duration – LOT/PALM	W = 40.000, TS = 4.000, p = 0.002
Dispersion – FACE	F = 12.836, p = 0.003 F1 – F = 8.866, p = 0.003 F2 – F = 13.603, p = 0.003

* W = Wilcoxon Rank Sum Test; TS = Test statistic; F = F-statistic which is the ratio of two variances; p = p-value which indicates the statistical significance of the test; **bolded** = statistically significant.

6.2 Identity Construction

I now turn to look at the results of two analyses that measure phonetic dimensions of identity construction. This section is divided into two subsections, which describe the results for the dependent variables of Shifts in Vowel Quality (6.2.1) and Measures of Slope (6.2.2). A significant shift towards a NIE quality suggests a shift in the identity of the character. As well, a lack of slope suggests a quality shift towards the S.S. IAN. This format will remain the same for the each of the actors.

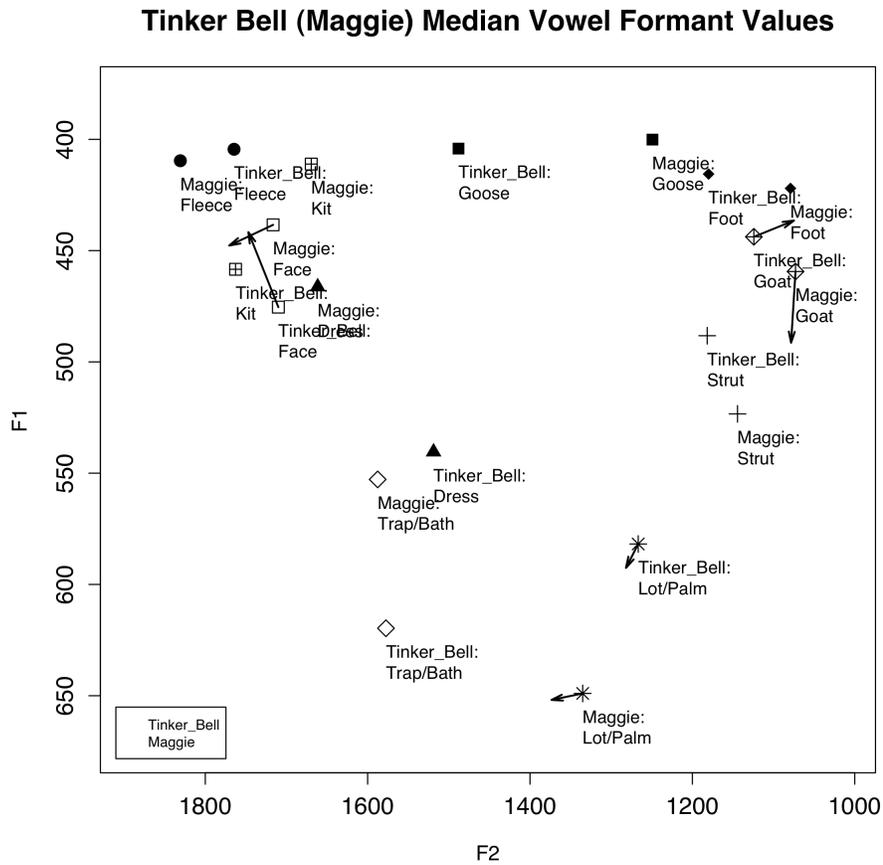
6.2.1 Shifts in Vowel Quality

The second significant vowel lexical set difference is the individual shift between styles. Every vowel lexical set will be discussed below with special attention to the variables of this study: the LOT/PALM, KIT, FACE and GOAT lexical sets. For these variables to show a significant (enhanced) or moderate shift towards the NIE between styles (interview style being the constant and the onstage style doing the shift), the LOT/PALM lexical set will front, the KIT lexical set will raise, and the FACE and GOAT lexical sets will raise or lower.

TB's LOT/PALM and KIT lexical sets shown in the median vowel space in Plot 6.7 display a significant shift between the two styles. Her character Maggie significantly shifted her LOT/PALM lexical set forward and her KIT lexical set up, which produced an enhanced Newfoundland accent/identity while performing. There are two items to note about the descriptions in this section. First, I describe the LOT/PALM lexical set as central,

which is how it is described in NIE (Clarke 2010). Second, when I discuss the direction of the shifting I am referring to how the tongue moves in the mouth, which means a shift up shows a decrease in the F1 formant value and a shift forward shows an increase in the F2 formant value. A discussion of detailed results of the vowel lexical set shifts will follow.

Plot 6.7



When looking at the front vowel lexical sets of TB’s onstage productions as Maggie, they shift up (F1 formant frequency becomes lower; See Table 6.3), except for the FLEECE lexical set (TB – F1 404.478, Mag – F1 409.609), and they front (F2 formant frequency becomes higher; See Table 6.3) except for the KIT lexical set (TB – F2 1762.731, Mag – F2 1669.446). TB’s character Maggie’s KIT lexical set is significantly raised by 47.277 Hz from (TB) F1 458 to (Maggie) F1 411.104 ($F1 - W = 87.00$, $z = -$

2.00, **p = .050**²¹), but the difference across styles is not significantly backed from (TB) F2 1762.731 to (Maggie) F2 1669.446 (F2 – W = 67.00, z = -.11, p = .959). The raising is aligned with an enhanced Newfoundland accent. The central lexical set, LOT/PALM, and the FLEECE lexical set are similarly produced by significantly shifting forward by 68.419 Hz for LOT/PALM and by 5.131 Hz for FLEECE (LOT/PALM: TB – F1 581.825 and F2 1266.694, Maggie – F1 648.982 and F2 1335.113; FLEECE: TB – F1 404.478 and F2 1769.6, Maggie – F1 409.609 and F2 1830.719) and lowering by 67.157 Hz for LOT/PALM and by 66.119 Hz for FLEECE (F1 – W = 49.00, z = -2.00, **p = .050**; F2 – W = 46.00, z = -2.31, **p = .021**). This shifting also is aligned with an enhanced Newfoundland accent. Maggie’s back vowels are all farther back and all but the GOOSE lexical set (TB – F1 404.154, Mag – F1 400.114) are lower (See Table 6.3). There is no significant difference along either dimension for the FACE or GOAT lexical sets (See Table 6.3; FACE F1 – W = 84.00, z = -1.58, p = .105, F2 – W = 66.00, z = -.21, p = .878; GOAT F1 – W = 57.00, z = -1.16, p = .279, F2 – W = 70.00, z = -.21, p = .878); in this case they both raise and lower to maintain her Newfoundland accent. The outward expansion of the majority of the vowel lexical sets reflects a clearer onstage speech production. Please refer to Table 6.10 below for a recap of the significant findings for both identity construction subsections 6.2.1-2.

²¹ W = Wilcoxon Rank Sum Test; z = test statistic; **bolded** = statistically significant

Table 6.3 – TB Median Formant Frequencies in Hz and Differences across Style

	FLEECE	FACE*	DRESS	LOT/ PALM	GOAT	GOOSE	STRUT	KIT	FOOT	TRAP/ BATH
TB F1	404.478	475.392	540.448	581.825	443.793	404.154	488.242	458.381	415.589	619.687
Mag F1	409.609	438.42	466.26	648.982	459.391	400.114	523.356	411.104	422.054	552.812
Diff	-5.131*	36.972	74.188	-67.157	-15.598	4.013	-35.114	47.277	-6.465	66.875
TB F2	1764.6	1709.98	1518.809	1266.694	1124.251	1488.05	1181.746	1762.731	1180.021	1577.454
Mag F2	1830.719	1716.448	1661.54	1335.113	1072.936	1249.158	1144.374	1669.446	1079.117	1587.659
Diff	-66.119	-6.468	-142.731	-68.419	51.315	238.892	37.372	93.285	100.904	-10.205

*Large font size and **bolded** outline = study variable; **bolded** = significant difference

6.2.2 Measurements of Slope

In this subsection I compare the individual measures of slope for the F1 and F2

dimensions of the FACE and GOAT vowel lexical sets across styles. As stated in subsection

4.5.4 Measurement of Slopes, an analysis of these vowels will determine which tokens are

SNLE variants and which are NIE variants by measuring the degree of slope against the

degree of slope of a monophthongal vowel lexical set, LOT/PALM. If TB is enhancing her

Newfoundland dialect onstage, then she is using more Newfoundland Irish English (NIE)

variants (monophthong/inglide) than Standard Newfoundland English (SNLE)

(diphthong) while performing. If she is using the same amount of NIE variants, then she is

maintaining her accent while performing. Since the measurements of either dimension

(F1 or F2) indicate that a vowel token is considered SNLE, then combining the results of

the two dimensions displays an accurate representation of what the vowel tokens are

producing.

TB and her character Maggie produce very little diphthongal realizations within

her FACE lexical set. Her GOAT lexical set formant transitions on the other hand show a

greater amount of diphthongal realizations. When the F1 and F2 results are combined,

half of the tokens are considered SNLE variants. This suggests that her Newfoundland

dialect may have been harder to maintain when performing a quavery voice on stage producing more SNLE variant projections. No significant relationship between the two styles was found with the separate or combined F1 and F2 results. First I will look at the FACE F1 results, then the F2 results and then I will present the combined results, followed by GOAT results.

The slope measurements were calculated for each token of the FACE, GOAT and LOT/PALM lexical sets for both TB and her character Maggie. The eight charts of TB's slope values can be found in Appendix III. One of TB's eight FACE lexical set tokens were raised but it is not higher than her LOT/PALM exemplar pronunciation and thus was not categorized as a SNLE variant. Six of her character Maggie's FACE lexical set tokens were raised and one was considered a SNLE variant. A Fisher's Exact Test was run to see if there was an effect due to style but no significant relationship was found (Table 6.4).

Table 6.4 – Fisher's Exact Test Slope Results for TB's FACE F1

	Tinker Bell	Maggie	FEPT
NIE Variant	8 = 100%	7 = 87.5%	p = 0 two-tailed
SNLE Variant	0 = 0%	1 = 12.5%	

Three of TB's eight F2 slope values of the FACE lexical set tokens are backed, one of which was considered a SNLE variant. Two of her character Maggie's FACE were backed but were not considered SNLE variants. A Fisher's Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 6.5). Another test was run combining the slope value tests together, but again no significant results were found (Table 6.6). Next I will look at TB's GOAT results.

Table 6.5 – Fisher's Exact Test Slope Results for TB's FACE F2

	Tinker Bell	Maggie	FEPT
NIE Variant	7 = 87.5%	8 = 100%	p = 1.00 two-tailed
SNLE Variant	1 = 12.5%	0 = 0%	

Table 6.6 – Fisher’s Exact Test Slope Results for TB’s FACE lexical set

	Tinker Bell	Maggie	FEPT
NIE Variant	7 = 87.5%	7 = 87.5%	p = 1.00
SNLE Variant	1 = 12.5%	1 = 12.5%	two-tailed

Two of the eight vowel lexical set tokens were raised but only one was considered a SNLE variant. Four of her character Maggie’s vowel lexical set tokens were raised, three of which were considered diphthongs. A Fisher’s Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 6.7).

Table 6.7 – Fisher’s Exact Test Slope Results for TB’s GOAT F1

	Tinker Bell	Maggie	FEPT
NIE Variant	7 = 100%	5 = 100%	p = 0.569
SNLE Variant	1 = 0%	3 = 0%	two-tailed

Two of the eight GOAT lexical set tokens were fronted but the tokens were not considered SNLE variants. Five of her character Maggie’s GOAT lexical set tokens were fronted²². A Fisher’s Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 6.8). A second run was done adding both the F1 and F2 slope value results but again no significant relationship was found (Table 6.9).

Table 6.8 – Fisher’s Exact Test Slope Results for TB’s GOAT F2

	Tinker Bell	Maggie	FEPT
NIE Variant	8 = 100%	7 = 87.5%	p = 0
SNLE Variant	0 = 0%	1 = 12.5%	two-tailed

Table 6.9 – Fisher’s Exact Test Slope Results for TB’s GOAT lexical set

	Tinker Bell	Maggie	FEPT
NIE Variant	7 = 87.5%	4 = 50%	p = 0.282
SNLE Variant	1 = 12.5%	4 = 50%	two-tailed

In summary of both of the Identity Construction subsections, TB significantly shifts her KIT and LOT/PALM vowels towards an enhanced Newfoundland accent while maintaining her accent of her FACE and GOAT lexical sets productions while performing.

²² The token KNOWS had an equal slope value to her pronunciation of POND so it was not considered a SNLE variant but her token SUPPOSE was considered a SNLE variant.

Her formant transitions for the slope measurements of her FACE lexical set suggest that she is maintaining her own accent while performing, although her quavery voice may have made it more difficult to maintain her accent while producing her GOAT lexical set as she has more incidences of SNLE variants while performing.

Table 6.10 – Significant Findings for TB’s Identity Construction

Shifts – KIT; F1 only	F1 – W = 87.00, z = -2.00, p = 0.050*
Shifts – LOT/PALM	F1 – W = 49.00, z = -2.00, p = 0.050 F2 – W = 46.00, z = -2.31, p = 0.021

*W = Wilcoxon Rank Sum Test; z = Test statistic; p = p-value; **bolded** = statistically significant.

7 Lycan Thorpe (LT)

Chapter 7 presents the entirety of LT's results and a brief re-introduction to LT and his combined character Fr. Murray-Mr. Albert. As in Chapter 6, this chapter is split into two sections, Stage Conventions (7.1) and Identity Construction (7.2). Again, each section discusses the results of the dependent variables that relate to these themes.

LT is one of the two young men in the production. He is from Renew's, which is two communities up the shore from Ferryland. LT's ancestors came from Ireland on both sides of his family. He grew up in a family where kitchen parties full of singing and recitations were the norm. He had his first taste of acting when he was in grade six, but it was not until he was in grade 11 that he caught the theatre bug. He became involved in a Canadian organization that involved teaching through skits, which the group wrote and put on themselves. LT has since finished high school and worked for a couple of years at a few different local jobs, including at the Fermeuse crab plant and unloading boats. He heard about the auditions late and applied even though he had nothing prepared. He thought that working for the dinner theatre would be more fun than working at the crab plant. Since his experience at the dinner theatre, he has decided that he would like to teach theatre in town or somewhere else in Canada. In terms of his accent, he says that people make comments all the time that they do not understand him, especially when he is with his brothers and family. People will say things like "What the hell did you say? Where in Ireland do you come from?" He also mentioned that he did not talk with his normal accent when he was with me because I would not understand him, and he cleaned up the way he talked for the interview. He also believed that when traveling around he should change his accent, since people would not understand it.

LT plays both Mr. Albert and Father Murray, the two religious figures in the play. LT describes Mr. Albert as “just really religious. He was a fanatic...I wouldn't say that he was high and mighty but he did believe that he was God's gift to the Earth...he believed that what he said could save the planet if it really could.” Also, he was a “Newfie who speaks politely.” He used a local figure as his inspiration. To prepare for this role he would sit on the couch in the back room and stare ahead. LT describes Father Murray as “A man whose mother and father came from Ireland, because he wasn't completely Irish because you could tell, but other than that yeah he was pretty Irish.” So he “hailed out an Irish accent and acted like the old asshole priests.” His character “wanted to be in St. John's working in the Basilica,” not in the rural town that he hated. He is “the more stereotypical priest, like you are all blasphemous, like how could y'all do this to the Lord?” But “he was not a pedophile.” And he commented, that “Everyone [the audience] said the priest was just like a priest who's been a real asshole.” As well as “that's a great priest, just like what's his name.” To prepare for this character he would get all riled up and angry. He described that “As soon as I came off I had to get pissed off” to prep for the character. He also found it helpful when his character bantered with the character Johnny Nolan, a local middle-aged man. He said that “Ok I hate this guy; I'm going to really hate him.” He said that he really found his characters “halfway through the summer... one night fighting with [Rumplestiltskin's] character and giving it to each other and that's when I found it.” At first the priest was “a little flighty then angry.” I have combined their vowel analyses in order to get enough tokens across speech styles. I call the combined characters **Fr. Murray-Mr. Albert**. I believe the combination to be warranted, as both characters were roughly the same in practice, in personality and stature, although the actor did distinguish between the two. Both were described by the

director as a caricature of local Irish priests, full of pride and feared by the community. All scripted material that was sung was excluded from the analysis as it is considered a different medium of performance. This exclusion included the chanted prayer sequence that LT performed as Mr. Albert, as the performance was between spoken and sung in a sing-song voice.

LT's results will be separated into two sections with two subsections each. The first will discuss how stage conventions are utilized while performing and the second will discuss how identity is constructed while performing.

7.1 Stage Conventions

This section contains two subsections, discussing the results of the dependent variables, Duration (7.1.1) and Dispersion (7.1.2). A longer duration in the onstage results indicates the actor is changing her/his enunciation in an attempt to make it clearer. The separation of vowel lexical sets is also an indication of clearer enunciation, as is a tighter clustering of within-category formants.

7.1.1 Duration

Four vowel lexical sets, (FACE, LOT/PALM, GOAT and KIT) shown in Charts 7.1-4, were analyzed across styles for duration. The Wilcoxon Rank Sum test was implemented to compare the lengths of those vowel lexical sets across styles. The Wilcoxon statistic represents the smallest rank sum from the two groups (styles). The p-value indicates whether the mean ranks of the two groups are statistically different or not. If the p-value is less than 0.05 the mean ranks of the two groups are significantly different.

Although each vowel lexical set showed a longer duration for onstage vowel production, only two of the vowel sets were significant, LOT/PALM at $W = 44.000$, $\mathbf{p} =$

.010²³ with mean lengths of LT = 0.109 and of Fr. Murray-Mr. Albert = 0.182 shown in Chart 7.1 and KIT at $W = 46.000$, **p = .021** with mean lengths of LT = 0.072 and of Fr. Murray-Mr. Albert = 0.107 shown in Chart 7.2. The FACE and GOAT lexical sets shown in Charts 7.3-4 were not significant (Refer to Table 7.1). This is consistent with the hypothesis that actors will have longer vowels while onstage in order to improve their enunciation in performance speech.

Chart 7.1

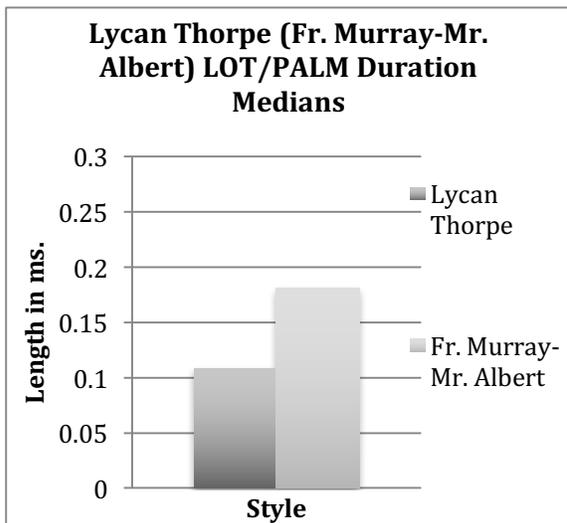


Chart 7.2

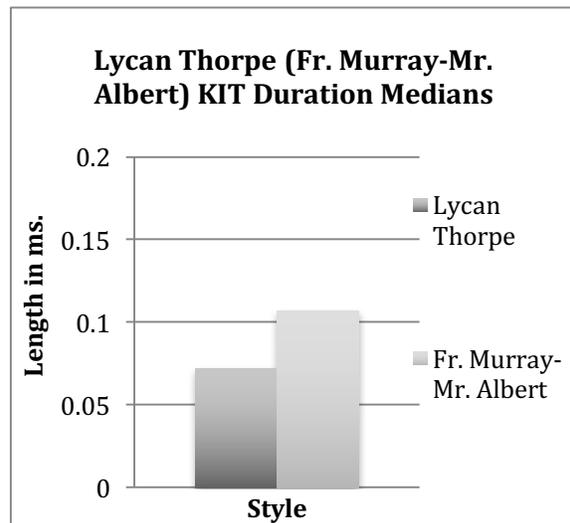


Chart 7.3

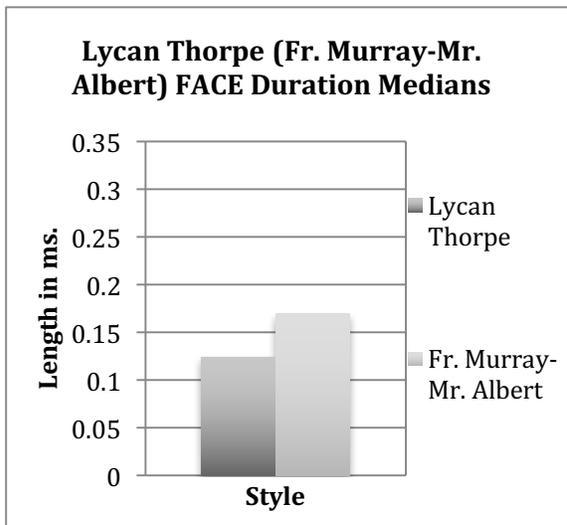
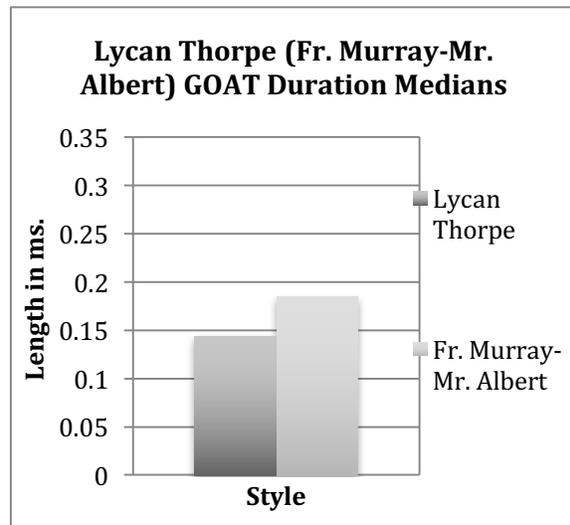


Chart 7.4



²³ W = Wilcoxon Rank Sum Test; p = p-value; **Bolded** = statistically significant

Table 7.1 – LT Duration Statistical Results

Vowel Lexical Set	Wilcoxon Rank Sum Test	p-value	Mean duration length in ms.
LOT/PALM	W = 44.000	p = .010*	LT = 0.109 Fr. Murray-Mr. Albert = 0.182
KIT	W = 46.000	p = .021	LT = 0.072 Fr. Murray-Mr. Albert = 0.107
FACE	W = 48.000	p = .142	LT = 0.125 Fr. Murray-Mr. Albert = 0.170
GOAT	W = 52.000	p = .105	LT = 0.144 Fr. Murray-Mr. Albert = 0.185

* **Bolded** = statistically significant.

7.1.2 *Dispersion*

The second measure of enunciation/stage conventions I examine is vowel dispersion.

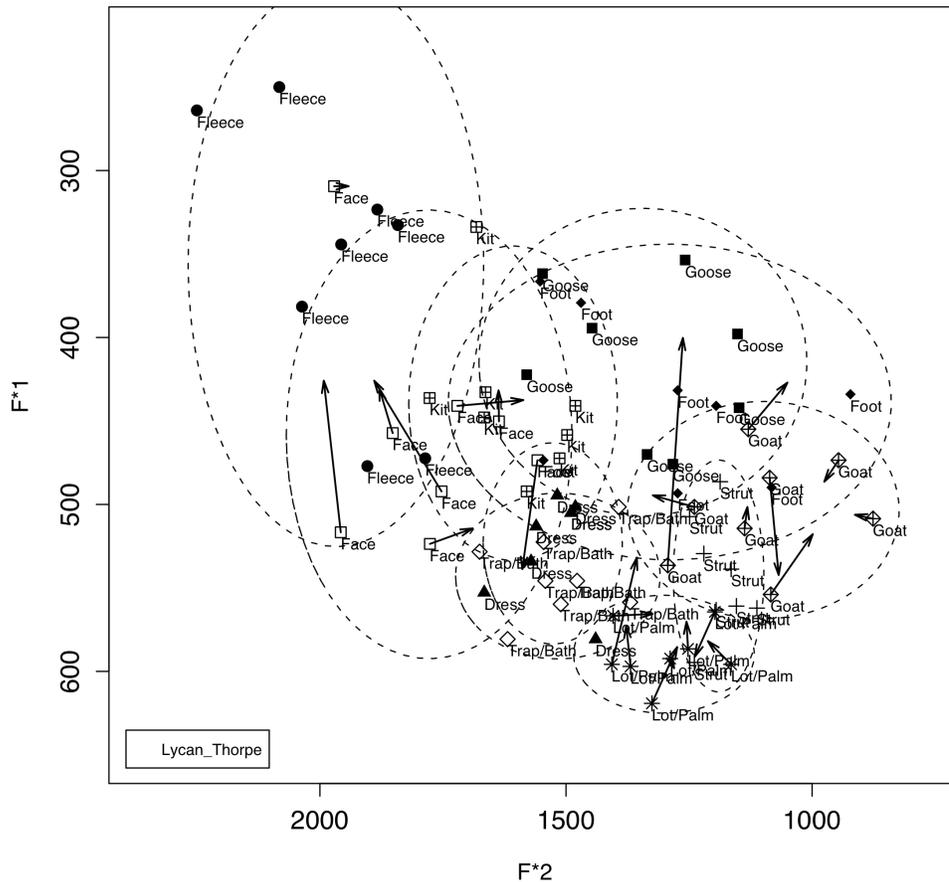
First, I present general patterns of LT's results and then look at them in greater detail.

LT's speech differs between styles for the most part as would be expected. His overall vowel space expands onstage and there are fewer overlaps of vowel lexical set tokens. As well, most of his vowel lexical sets shrink in range forming tighter clusters of vowel lexical set tokens, with a few exceptions (e.g., the LOT/PALM lexical set shown in Plots 7.1-2).

This within-category "tightness" and between-category dispersion produces more distinct vowel lexical set productions, differentiating them from one another, and produces clearer enunciation in speech to better communicate with the audience.

When looking closely at the four vowel lexical sets, the presence of greater clustering of the vowel lexical sets FACE shown in Plot 7.3 and GOAT shown in Plot 7.4 compared to the vowel lexical sets KIT shown in Plot 7.5 and LOT/PALM shown in Plot 7.6 suggests that LT manipulates only certain vowel lexical sets while onstage. Next I will look at these general findings for LT in more detail.

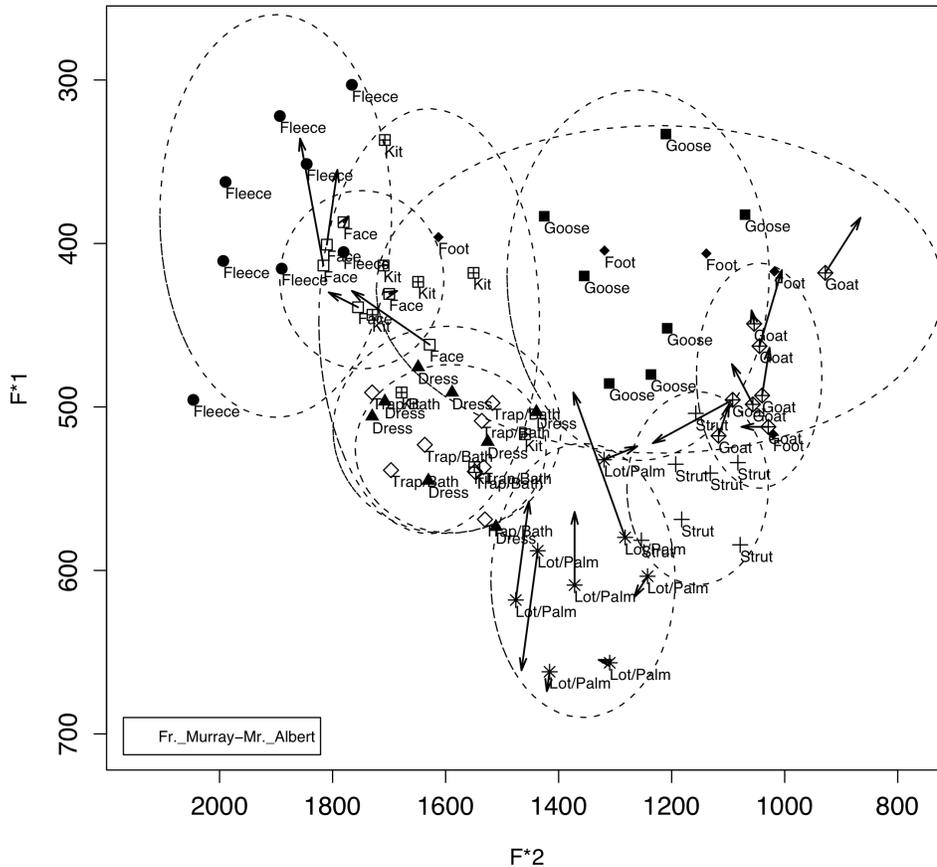
Plot 7.1 Lycan Thorpe Interview: Vowel Formant Values



The first pattern for LT concerns dispersion of the vowels in the vowel space. Plot 7.1 shows considerable overlap in LT’s vowel space, for instance the FACE lexical set overlaps with the FLEECE and KIT lexical sets. Also, a fair amount of the vowel lexical sets have a considerable range of production between the individual tokens. The high and mid-high vowel lexical sets (FLEECE, KIT and FACE) tend to expand for approximately 150 Hz to 250 Hz along the height (F1) dimension. The high and mid-high back vowel lexical sets (GOOSE, FOOT and GOAT), on the other hand, tend to stretch from 500 Hz to 700 Hz across the front-back (F2) dimension. The mid-low and low vowel lexical sets (DRESS, TRAP/BATH, LOT/PALM and STRUT) have a smaller range of production with no greater than a 100 Hz span along the F1 axis and 300 Hz span along the front-back (F2)

dimension. Next I present his onstage vowel formant values and compare the two plot results.

Plot 7.2 Fr. Murray-Mr. Albert Character: Vowel Formant Values

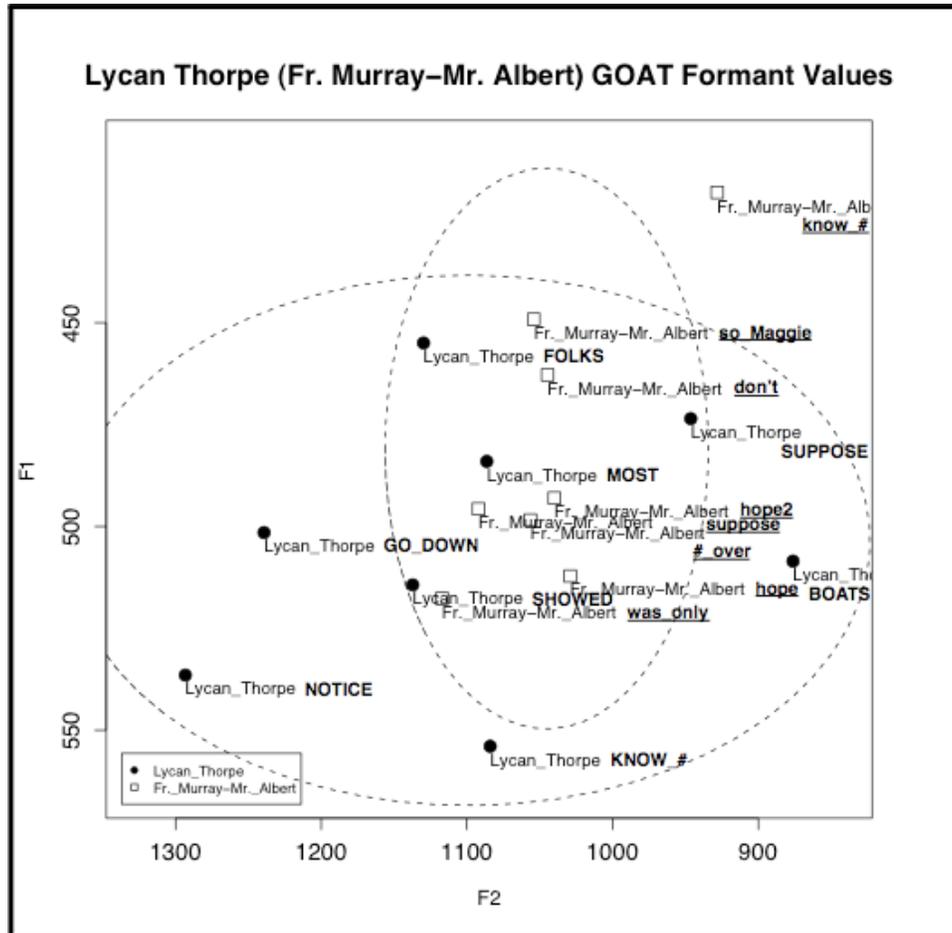


I continue with dispersion this time comparing LT's interview speech with the onstage speech in his role as Fr. Murray-Mr. Albert. In comparison to his interview (Plot 7.1), Plot 7.2 shows greater distinction of between the vowel lexical sets with less overlap of production from the same vowels. Two of the high to mid-high front vowel lexical sets shrink in range (FLEECE and FACE), but the DRESS lexical set expands to a range of approximately 175 Hz to 200 Hz. All of the high to mid-high back vowels shrink in range along the front-back (F2) dimension. The low vowels do not show much change in vowel space except the LOT/PALM lexical set expands from approximately 100 Hz to 175 Hz.

These two plots suggest that LT's onstage productions are manipulated in order to produce clearer enunciation.

Next I focus on the dispersion of the four lexical sets, FACE, KIT, LOT/PALM, and GOAT individually. As discussed in subsection 4.5.2 Dispersion, I applied the standard deviation ellipse formula to find the dispersion measurements for LT's above mentioned vowel lexical sets. The test is a two dimensional assessment that accounts for both F1 and F2 measurements which represent the variance. The results of the standard deviation ellipses were then compared across style using the F Test. The measurements for the height (F1) and front-back (F2) dimensions were tested both together for an overall measurement of the ellipse, and separately to test whether the height or width was creating the difference. There is tightening of lexical set tokens for GOAT shown in Plot 7.3, and FACE shown in Plot 7.4, but there was not a lot of difference between the styles of the lexical sets LOT/PALM, shown in Plot 7.5 and KIT, shown in Plot 7.6. This suggests that LT manipulates his GOAT and FACE lexical sets for greater clarity in performance more than his LOT/PALM and KIT lexical sets. To differentiate between the ellipses, I have indicated which ellipse surrounds which style under each of the dispersion plots.

Plot 7.3

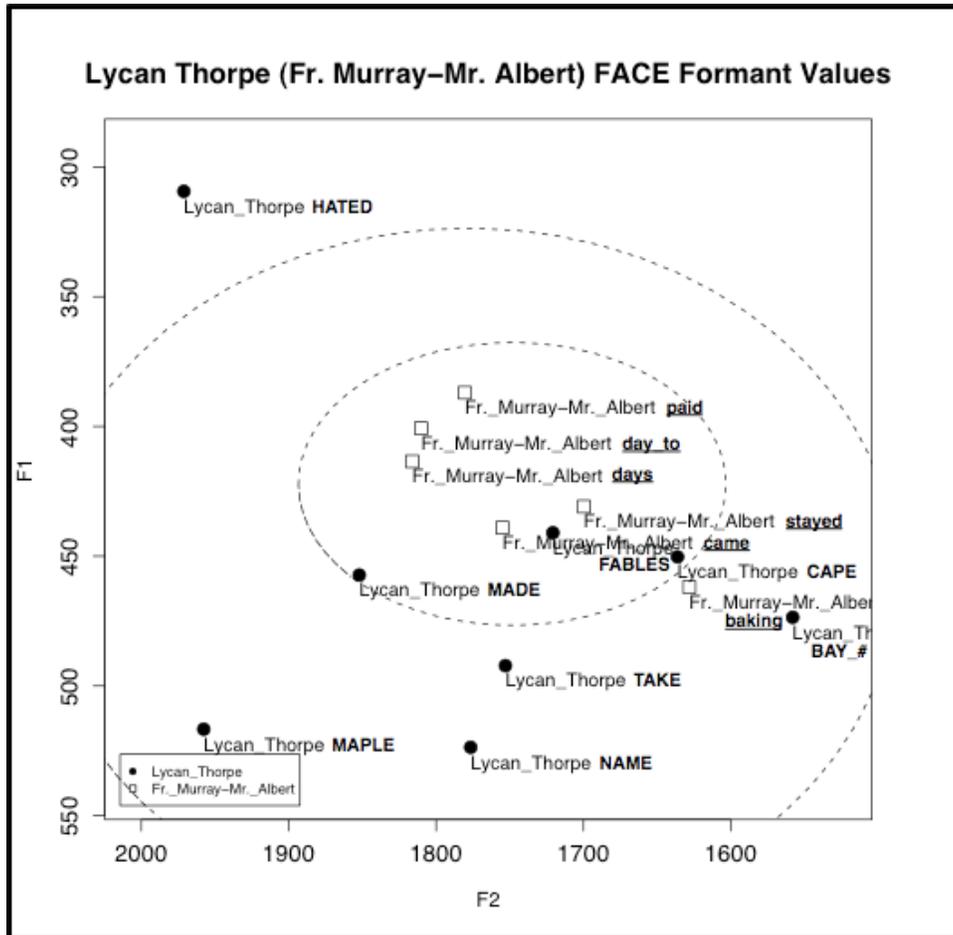


The wider ellipse = LT
 The taller ellipse = Fr. Murray-Mr. Albert

Plot 7.3 shows the GOAT formant values for LT and his Fr. Murray-Mr. Albert character. There is a trending difference between the two standard deviation ellipses ($F = 4.712$, $p = 0.058^{24}$). The difference between styles along the height (F1) dimension is not significant ($F = 1.119$, $p = 0.886$), but along the front-back (F2) dimension the onstage speech production is significantly tighter ($F = 6.182$, $p = 0.028$) than the interview speech production.

²⁴ F = F-statistic which is the ratio of two variances; p = p-value which indicates the statistical significance of the test; **bolded** = statistically significant; *italicized* and **bolded** = trending statistic.

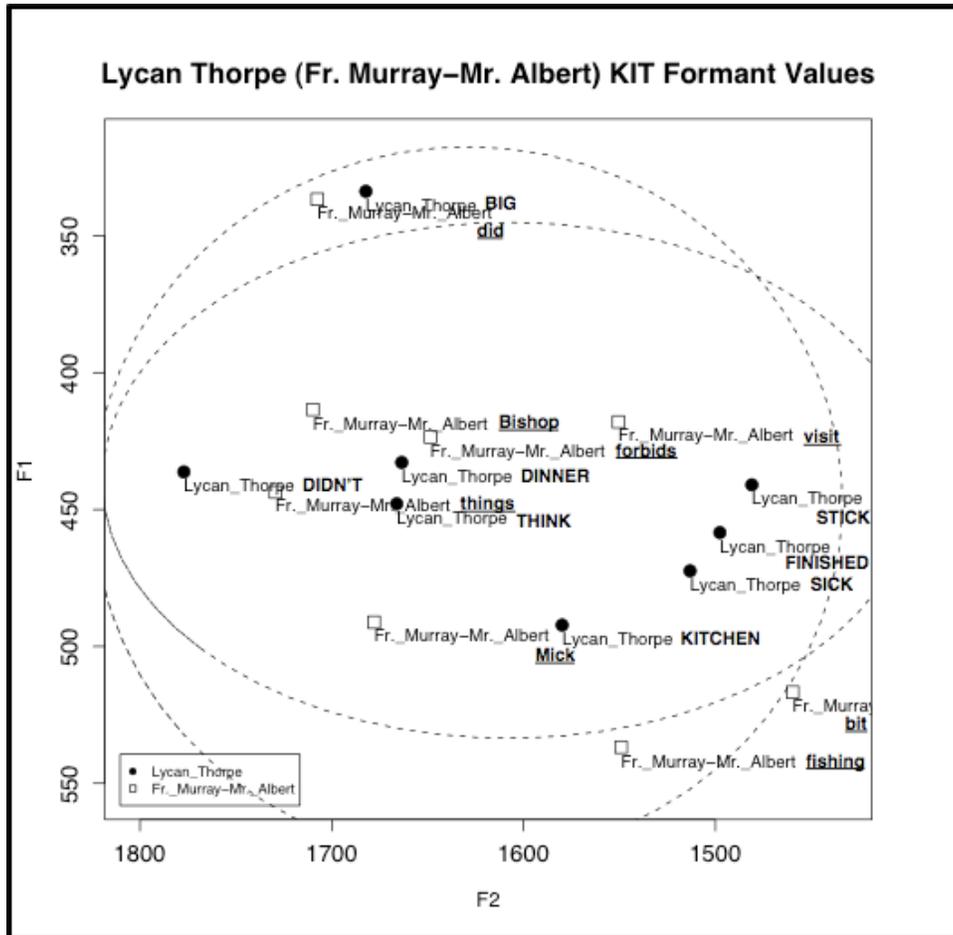
Plot 7.4



The large exterior ellipse = LT
 The small interior ellipse = Fr. Murray-Mr. Albert

LT's FACE lexical set is shown above in Plot 7.4. Although his onstage speech is clearly more compact, the difference between these standard deviation ellipses is not significant at $F = 4.261, p = 0.130$. When looking at the F1 and F2 standard deviations separately, the onstage speech production shows a general trend to shrinking across both dimensions, F1 and F2 ($F = 6.081, p = 0.064$ and $F = 4.004, p = 0.087$). For the most part, the onstage vowel lexical set tokens depict a more closed and controlled vowel lexical set production, which is better for communication.

Plot 7.6



The wider ellipse across the front-back dimension = LT
 The longer ellipse across the height dimension = Fr. Murray-Mr. Albert

LT's KIT lexical set shows a similar pattern to his LOT/PALM lexical set. LT's KIT production is not as tightly clustered as would be expected, and unsurprisingly there is not a significant difference between the onstage and interview standard deviation ellipses ($F = 1.023, p = 0.977$). Both styles show a great expanse across the front-back (F2) dimension ($F = 1.1785, p = 0.834$) but LT's interview style for the most part is tighter along the height (F1) dimension ($F = 1.905, p = 0.415$).

The within-category "tightness" and between-category dispersion have shown that LT actively manipulates his vowel space in order to have a clearer production while performing. This is evident through his expansion of his vowel space and through the

significant tightening of the lexical set GOAT and the trending tightness of his FACE lexical set. His LOT/PALM was significantly wider along the height (F1) dimension while performing but only by three tokens. Below, Table 7.2 presents a quick summary of the significant findings.

Table 7.2 – Significant findings for LT Stage Conventions

Duration – FACE	W = 44.000, TS = 8.000, p = .010*
Duration – KIT	W = 46.000, TS = 10.000, p = .021
Dispersion – GOAT; F2 dimension only	F = 6.182, p = 0.028
Dispersion – LOT/PALM; F1 dimension only	F = 5.63, p = 0.036

* W = Wilcoxon Rank Sum Test; TS = Test statistic; F = F-statistic which is the ratio of two variances; p = p-value which indicates the statistical significance of the test; **bolded** = statistically significant.

7.2 Identity Construction

We now turn to look at the results of two analyses that comment on identity construction.

This section is divided into two subsections, which describe the results for the dependent variables of Shifts in Vowel Quality (7.2.1) and Measures of Slope (7.2.2). A significant shift towards a NIE quality suggests a shift in the identity of the character. As well, a lack of slope suggests a quality shift towards the S.S. IAN.

7.2.1 Shifts in Vowel Quality

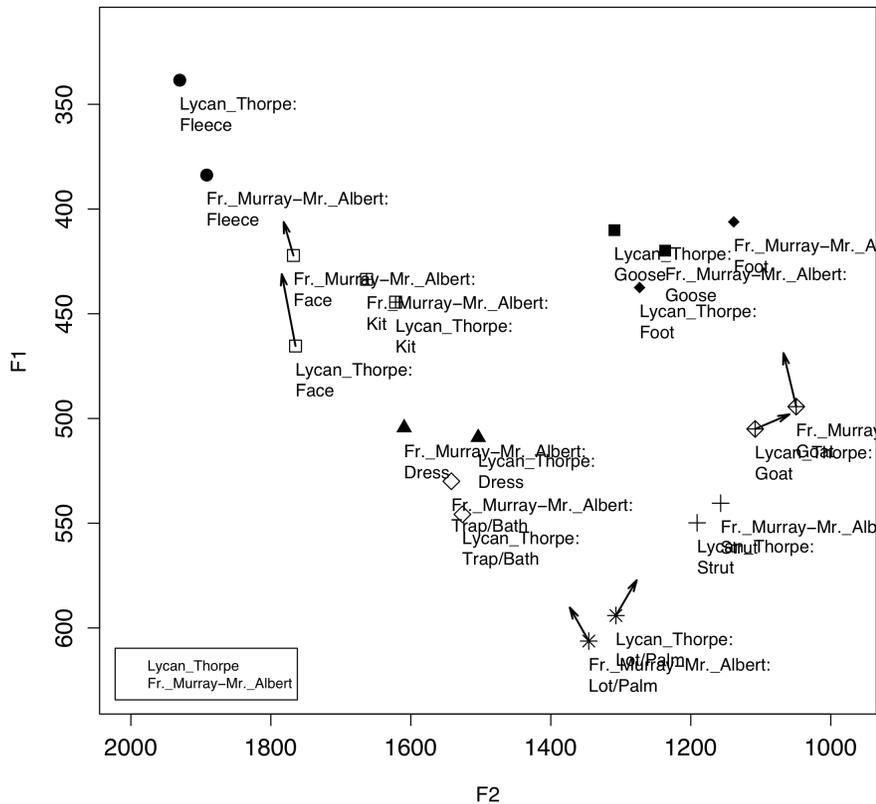
Every vowel lexical set will be discussed below with special attention to the variables of this study: the LOT/PALM, KIT, FACE and GOAT lexical sets. For these variables to show a significant (enhanced) or moderate shift towards the NIE between styles (interview style being the constant and the onstage style doing the shift), the LOT/PALM lexical set will front, the KIT lexical set will raise, and the FACE and GOAT lexical sets will raise or lower.

Looking at the medians of the vowel lexical sets re-emphasizes that his vowel space expands when onstage, creating more clearly defined vowel lexical sets for better enunciation. It also demonstrates that his four vowel lexical sets are shifted towards their NIE variants (the onstage LOT/PALM lexical set is fronted, the KIT lexical set is raised and

the FACE and GOAT lexical sets are raised or lowered away from the interview vowel lexical sets), but not by a significant amount, thus maintaining his Newfoundland dialect in performance speech. There are two items to note about the descriptions in this section. First, I describe the LOT/PALM lexical set as central, which is how it is described in NIE (Clarke 2010). Second, when I discuss the direction of the shifting I am referring to how the tongue moves in the mouth, which means a shift up shows a decrease in the F1 formant value and a shift forward shows an increase in the F2 formant value. A discussion of detailed results of the vowel lexical set shifts will follow.

Plot 7.7

Lycan Thorpe (Murray–Albert) Median Vowel Formant Values



Plot 7.7 displays the median vowel formant values for both LT and his combined character Fr. Murray-Mr. Albert. This plot helps re-emphasize that his vowel space

expands when onstage though not by a significant amount. The lexical sets, FACE, KIT, and GOAT are all raised (FACE: LT – F1 465.411, FM-MA – F1 422.176; KIT: LT – F1 444.44, FM-MA – F1 433.571; GOAT: LT – F1 505.011, FM-MA – F1 494.343), and the LOT/PALM variant is lowered by 12.203Hz (LT – F1 594.069, FM-MA – F1 606.272), which is what is expected if the actors are trying to enhance their Newfoundland dialect. In this case LT is maintaining his Newfoundland dialect in performance speech since the results are not significantly different.

A pattern emerges within the vowel space. For the most part in his onstage speech production the vowels are raised and fronted if they are front or mid-front vowels, or are backed if back vowels (See Table 7.3). The three exceptions to this pattern are the two highest lexical sets FLEECE and GOOSE and the lowest lexical set LOT/PALM (See Table 7.4). Each vowel is lowered instead of raised, and the FLEECE lexical set is backed like the back vowels. As shown below in Table 7.3, there is no significant movement in the placement of LT’s vowel lexical set production between styles, although the onstage production of the FACE lexical set (LT – F1 465.411, FM-MA – F1 422.176) is considerably higher than the interview production at a difference of 43.235 Hz.

Table 7.3 – LT Wilcoxon W Test Exact Significance [2*(1-tailed Sig.)]

Vowel Set	F1	F2
FACE	W = 30.00, z = -1.94 =, p = .059* 2-tailed p = .053	W = 43.00, z = -0.26, p = .852 2-tailed p = .796
LOT/PALM	W = 58.00, z = -1.05, p = .328 2-tailed p = .293	W = 57.00, z = -1.16, p = .279 2-tailed p = .248
GOAT	W = 57.00, z = -1.16, p = .279 2-tailed p = .248	W = 55.00, z = -1.37, p = .195 2-tailed p = .172
KIT	W = 67.00, z = -.105, p = .959 2-tailed p = .916	W = 63.00, z = -.525, p = .645 2-tailed p = .600

*W = Wilcoxon Rank Sum Test; z = test statistic; *Italicized* and **bolded** = trending statistic

Table 7.4 – LT Median Formant Frequencies in Hz and Differences across Style

	FLEECE	FACE*	DRESS	LOT/ PALM	GOAT	GOOSE	STRUT	KIT	FOOT	TRAP/ BATH
LT F1	338.492	465.411	509.051	594.069	505.011	410.094	549.823	444.44	437.49	545.781
FM- MA F1	383.789	422.176	504.405	606.272	494.343	419.872	540.448	433.571	406.134	529.982
Diff	-45.297	43.235*	4.646	-12.203	10.668	-9.823	9.375	10.869	31.356	15.799
LT F2	1930.185	1764.744	1503.717	1306.941	1108.009	1309.097	1190.945	1621.725	1273.162	1526.284
FM- MA F2	1891.663	1767.762	1609.508	1345.75	1049.364	1236.653	1157.31	1663.265	1138.624	1542.095
Diff	38.522	-3.018	-105.791	-38.809	58.645	72.444	33.635	-41.54	134.538	-15.811

*Large font size and **bolded** outline = study variable; *italicized* and **bolded** = trending difference

7.2.2 Measures of Slope

In this subsection I am comparing the individual measures of slope for the F1 and F2 dimensions of the FACE and GOAT vowel lexical sets across styles. As stated in subsection 4.5.4, Measurement of Slopes, an analysis of these vowels will determine which tokens are SNLE variants and which are NIE variants by measuring the degree of slope against the degree of slope of a monophthongal vowel lexical set, LOT/PALM. If LT is enhancing his Newfoundland dialect onstage, then he is using more Newfoundland Irish English (NIE) variants (monophthong/inglide) than Standard Newfoundland English (SNLE) variants (diphthong) while performing. If he is using the same amount of NIE variants than he is maintaining his accent while performing. Since the measurements of either dimension (F1 or F2) indicate that a vowel token is considered SNLE, then combining the results of the two dimensions displays an accurate representation of what the vowel tokens are producing.

LT remains fairly constant across styles in his diphthongization realization. Few of his FACE and GOAT lexical sets tokens showed much transition from NIE variants, which indicates that he is maintaining this NIE variant production and performing using other

methods as outlined above. First I will look at the FACE F1 results, then the F2 results, and then I will present the combined results, followed by his GOATS results.

The slope measurements were calculated for each token of the FACE, GOAT and LOT/PALM lexical sets for both LT and his Fr. Murray-Mr. Albert character. The eight charts of LT’s slope values can be found in Appendix III. Only one of the eight FACE lexical set tokens was raised with a positive slope, and because it is higher than the LOT/PALM exemplar slope it is considered a SNLE variant. None of LT’s Fr. Murray-Mr. Albert character’s vowel lexical set tokens were raised and thus none were considered SNLE variants. A Fisher’s Exact Test was run to see if there was a relationship across styles, but no significant relationship was found (Table 7.5).

Table 7.5 – Fisher’s Exact Test Slope Results for LT’s FACE F1

	Lycan Thorpe	Fr. Murray-Mr. Albert	FEPT
NIE Variant	7 = 87.5%	6 = 100%	P = 1.00 two-tailed
SNLE Variant	1 = 12.5%	0 = 0%	

Three of LT’s F2 slope values of the FACE lexical set tokens had a backed slope (negative degree of slope), of which two were lower than the LOT/PALM exemplar and thus were considered SNLE variants. Three of Fr. Murray-Mr. Albert’s FACE slope values were backed but none are farther back than the LOT/PALM exemplar and so none were considered SNLE variants. A Fisher’s Exact Test was run for the F2 results and again no significant relationship was found across styles (Table 7.6). A separate run was done for the combination of both F1 and F2 results because the realizations of FACE variants did not overlap on the same vowel tokens. The results were still non-significant but are presented in Table 7.7 below. Next I will look at LT’s GOAT results.

Table 7.6 – Fisher’s Exact Test Slope Results for LT’s FACE F2

	Lycan Thorpe	Fr. Murray-Mr. Albert	FEPT
NIE Variant	6 = 75%	6 = 100%	p = .473
SNLE Variant	2 = 25%	0 = 100%	two-tailed

Table 7.7 – Fisher’s Exact Test Slope Results for LT’s FACE lexical set

	Lycan Thorpe	Fr. Murray-Mr. Albert	FEPT
NIE Variant	5 = 75%	6 = 100%	p = 0.209
SNLE Variant	3 = %	0 = 100%	two-tailed

Two of the eight GOAT lexical set tokens were raised but only one is higher than the LOT/PALM lexical set exemplar slope categorizing it as a SNLE variant. Only one of his Fr. Murray-Mr. Albert character’s GOAT lexical set tokens were raised but it was not considered a SNLE variant. A Fisher’s Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 7.8).

Table 7.8 – Fisher’s Exact Test Slope Results for LT’s GOAT F1

	Lycan Thorpe	Fr. Murray-Mr. Albert	FEPT
NIE Variant	7 = 87.5%	7 = 87.5%	p = 0.77
SNLE Variant	1 = 12.5%	1 = 12.5%	one-tailed

Three of LT’s GOAT lexical set tokens had a fronted slope of which only one was higher than the LOT/PALM exemplar and was considered a SNLE variant. Four of Fr. Murray-Mr. Albert’s GOAT lexical set tokens F2 slope values were raised, two of which were higher than the LOT/PALM exemplar and so were categorized as SNLE variants. A Fisher’s Exact Test was run for the F2 results and again no significant relationship was found across styles (Table 7.9). A separate run was done for the combination of both F1 and F2 GOAT variants tokens but the results are still non-significant (Table 7.10).

Table 7.9 – Fisher’s Exact Test Slope Results for GOAT LT’s F2

	Lycan Thorpe	Fr. Murray-Mr. Albert	FEPT
NIE Variant	7 = 87.5%	6 = 75%	p = 1.00
SNLE Variant	1 = 12.5%	2 = 25%	two-tailed

Table 7.10 – Fisher’s Exact Test Slope Results for LT’s GOAT lexical set

	Lycan Thorpe	Fr. Murray-Mr. Albert	FEPT
NIE Variant	6 = 75%	6 = 75%	p = 1.00 one-tailed
SNLE Variant	2 = 25%	2 = 25%	

Although LT did not have any significant shifts or measurements of slope the results show that he is shifting towards an enhanced Newfoundland accent and maintaining his use of NIE slope variants, thus maintaining his accent while performing.

8 **Morpheus (Mo)**

Chapter 8 presents the entirety of Mo's results and a brief re-introduction to Mo and his characters Billy and the Mountie-Stranger. In the same design as the previous two chapters, Chapter 8 is split into two sections, Stage Conventions (8.1) and Identity Construction (8.2). Again, each section discusses the results of the dependent variables that comment on those themes.

Mo is the other young man in my study and he is from Ferryland. He is in high school and, like LT, he was involved in school productions. From grades 1-6 he had lead roles and was in the school choir all the way through grade school. His family moved to Saudi Arabia for a couple of years after grade 1, but he has lived in Ferryland the rest of his life. Since his two aunts performed at the dinner theatre, he went when he was younger. He mentioned that he "actually looked over at my mother and I said, 'I am going to be in this some day', because I loved to act and everything else." Mo is known in the community for being a funny man, which helped him secure the understudy role in the previous year's production. He had the opportunity to act in six of last year's plays. Mo, like LT, comes from a musical family. When I spoke to Mo about the way he speaks, he said that "Well I talk with an accent... I'm after being told, but when I get down there I try to push it up an extra notch in the Newfoundland slang you know, and people comment on that a lot. They like it... use more terms."

Mo plays three characters in *Away With Ya!*. His character **Billy** is a good friend of the deceased and comes to console Maggie. He represents an average man you might come across on the Southern Shore during the 1950s. In describing his characters, he mentioned that "Kevin [the director] gives you a little background on what your character is going to be and you picture them in your mind." He described Billy as "very

distraught about his best friend dying. I was younger cause it was me. I'm going out there and I'm seeing his wife and it's so weird seeing him lying down because he shouldn't be dead in my opinion. This is a big shock, he's not 90, he's young like me and he should be up around and not dead, and you get them in your mind and then you see these two news bags coming out, and I'm thinking they shouldn't even be out there, they are only there for news, and you kind of get in the right mindset for that.”

He also plays a Stranger and a Mountie (who are actually the same person), during different acts in the play. This character was given two names in order to keep the audience in suspense until the end of the show. Mo described the cop as you would see them on TV, “they're big, you know, strong guys and they're very powerful and everything else, and that's how you want to portray it, but you kind of have to do it in a comedy way. I was from Nova Scotia, and I had to know what a Nova Scotian person talked like. There was a Nova Scotian in my class for a couple of years and how he talked was how I tried to speak. Basically that's all that I based it on.” He described the stranger as being “undercover to try to get a moonshine sting to try to solve a case and whatever, and I had to get information out of them, and I had to be a very spooky fellow who they had no idea who I was... get in, get whatever I had to get pretty much, get the information I needed and get out. That was that character.” As for the cop, he said that “I was coming in, I knew I had them right where I wanted them. Play with them a little bit, and get them, get them big.” He also mentioned that, “When I was talking as the cop I couldn't talk in Newfoundland language, I had to talk in, I guess, Nova Scotian language or whatever, right. You had to be more proper and stuff... in them instances yes I had to change.” Although they were one person, Mo “kind of looked at them as two different characters, even though in the back of your mind you always had to keep true because the

audience had to see a little bit that you were this other person. You kind of had to have it in the back of your mind that I am in here and that I am trying to get away with something, but I couldn't let it show too much, I kind of approached it as two different things. I don't know if that is the correct way to do it but I did it.”

Although the actor did play the two characters slightly differently, they are one character and I will treat their analysis as one. I call the combined characters the **Mountie-Stranger**. This character represents a male from Nova Scotia. Although the director did not request that the actor change his accent when playing this character, it may be worth noting in the analysis. He copied what the director did to warmup and to prepare for his character when trying to get into his combined character. He said that “when I mimicked what he was doing, not just mimic it but actually get into it and do what he is doing your performance shoots right up, and he noticed it... It's pretty much just like get yourself in a place, and think about what you are going to do before you go on, you're thinking I am this person, and what am I going to do when I gets out there. Like last year is the wake... my best friend is dead, I can't believe this. His wife is in there, I got to try to comfort her a little bit even though I'm so distraught over all this, and you get yourself so worked up when you get out there. You just have a big outburst and you are in character and that's all I can say about it.” Also, he would stretch before he went onstage.

Mo's results will be separated into two sections with two subsections each. The first will discuss how stage conventions are utilized while performing and the second will discuss how identity is constructed while performing.

8.1 Stage Conventions

This section contains two subsections, discussing the results of the dependent variables, Duration (8.1.1) and Dispersion (8.1.2). A longer duration in the onstage results indicates the actor is changing her/his enunciation in an attempt to make it clearer. The separation of vowel lexical sets is also an indication of clearer enunciation, as is a tighter clustering of within-category formants.

8.1.1 Duration

The Kruskal-Wallis test was implemented to compare the lengths of Mo's vowel lexical sets (FACE, KIT, LOT/PALM, GOAT) across styles, shown in Charts 8.1-4. The Kruskal-Wallis Test is the same test as the Wilcoxon Rank Sum Test, except that it allows for more than two independent groups to be compared. The p-value indicates whether or not the mean ranks of the two or three groups are statistically different. If the p-value is less than 0.05, then the mean ranks of the two or three groups are significantly different. The mean duration of Mo's characters' vowel lengths is for the most part longer than that of his interview's vowels though not by a significant amount. There is a trend for his character Billy to have a closer duration length to his interview speech than his character the Mountie-Stranger. One exception to both of these trends is that Mo's interview GOAT lexical set length is longer than his character Billy's (Refer to Table 8.1), shown in Chart 8.1.

The FACE lexical set displays a considerable difference between styles but only between his interview speech and his character's, the Mountie-Stranger, speech (Refer to Table 8.1), shown in Chart 8.2. The lexical sets KIT and LOT/PALM shown in Charts 8.3-4 followed the trend but also were not significant (Refer to Table 8.1). The general closeness of his duration across styles indicates that he does not intentionally manipulate

vowel duration in performance speech, although these findings do not contradict my hypothesis. All but one of his character's vowel lexical set durations is longer than his interview's durations.

Chart 8.1

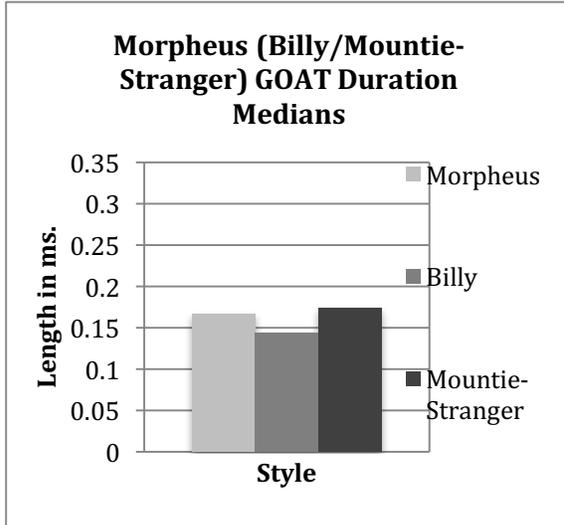


Chart 8.2

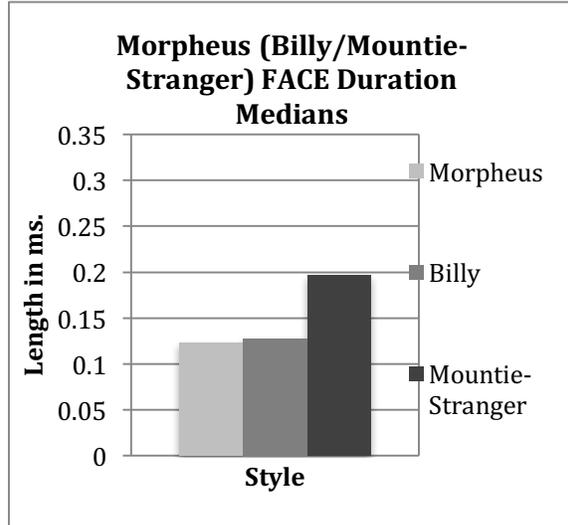


Chart 8.3

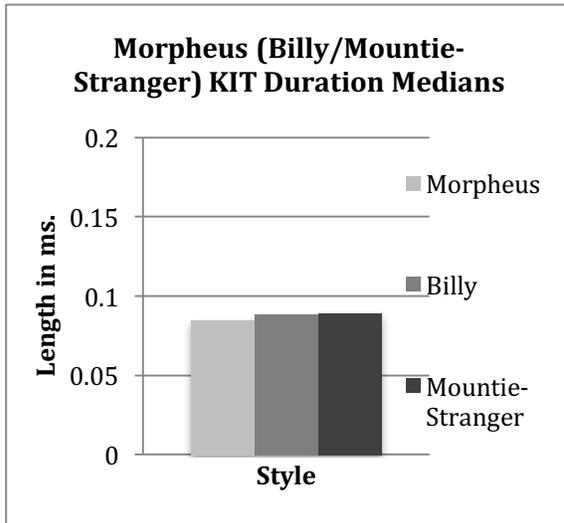
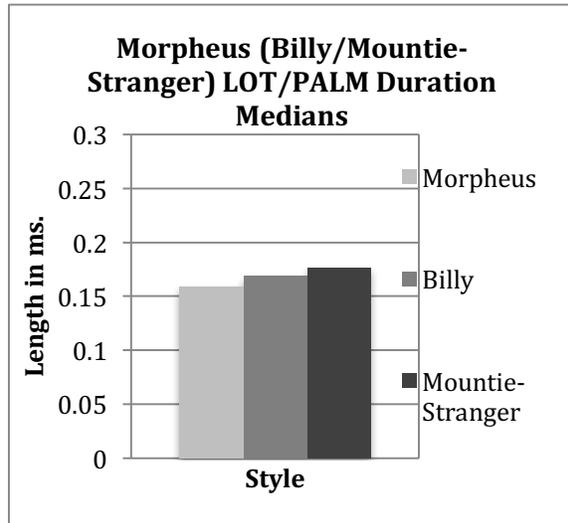


Chart 8.4



**Table 8.1 – Mo Duration Statistical Results for Kruskal-Wallis H Test
Asymp. Significance, 2-tailed; degrees of freedom = 2**

Vowel Lexical Set	p-value	Mean duration length in ms.
GOAT	p = .521	Mo = 0.167 Billy = 0.144 Mountie-Stranger = 0.174
FACE	p = .291	Mo = 0.123 Billy = 0.128 Mountie-Stranger = 0.197
KIT	p = .444	Mo = 0.085 Billy = 0.088 Mountie-Stranger = 0.089
LOT/PALM	p = .655	Mo = 0.159 Billy = 0.169 Mountie-Stranger = 0.177

8.1.2 Dispersion

The second measure of enunciation/stage conventions I look at here is vowel dispersion.

First, I present general findings before I focus on details. Mo’s speech productions do not give a clear story. He treats both characters differently but there are many similarities across styles and characters. When performing his character Billy, he makes a clear distinction between his front, back and low vowel lexical sets, but there is still some between-category overlap of the front and back vowels shown in Plot 8.2. Although some vowel lexical sets are more tightly clustered in performance speech, it does not happen with all the vowel lexical sets. Since Billy is fairly similar to his everyday persona, the lack of an overall pattern of performing is not surprising. Instead he performs with certain vowel lexical sets and makes a clear distinction with enunciation along the front-back (F2) dimension.

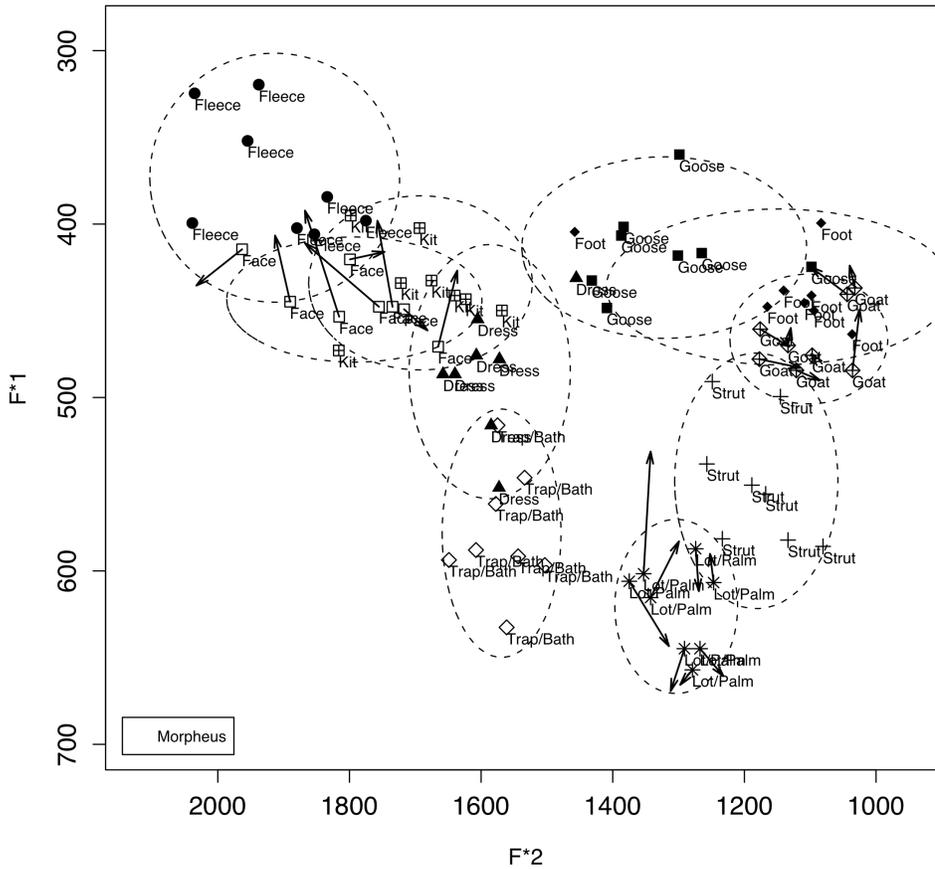
The Mountie-Stranger is supposed to be a Nova Scotian and a difference between styles is expected even though the actor was not told specifically to change his accent.

There is a pattern of wide standard deviation ellipses across both dimensions shown in Plot 8.3, which can be expected when doing an unfamiliar accent. There is greater variety within the tokens of individual vowel lexical sets and between-category overlap is still

present. In other words, his vowel lexical set token productions are more spread out and less like one another, producing less clear enunciation while onstage as this character. He is less certain about how to say certain vowel lexical sets and thus the vowel lexical set tokens are more spread out.

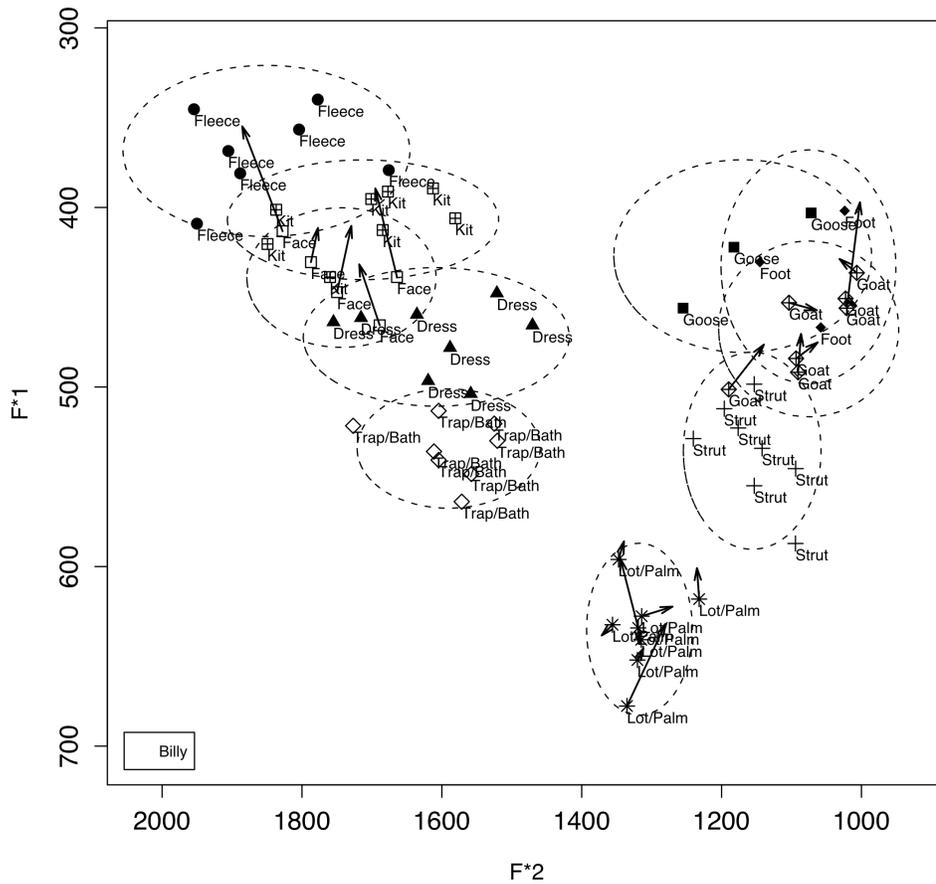
Looking at the within-category "tightness," again there is no clear pattern that emerges. Mo tends to have similar speech productions when performing Billy as in his interview speech except his KIT lexical set tends to raise and cluster more tightly shown in Plot 8.4. This raising and possible tensing of the KIT lexical set can be used to enhance his Newfoundland dialect pronunciation. Mo tends to perform his LOT/PALM and GOAT lexical sets when portraying the Mountie-Stranger onstage, which is depicted by his large ellipses in the Plots 8.5-6. When I compare both of the onstage characters against his interview speech, there is a significant difference for the lexical sets KIT and LOT/PALM. Thus, he is producing less well-enunciated productions for these two vowel lexical sets. Next, I will look at the dispersion results in more detail.

Plot 8.1 Morpheus Interview: Vowel Formant Values



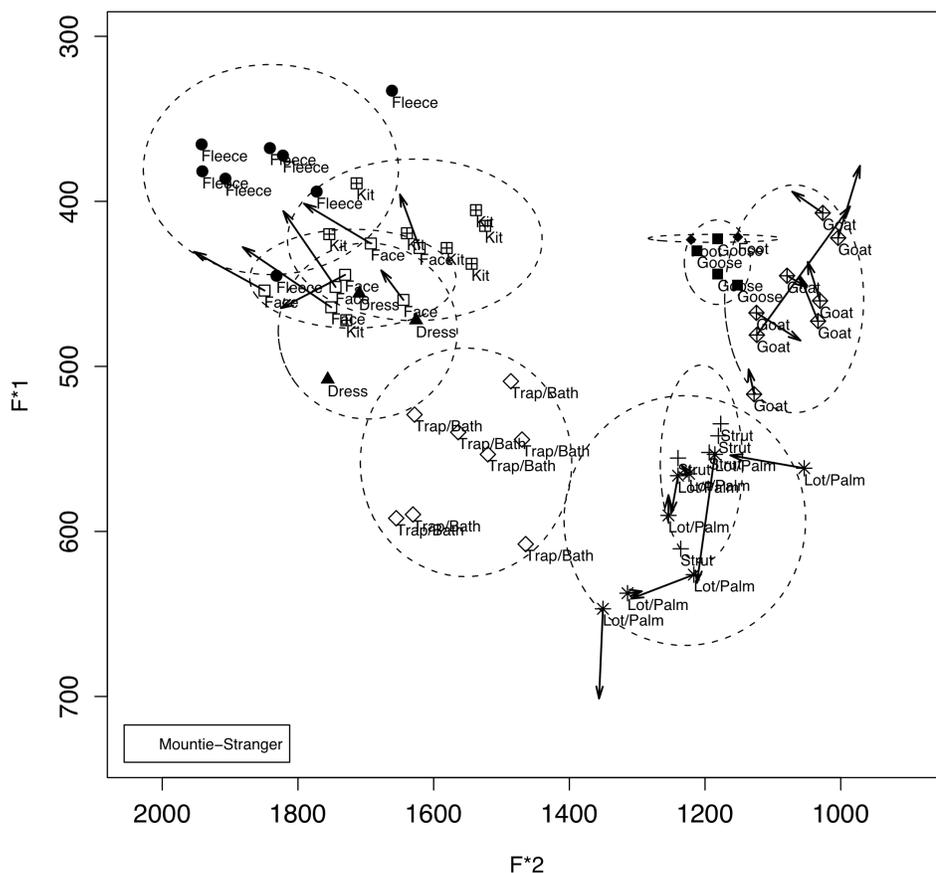
The first pattern for Mo concerns dispersion. Mo’s vowel space has a fairly distinct divide between the front and back vowels. There is a chain of adjoining overlap within the front vowels and within the back vowels. Looking at the distance between the individual tokens within each vowel lexical set, the high and mid-high front and back vowels tend to stretch across the front-back (F2) dimension from approximately 150 Hz to 425 Hz, whereas the mid-low and low vowels tend to stretch along the height (F1) dimension from approximately 75 Hz to 125 Hz. Next, I present his onstage vowel formant values for both characters separately, starting with Billy, and compare the three plot results.

Plot 8.2 Billy Character: Vowel Formant Values



Next, I compare Mo’s interview speech vowel space (Plot 8.1) to his character Billy (Plot 8.2). Mo, in his role as Billy, has created an even further gap between the front, central and back vowels in speech production. The high and mid-high front vowel’s range of production differs little across the front-back (F2) dimension, but both the FLEECE and KIT lexical sets shrink by approximately 30-50 Hz. The mid-low front vowels have expanded their production range across the front-back (F2) dimension by at least 60-80 Hz. The range of the back vowels differs little from Mo’s interview style.

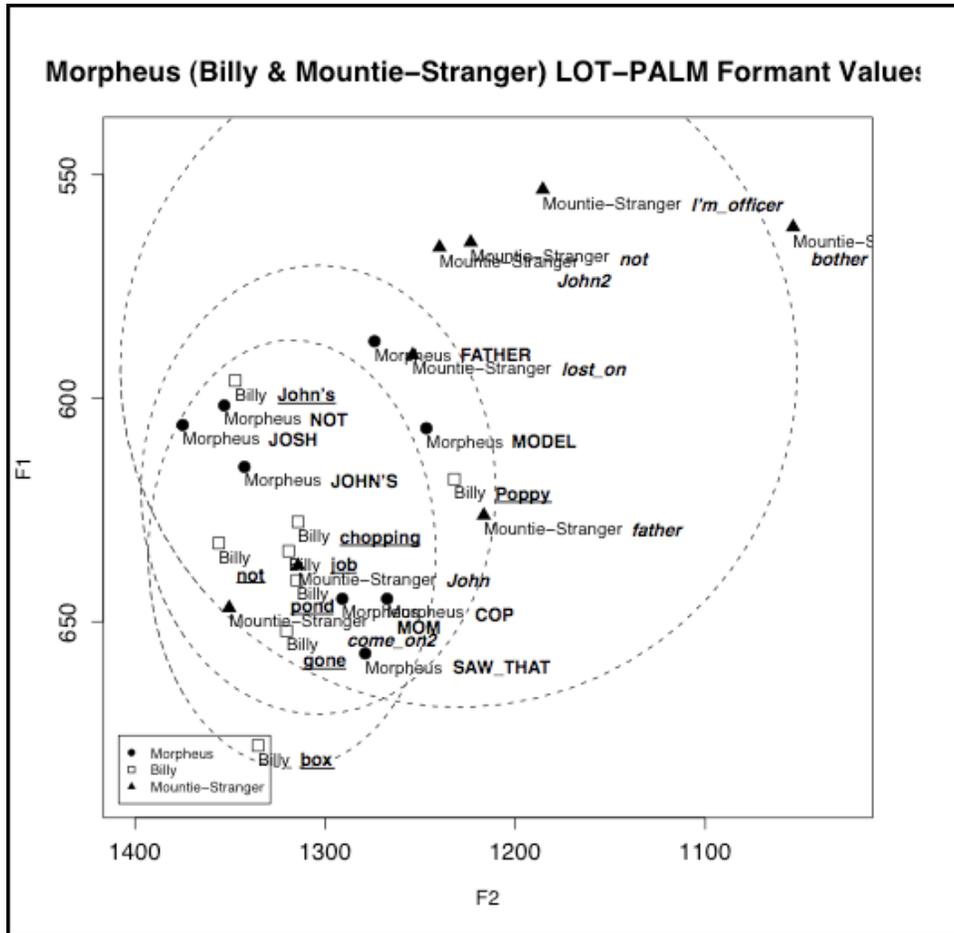
Plot 8.3 The Mountie-Stranger Character: Vowel Formant Values



Next I compare the first two vowel space plots (8.1-2) to Plot 8.3. Mo in his role as the Mountie-Stranger displays a slight divide between the front and back vowels. The high and mid-high front vowels have a similar production range as the Mo interview vowels, except for the TRAP/BATH lexical set that has expanded along the front-back (F2) dimension at approximately 50 Hz. The GOOSE, FOOT and STRUT lexical sets shrank considerably across both dimensions (as did their number of tokens per vowel set), but the GOAT lexical set showed considerable stretch along the height (F1) dimension and the LOT/PALM lexical sets showed considerable expanse across the front-back (F2) dimension. Next I take a closer look at the dispersion patterns of the four vowel lexical sets, KIT, LOT/PALM, GOAT and FACE.

As discussed in subsection 4.5.2 Dispersion, I applied the standard deviation ellipse formula to find the dispersion measurements for Mo's lexical sets, KIT, LOT/PALM, GOAT, and FACE. The test is a two dimensional assessment that accounts for both F1 and F2 measurements which represent the variance. The results of the standard deviation ellipses were then compared across style using the F Test. The measurements for the height (F1) and front-back (F2) dimensions were tested both together for an overall measurement of the ellipse, and separately to test whether the height or width was creating the difference. As mentioned above, there is not a clear pattern when looking at the individual vowel lexical sets. Generally, Mo maintains his accent when performing Billy except when he produces his KIT lexical set. He is less consistent when playing the Mountie-Stranger, which suggests that he is less comfortable producing a Nova Scotian accent, something he was not trained to do. To differentiate between the ellipses, I have indicated which ellipse surrounds which style under each of the dispersion plots.

Plot 8.5



The largest ellipse = Mountie-Stranger

The smallest ellipse across the front-back dimension = Billy

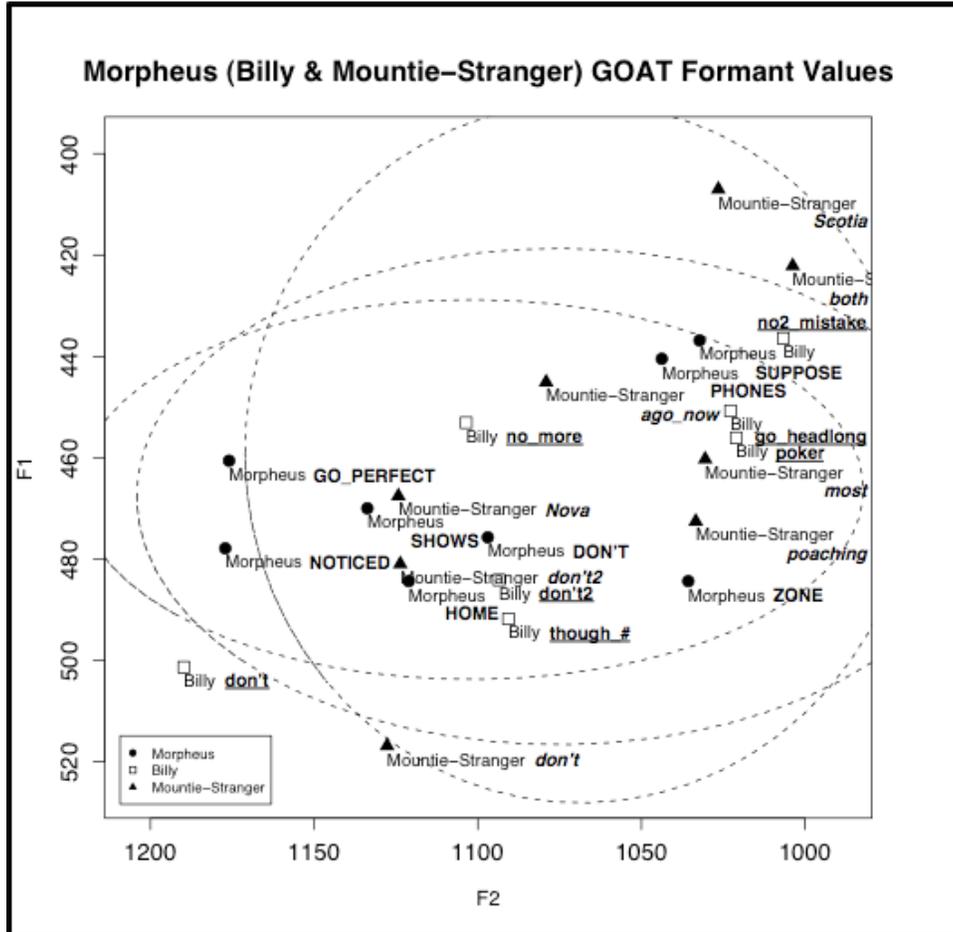
The second smallest ellipse across the front-back dimension = Mo

In Plot 8.5 there is a divergence from the trend that onstage speech productions tend to be more clustered and depicted by their smaller ellipses. Mo's character Billy has a slightly smaller standard deviation ellipse than his interview standard deviation ellipse ($F = 1.401, p = 0.667$), but the Mountie-Stranger, is considerably larger than his interview ($F = 3.337, p = 0.134$). As mentioned above this character is a Nova Scotian, not a Newfoundlander, which would suggest that the actor is intentionally trying to speak differently while performing this character. He has less control over his speech productions, thus producing a larger range of overall production. The greatest difference

is between the two characters, showing a trending statistic ($F = 4.676$, $p = 0.059^{26}$).

There is a significant difference between the combined onstage speech productions and the interview speech ($F = 7.138$, $p = 0.014$).

Plot 8.6



The shortest ellipse = Mo

The second longest and widest ellipse = Billy

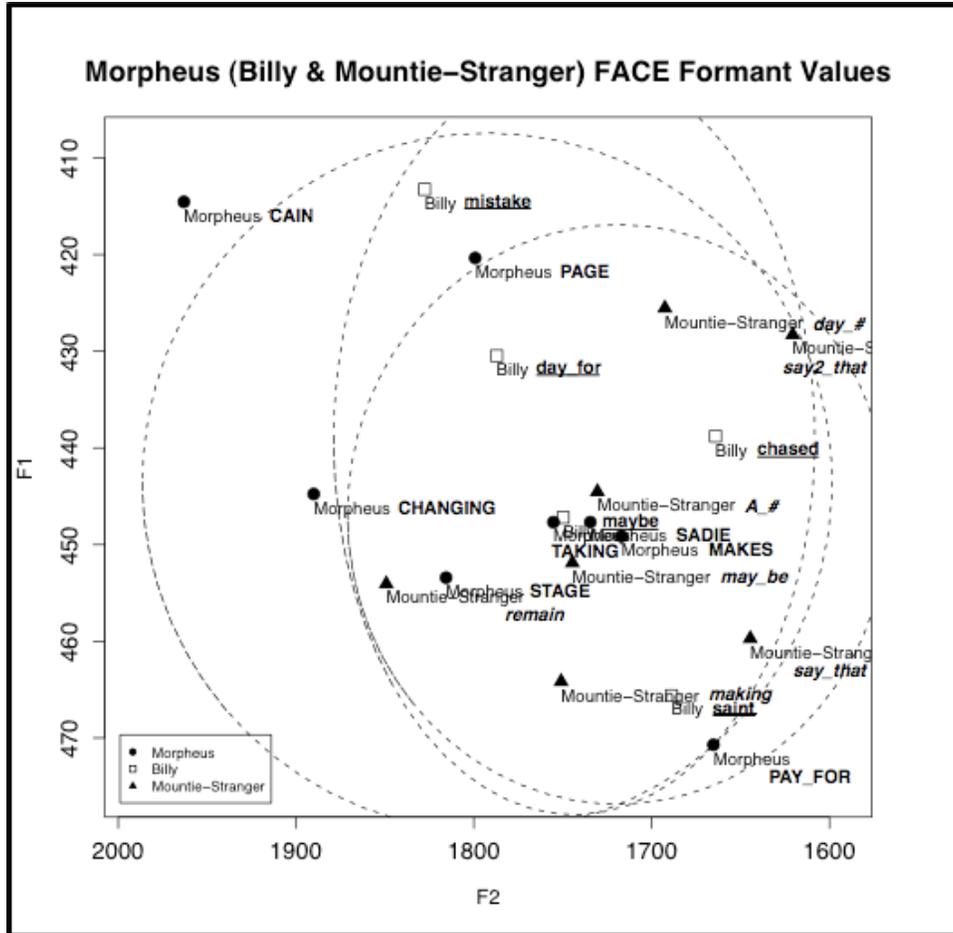
The tallest ellipse = Mountie-Stranger

In Plot 8.6 we see again a greater expansion of the Mountie-Stranger character compared to his interview ($F = 1.033$, $p = 0.967$) and Billy ($F = 1.243$, $p = 0.774$). In the case of the GOAT lexical set the interview speech has the tightest ellipse, with his character Billy being slightly bigger ($F = 1.203$, $p = 0.805$). When the onstage speech production is

²⁶ *Italicized* and **bolded** = trending statistic.

combined and compared to the interview speech, there is a trend towards significance ($F = 4.328, p = 0.059$).

Plot 8.7



The widest ellipse = Mo
 The tallest exterior ellipse = Billy
 The shortest ellipse = Mountie-Stranger

Plot 8.7 displays a non-significant difference between Mo's interview speech and his two characters onstage. Mo's interview standard deviation ellipse is wider overall. His character Billy has a slightly longer production range along the height (F1) dimension than his interview ($F = 1.962, p = 0.537$), which is also longer than the Mountie-Stranger combined character speech production ($F = 1.211, p = 0.892$). The Mountie-Stranger is smaller along both dimensions than the interview speech production ($F = 1.621, p =$

0.573). When combining both onstage styles and comparing them against Mo’s interview speech production, we see a slightly greater difference across styles ($F = 2.248$, $p = 0.292$).

In sum, although Mo shows signs of attempting to produce a clearer pronunciation while performing with slightly longer vowel lengths and greater overall expansion of the vowel space, most of his productions are not that different from his interview speech. This is especially true with his character Billy who is a character not unlike Mo’s everyday persona. When playing his role of the Mountie-Stranger, he produces greater within-category dispersion, which suggests that he is less familiar with producing a Nova Scotian accent. Table 8.2 below shows the only significant findings for Mo, both of which are the difference between his interview and combined onstage speech.

Table 8.2 – Significant Findings for Mo’s Stage Conventions

Dispersion – KIT; onstage combined only	$F = 4.869$, $p = \mathbf{0.042^*}$
Dispersion – LOT/PALM; onstage combined only	$F = 7.138$, $p = \mathbf{0.014}$

* F = F-statistic which is the ratio of two variances; p = p-value which indicates the statistical significance of the test; **bolded** = statistically significant

8.2 Identity Construction

We now turn to look at the results of two analyses that comment on identity construction.

This section is divided into two subsections, which describe the results for the dependent variables of Shifts in Vowel Quality (8.2.1) and Measures of Slope (8.2.2). A significant shift towards a NIE quality suggests a shift in the identity of the character. As well, a lack of slope suggests a quality shift towards the S.S. IAN.

8.2.1 Shifts in Vowel Quality

First I will look at how Mo’s vowel lexical set medians shift across styles and describe the general findings. Every vowel lexical set will be discussed below with special attention to the variables of this study: the LOT/PALM, KIT, FACE and GOAT lexical sets. For these

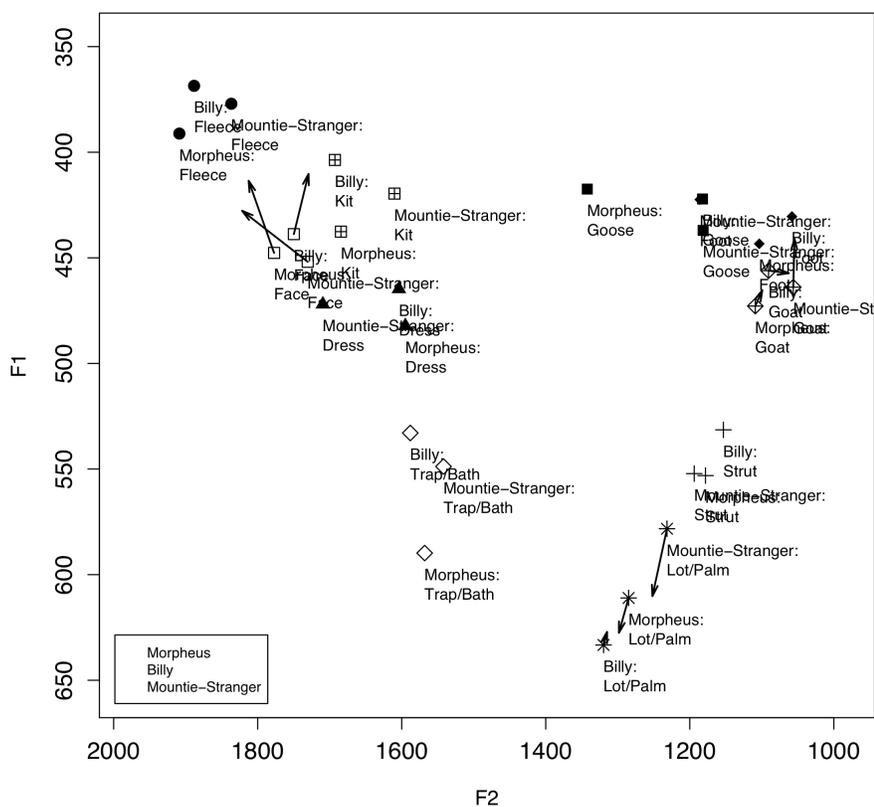
variables to show a significant (enhanced) or moderate shift towards the NIE between styles (interview style being the constant and the onstage style doing the shift), the LOT/PALM lexical set will front, the KIT lexical set will raise, and the FACE and GOAT lexical sets will raise or lower.

Plot 8.8 shows that Billy's productions of his vowel lexical sets tend to mostly shift up and back. The non-significant raising of his FACE, KIT, AND GOAT lexical sets towards the NIE variants (onstage vowel lexical sets shift in the direction of the NIE variants away from the interview speech) indicate a maintenance of his Newfoundland dialect speech pronunciations. His LOT/PALM lexical set is also non-significantly fronted and lowered, which is aligned with the maintenance of his Newfoundland dialect production. The Mountie-Stranger's front vowel lexical sets are mostly raised, except the FACE lexical set, and backed but not significantly. Again, this is aligned with the maintenance of his Newfoundland dialect production despite this character being a portrayal of a Nova Scotian. His back vowel lexical sets do not follow a pattern. His GOAT lexical set non-significantly raises, which is aligned with the maintenance of his Newfoundland dialect production whereas the raising and backing of the LOT/PALM lexical set is not. As discussed in the previous section, it is likely that he is using the GOAT and LOT/PALM lexical sets to move away from a Newfoundland accent.

There are two items to note about the descriptions in this section. First, I describe the LOT/PALM lexical set as central, which is how it is described in NIE (Clarke 2010). Second, when I discuss the direction of the shifting I am referring to how the tongue moves in the mouth, which means a shift up shows a decrease in the F1 formant value and a shift forward shows an increase in the F2 formant value. A discussion of detailed results of the vowel lexical set shifts will follow.

Plot 8.8

Morpheus(Billy&Mountie-Stranger) Median Vowel Formant Value



Looking at Mo and his character Billy, a pattern emerges. All of Billy’s vowels are raised except for the LOT/PALM and GOOSE lexical sets (See Table 8.3). Both the FLEECE and FACE lexical sets are backed like the back vowels, but the KIT, DRESS, TRAP/BATH and LOT/PALM lexical sets are fronted (See Table 8.3). All the non-significant movements are aligned with the maintenance of a Newfoundland accent. Slightly different patterns are present between Mo and his character, the Mountie-Stranger’s vowel production. All the front vowels except the DRESS lexical set are backed and all are raised except the FACE lexical set (See Table 8.3). The back vowels and the central vowel have less of a pattern. The GOOSE lexical set is lowered by 19.557 Hz (Mo – F1 417.448, M-S – F1 437.005), the STRUT lexical set is similar in height (Mo – F1 553.096, M-S – F1 552.166), and the

rest are raised. The GOOSE, GOAT, and LOT/PALM lexical sets are farther back (GOOSE: Mo – F2 1342.3, M-S – F2 1181.458; GOAT: Mo – F2 1109.014, M-S – F2 1056.263; LOT/PALM: Mo – F2 1284.949, M-S – F2 1231.622), the LOT/PALM lexical set is significantly more backed by 53.327 Hz at PCS = .015 (K-W: TS = 6.689, **p = .035**²⁷), but the FOOT and STRUT lexical sets are farther forward (FOOT: Mo – F2 1103.552, M-S – F2 1186.058; STRUT: Mo – F2 1178.152, M-S – F2 1193.819). The backing of the LOT/PALM lexical set is contrary to the production of an enhanced Newfoundland accent. On another note, there is a trend towards significance between the backness of the LOT/PALM lexical sets for Mo's two characters, Billy, and the Mountie-Stranger (Billy – F2 1319.733, M-S – F2 1231.622). The movement across styles for the FACE and GOAT lexical sets show no significant difference in vowel production placement as displayed in the Table 8.3 below. The KIT and LOT/PALM lexical sets show a trend toward significance along the height dimension (KIT: Billy – F1 403.669, M-S – F1 419.59; LOT/PALM: Billy – F1 633.304, M-S – F1 578.269). Table 8.3 presents the full results for the Kruskal-Wallis H Tests. Please refer to Table 8.9 below for a recap of the significant findings for both identity construction subsections 8.2.1-2. The next subsection continues with identity construction results for the formant measurements of slope.

²⁷ PCS = Pairwise Comparison Statistic, K-W = Kruskal-Wallis H Test; TS = Test Statistic; **bolded** = statistically significant

Table 8.3 – Mo Kruskal-Wallis H Test Asymp. Significance, 2-tailed; degrees of freedom = 2

Vowel lexical set	F1	F2
FACE	*TS = .815, p = .665	TS = 2.436, p = .296
LOT/PALM	TS = 4.747, p = .093	TS = 6.689, p = .035*
• Mo & B	-	PCS = .633
• Mo & M-S	-	PCS = .015
• B & M-S	-	*PCS = .050
GOAT	TS = .512, p = .774	TS = 2.214, p = .331
KIT	TS = 4.965, p = .084*	TS = 2.830, p = .243

*TS = Test Statistic; *italicized* and **bolded** = trending statistic; **bolded** = significant statistic; PCS = Pairwise Comparison Statistic

Table 8.4 – Mo Median Formant Frequencies in Hz and Differences across Style

	FLEECE	FACE*	DRESS	LOT/ PALM	GOAT	GOOSE	STRUT	KIT	FOOT	TRAP/ BATH
Mo F1	391.183	447.673	482.221	611.04	472.846	417.448	553.096	437.611	443.349	589.785
Billy F1	368.555	438.783	464.724	633.304	456.077	422.135	531.437	403.669	430.459	532.932
M-S F1	377.041	451.875	471.998	578.269	463.917	437.005	552.166	419.59	422.418	548.812
Diff Mo/ Billy	22.628	8.89	17.497	-22.264*	16.769	-4.687	21.659	33.942	12.89	56.853
Diff Mo/ M-S	14.142	-4.202	10.223	32.771	8.929	-19.557	0.93	18.021	20.931	40.973
Diff Billy /M-S	-8.485	-13.092	-7.27	55.044	-7.84	-14.865	-20.729	-15.921	8.041	-15.88
Mo F2	1908.768	1777.249	1594.99	1284.949	1109.014	1342.3	1178.152	1684.395	1103.552	1568.111
Billy F2	1888.357	1749.795	1603.902	1319.733	1090.616	1182.32	1153.285	1692.731	1058.131	1588.091
M-S F2	1836.612	1730.534	1709.548	1231.622	1056.263	1181.458	1193.819	1610.083	1186.058	1541.951
Diff Mo/ Billy	20.411	27.454	-8.912	-34.784	18.398	159.98	24.867	-8.336	45.421	-19.98
Diff Mo/ M-S	72.156	46.715	-114.558	53.327*	52.751	160.842	-15.667	74.312	-82.506	26.16
Diff Billy /M-S	51.745	19.261	-105.646	88.111	34.353	0.862	-40.534	82.648	-127.927	46.14

*Large font size and **bolded** outline = study variable; *italicized* and **bolded** = trending difference; **bolded** = significant difference

8.2.2 Measurements of Slope

In this subsection I am comparing the individual measures of slope for the F1 and F2

dimensions of the FACE and GOAT lexical sets across styles. As stated in subsection 4.5.4

Measurement of Slopes, an analysis of these vowels will determine which tokens are SNLE variants and which are NIE variants by measuring the degree of slope against the degree of slope of a monophthongal vowel lexical set, LOT/PALM. If Mo is enhancing his Newfoundland dialect onstage, then he is using more Newfoundland Irish English (NIE) variants (monophthong/inglide) than Standard Newfoundland English (SNLE) variants (diphthong) while performing. If he is using the same amount of NIE variants, then he is maintaining his accent while performing. Since the measurements of either dimension (F1 or F2) indicate that a vowel token is considered SNLE then combining the results of the two dimensions displays an accurate representation of what the vowel tokens are producing.

Mo's slope tokens display a pattern of slightly more SNLE, variants for both his FACE and GOAT lexical sets along both dimensions in his interview speech than in either of his characters. None of the results are significantly different which indicates that Mo is utilizing other strategies to perform and is maintaining his Newfoundland dialect with this particular variable. First I will look at the FACE F1 results, then the F2 results and then I will present the combined results, followed by GOATS results.

The slope measurements were calculated for each token of the FACE, GOAT and LOT/PALM lexical sets for both Mo, and his characters Billy and the Mountie-Stranger. The eight charts of LT's slope values can be found in Appendix III. Two of the eight FACE lexical set tokens were raised but none were considered SNLE variants. None of his character Billy's vowel tokens were raised and only one of his character the Mountie-Stranger's vowel tokens were raised but none were considered SNLE variants. A Fisher's Exact Test was run to see if there was a relationship across styles but no significant relationship was found (M 8.5).

Table 8.5 – Fisher’s Exact Test Slope Results for Mo’s FACE F1

	Morpheus	Billy	Mountie-Stranger	FEPT
NIE Variant	8 = 100%	5 = 100%	7 = 100%	p = 1.00
SNLE Variant	0 = 0%	0 = 0%	0 = 0%	two-tailed

Five of the eight FACE lexical set tokens were backed, two of which were considered SNLE variants. Two of his character Billy’s vowel tokens were backed and none of his character the Mountie-Stranger’s vowel tokens were backed, none of which were considered SNLE variants. A Fisher’s Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 8.6). Next I will look at Mo’s GOAT results.

Table 8.6 – Fisher’s Exact Test Slope Results for Mo’s FACE F2

	Morpheus	Billy	Mountie-Stranger	FEPT
NIE Variant	6 = 75%	5 = 100%	7 = 100%	p = 0.311
SNLE Variant	2 = 25%	0 = 0%	0 = 0%	two-tailed

Three of the eight GOAT lexical set tokens are raised but none exceed his LOT/PALM exemplar pronunciation and so none are considered SNLE variants. Both of his characters had two raised GOAT slopes but none of the tokens were considered SNLE variants in respect to their LOT/PALM exemplar pronunciation. A Fisher’s Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 8.7).

Table 8.7 – Fisher’s Exact Test Slope Results for Mo’s GOAT F1

	Morpheus	Billy	Mountie-Stranger	FEPT
NIE Variant	8 = 100%	7 = 100%	8 = 100%	p = 1.00
SNLE Variant	0 = 0%	0 = 0%	0 = 0%	two-tailed

Three of the eight GOAT lexical set tokens were fronted and one was more fronted than his LOT/PALM exemplar pronunciation so it was considered a SNLE variant. The one GOAT vowel token of his character Billy that was fronted, was fronted the same amount as his LOT/PALM exemplar and thus was not considered a SNLE variant. Four of

the Mountie-Stranger’s vowel lexical set tokens were fronted but none were considered SNLE variants. A Fisher’s Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 8.8).

Table 8.8 – Fisher’s Exact Test Slope Results for Mo’s GOAT F2

	Morpheus	Billy	Mountie-Stranger	FEPT
NIE Variant	7 = 87.5%	7 = 100%	8 = 100%	p = 1.00 two-tailed
SNLE Variant	1 = 12.5%	0 = 0%	0 = 0%	

In summary of both of the Identity Construction subsections, Mo is maintaining his Newfoundland dialect when performing as Billy. When he performs as the Mountie-Stranger he produces LOT/PALM differently than would be expected, which suggests that he is trying to perform a Nova Scotian accent with this vowel lexical set. Otherwise, he performs the Mountie-Stranger not unlike his character Billy. Mo’s significant findings for identity construction are presented in Table 8.9.

Table 8.9 – Significant Findings for Mo’s Identity Construction

Shifts – LOT/PALM; B & M-S only	KS – TS = 6.689, p = 0.035* B & M-S – PCS = 0.015
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*K-W = Kruskal-Wallis H Test; TS = Test statistic; p = p-value; **bolded** = statistically significant.

9 Snow White (SW)

Chapter 9 presents the entirety of SW's results and a brief re-introduction to SW and her characters Florence and Jean. As with the previous three chapters, Chapter 9 is split into two sections, Stage Conventions (9.1) and Identity Construction (9.2). Again, each section discusses the results of the dependent variables that comment on those themes.

SW is one of the older females in the production. She is related to Mo and has lived in Ferryland for most of her life, except for 2 years in St. John's for school and a short time in Happy Valley-Goose Bay. She started acting when she was in grades seven and eight, and she sang in the church choir and a local singing group. Her family is very musical and theatrical. While growing up and when she was first married, kitchen parties could "start at any minute," and especially on holidays. Her son would bring his guitar, people would play the spoons and sometimes a person would do a recitation, but mostly there was singing. Now SW is a retired teacher and works at the dinner theatre every year.

When SW was teaching, every spring for 15 years or so, there was a concert in Ferryland and there would be practice for a couple months. Both adults and children put on three act plays. Teachers were expected to direct the plays and they were "very professional." When SW was in charge of a play, "everyone did their own thing, you didn't really tell them what to do, you'd just make sure the props were in place, people would take their part and learn it and they would work together until it was ready, it was at a different level, you didn't get out in front of them and tell them" what to do. The plays "were well practiced," had an opening chorus, curtains were drawn in the beginning and "someone came out and made the announcements."

SW and BR have been involved from the beginning and she has only missed one production. Sometimes SW and BR would perform their old lady monologue from the plays for charity events. She saw an advertisement and decided to apply for it. She said “I never thought I'd be at it this long.” SW plays two characters that can be described as a gossip or a ‘newsbag’ from town. Another character in the play comments that she should be buried with a window in her coffin so she could keep up with the gossip (Mooney 2008: 21). SW said “The characters come naturally to me,” since “there are people in the community that'll cross your mind, you know, you can really see coming out in your character.” Her character **Florence** is around the same age as the actor but her other character **Jean** is an old woman. SW modeled this character after an older lady in town. She said “I'd try to keep her voice in my mind or her ways, right, but sometimes it will go away from ya.” Similar voice work was done on Jean's character to age her voice as was done on TB's character. Like TB, she added some quaver and slowed her voice, lengthening her pronunciations. This character has been used for the past four years as a commentator on the year's events in the preamble of the play. Therefore, the character is well polished. Although the characters are easier to perform she feels like she is being stereotyped. She would prepare for her role by “sitting by myself... have a calm time... think about getting into character... not be rushed, just be there.”

SW's results will be separated into two sections with two subsections each. The first will discuss how stage conventions are utilized while performing and the second will discuss how identity is constructed while performing.

9.1 Stage Conventions

This section contains two subsections, discussing the results of the dependent variables,

Duration (9.1.1) and Dispersion (9.1.2). A longer duration in the onstage results indicates the actor is changing her/his enunciation an attempt to make it clearer. The separation of vowel lexical sets is also an indication of clearer enunciation, as is a tighter clustering of within-category formants.

9.1.1 *Duration*

The Kruskal-Wallis test was implemented to compare the lengths of SW's vowel lexical sets (FACE, KIT, LOT/PALM, GOAT) across styles, shown in Charts 9.1-4. The Kruskal-Wallis Test is the same test as the Wilcoxon Rank Sum Test, except it allows for more than two independent groups to be compared. The p-value indicates whether or not the mean ranks of the two or three groups are statistically different. If the p-value is less than 0.05 the mean ranks of two or three groups are significantly different. If a significant p-value is found, pairwise comparisons can be made to find which group's mean ranks are statistically different. SW's duration results produce a general pattern. Her interview vowel lexical set duration measurements are the shortest, then her character Florence, which is closest in age to her real age and then her old lady character Jean has the longest vowel lexical set durations. The pattern indicates that while performing, the farther a character is from her everyday persona the more manipulation of vowel duration length is applied in an attempt to create clearer enunciation.

SW's KIT and GOAT lexical sets durations, shown in Charts 9.1-2, are significantly different, KIT at **p = .004²⁸** and GOAT at **p = .002** (Refer to Table 9.1). The KIT lexical set has a significant difference between SW's interview and her character Jean's productions at **p = .003**, but not between SW and Florence nor Florence and Jean's

²⁸ p = p-value; **Bolded** = statistically significant

productions (Refer to Table 9.1). Likewise, the GOAT lexical set has a significant difference between her interview speech and her character Jean at $p = .001$, but not between SW and Florence nor Florence and Jean's productions (Refer to Table 9.1). Neither the difference in durations of the FACE and LOT/PALM lexical sets shown in Charts 9.3-4 are significant across styles (Refer to Table 9.1). These findings support my hypothesis that the actors will have longer vowel durations while performing onstage.

Chart 9.1

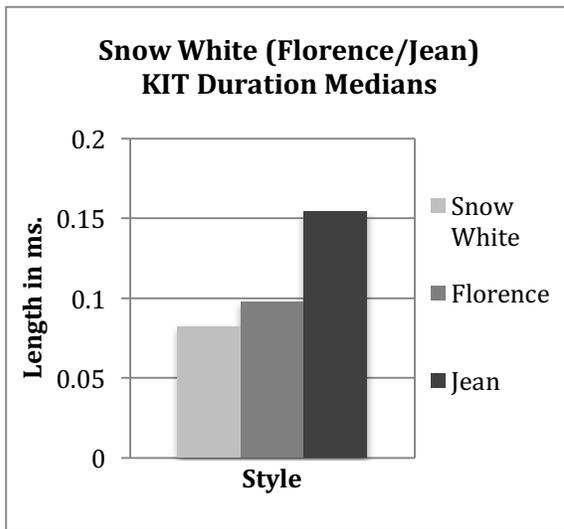


Chart 9.2

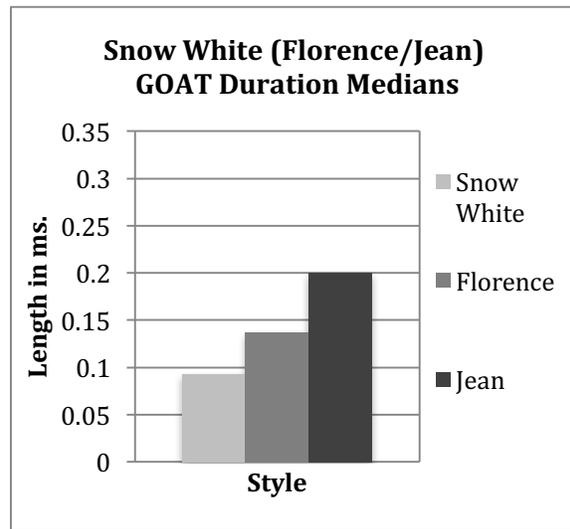


Chart 9.3

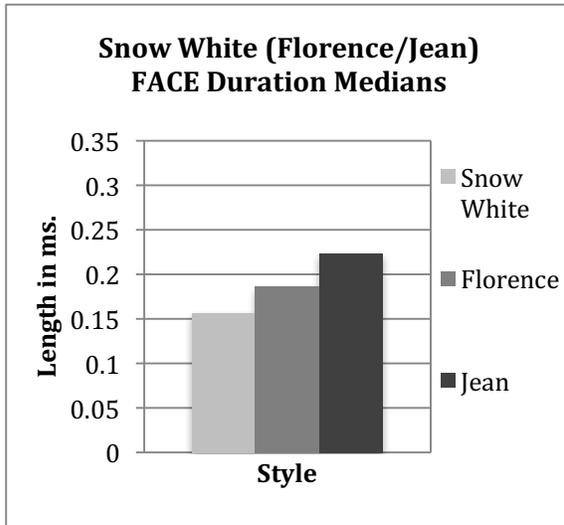
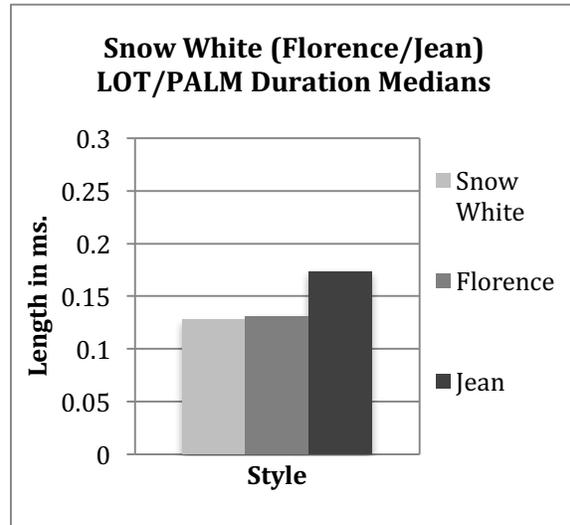


Chart 9.4



**Table 9.1 – SW Duration Statistical Results for Kruskal-Wallis H Test
Asymp. Significance, 2-tailed; degrees of freedom = 2**

Vowel Lexical Set	p-value	Mean duration length in ms.	Pairwise Comparison Statistic
KIT	p = .004*	SW = 0.082 Florence = 0.098 Jean = 0.154	SW & J – p = .003 SW & F – p = 8.19 F & J – p = 0.93*
GOAT	p = .002	SW = 0.093 Florence = 0.137 Jean = 0.201	SW & J – p = .001 SW & F – p = .065 F & J – p = .648
FACE	p = .279	SW = 0.157 Florence = 0.186 Jean = 0.223	
LOT/PALM	p = .353	SW = 0.127 Florence = 0.131 Jean = 0.173	

***Bolded** = statistically significant; *italicized* and **bolded** = trending statistic

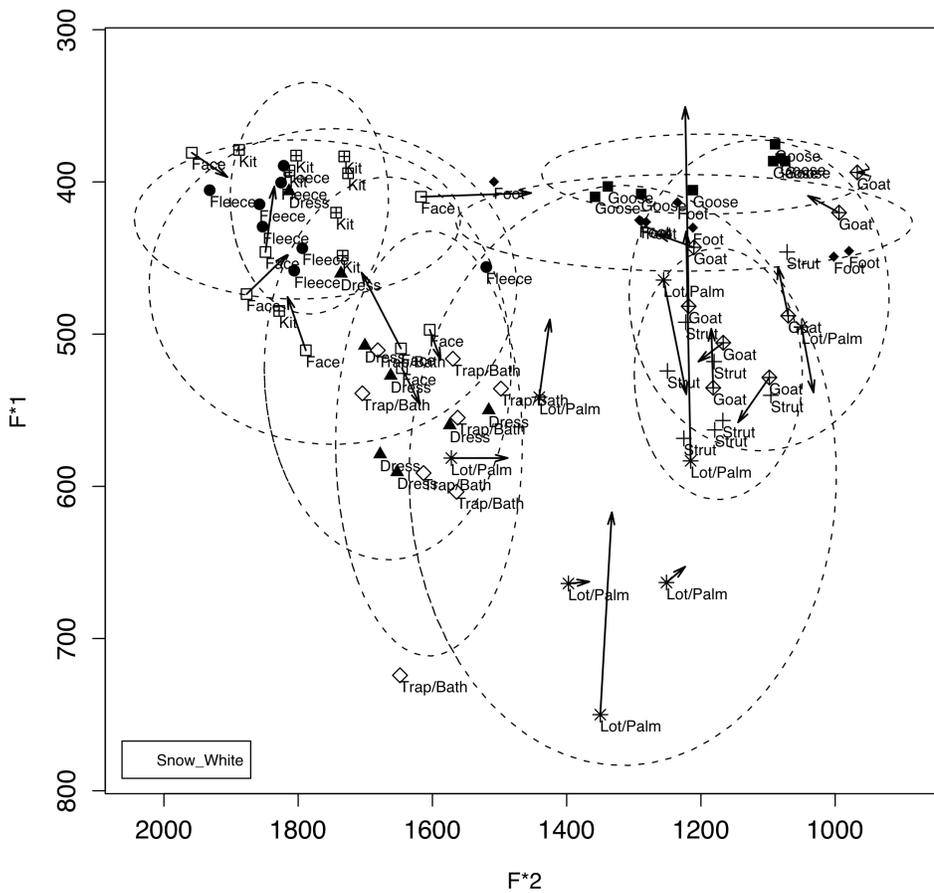
9.1.2 Dispersion

The second measure of enunciation/stage conventions that I examine is vowel dispersion. First, I discuss the general patterns found in SW’s dispersion results. SW’s productions do not display a very clear picture of what she is trying to achieve while performing. There is some attempt to separate the front and back vowel lexical sets, which is more visible with her older lady character Jean shown in Plot 9.3. Her vowel spaces in performance speech are not considered more clustered although there are trends that are present. When playing the character Florence, her ellipses stretch along the height (F1) dimension and are generally rounder than those from her interview shown in Plot 9.2. When playing her character Jean, ellipses are long ovals also stretched along the height (F1) dimension shown in Plot 9.3. The lack of between-category dispersion and continued overlap of vowel lexical sets indicates that she is not intentionally trying to change her enunciation to be clearer when onstage.

When looking at the individual vowel lexical set plots shown in Plots 9.4-7, these differences are even more evident. When combining her two characters’ GOAT lexical sets shown in Plot 9.4, there is a significant difference across styles. Her character Florence

has a significant difference between her interview speech for both of her lexical sets KIT shown in Plot 9.5 and LOT/PALM shown in Plot 9.6, and her character Jean trends towards the same results. Her characters' FACE lexical sets shown in Plot 9.7 are more clustered than her interview speech production, but not by a significant amount. The general within-category "tightness" indicates that she is attempting to manipulate some vowel lexical sets when onstage to produce clearer enunciation for better communication. Next I will focus on the details of the dispersion results.

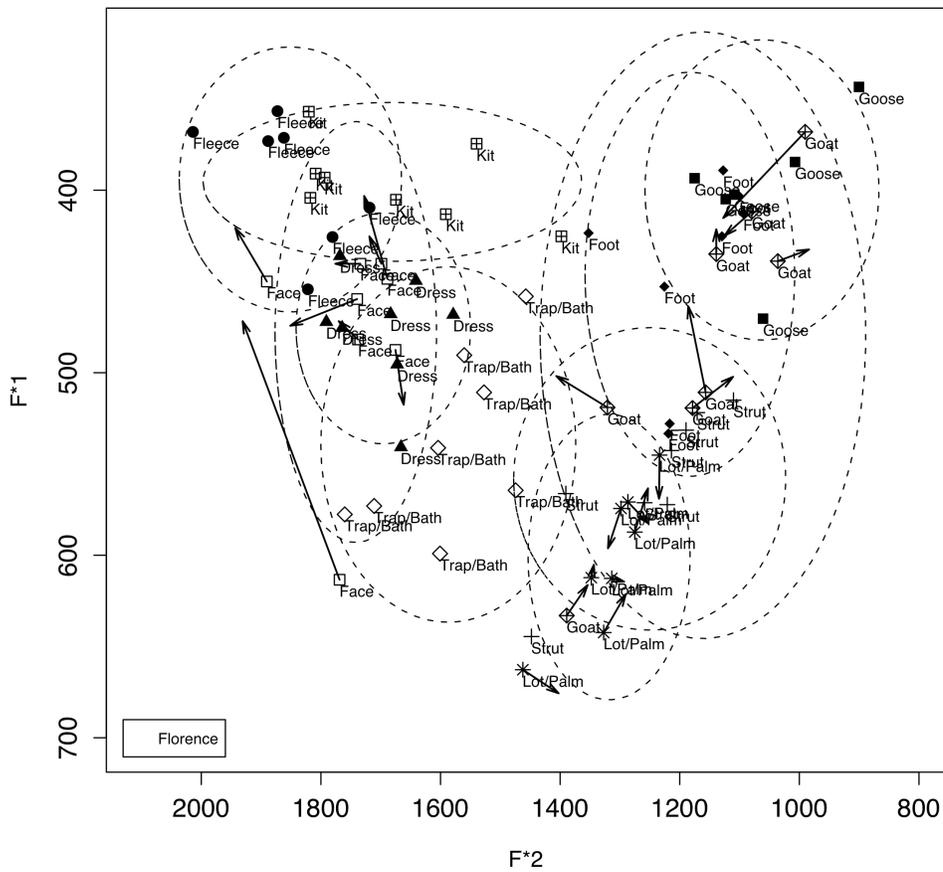
Plot 9.1 Snow White Interview Vowel Formant Values



First I will discuss the dispersion in SW's interview vowel space in Plot 9.1. SW's vowel lexical set productions have considerable range and overlap. Every vowel lexical set overlaps with more than one adjacent vowel set. Looking at the distance between the

individual tokens within each vowel lexical set, all of the mid-high to low vowel lexical sets, except the FOOT lexical set, have a long expanse of production along the height (F1) dimension (>100 Hz). All vowel lexical sets also have an expanse from approximately 1000 Hz to 2000 Hz along the front-back (F2) dimension. Next I present her onstage vowel formant values for both characters separately, starting with Florence and compare the three plot results.

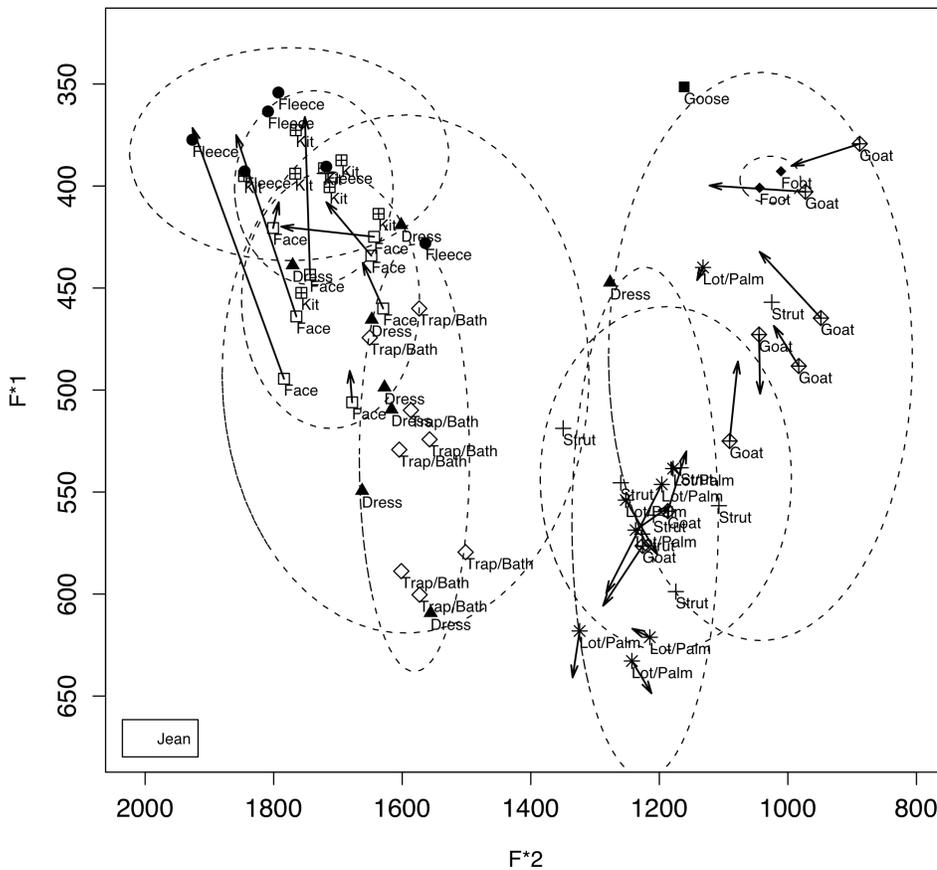
Plot 9.2 Florence Character: Vowel Formant Values



The next graph compares SW’s interview vowel space (Plot 9.1) to her onstage speech when she plays Florence (Plot 9.2). There is, again, considerable overlap in SW’s onstage speech in her role as Florence. In this style the overlap of the vowels is expanded

more creating better defined sets, with the exception of the GOAT lexical set. For the most part, the range of production has changed for each vowel. The FLEECE, FACE, FOOT and GOOSE lexical sets have expanded along the height (F1) dimension, and the KIT and TRAP/BATH lexical sets have stretched along the front-back (F2) dimension. The DRESS and LOT/PALM lexical sets have shrunk along both dimensions. The GOAT and STRUT lexical sets have expanded along both dimensions.

Plot 9.3 Jean Character: Vowel Formant Values

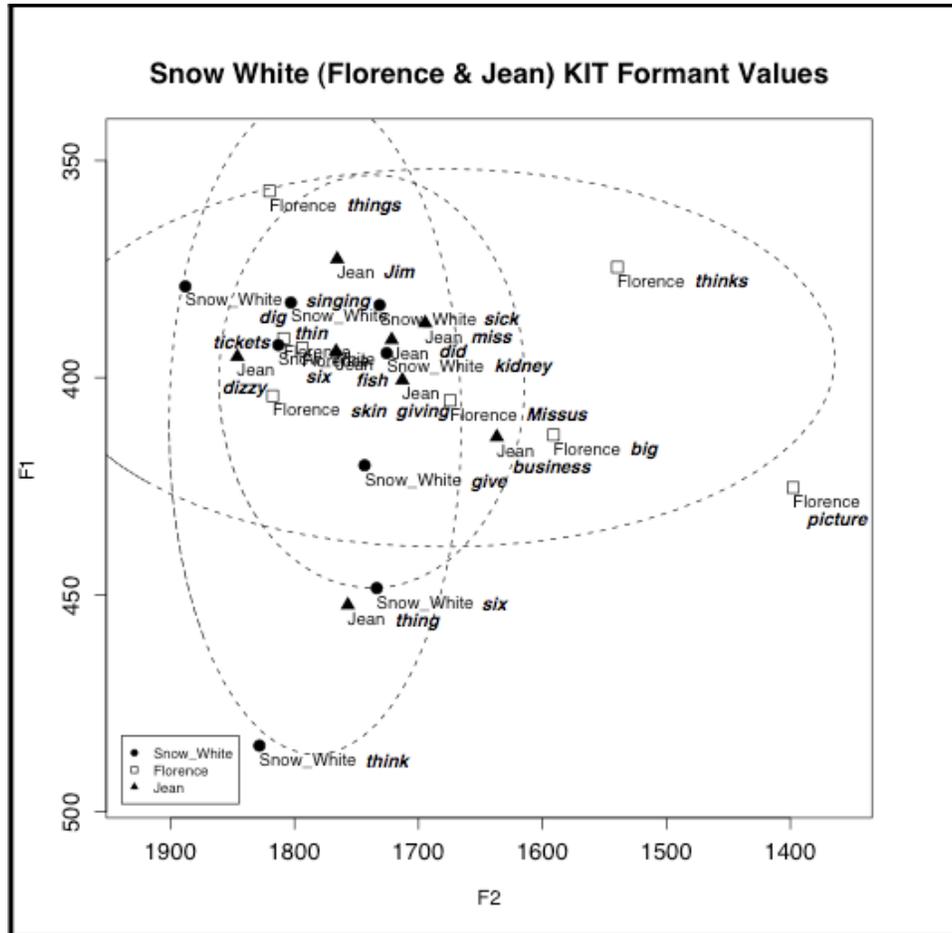


I continue by comparing the first two vowel spaces (Plots 9.1-2) with SW's onstage speech in her role as Jean shown in Plot 9.3. SW's character Jean, for the most part, has a fair amount of vowel production overlap, which is mostly due to an expanded range of

production along the height (F1) dimension. This plot resembles her character Florence's production (Plot 9.2), in that there is still overlap, but the vowels are more clearly defined than are visible in her interview vowel space (Plot 9.1). The exception to this is the expansion of her DRESS and GOAT lexical sets across both dimensions. Her STRUT lexical set also expanded along both dimensions. Her KIT lexical set stretched along the front-back (F2) dimension, and her FLEECE lexical set slightly expanded along the height (F1) dimension. Her FACE, TRAP/BATH and LOT/PALM lexical sets shrank across both dimensions. Next I will look closer at the individual dispersion of the lexical sets KIT, LOT/PALM, GOAT and FACE.

As discussed in subsection 4.5.2 Dispersion I applied the standard deviation ellipse formula to find the dispersion measurements for SW's lexical sets, KIT, LOT/PALM, GOAT, and FACE. The test is a two dimensional assessment that accounts for both F1 and F2 measurements representing the variance. The results of the standard deviation ellipses were then compared across style using the F Test. The measurements for the height (F1) and front-back (F2) dimensions were tested both together for an overall measurement of the ellipse, and separately to test whether the height or width was creating the difference. To differentiate between the ellipses, I have indicated which ellipse surrounds which style under each of the dispersion plots.

Plot 9.4



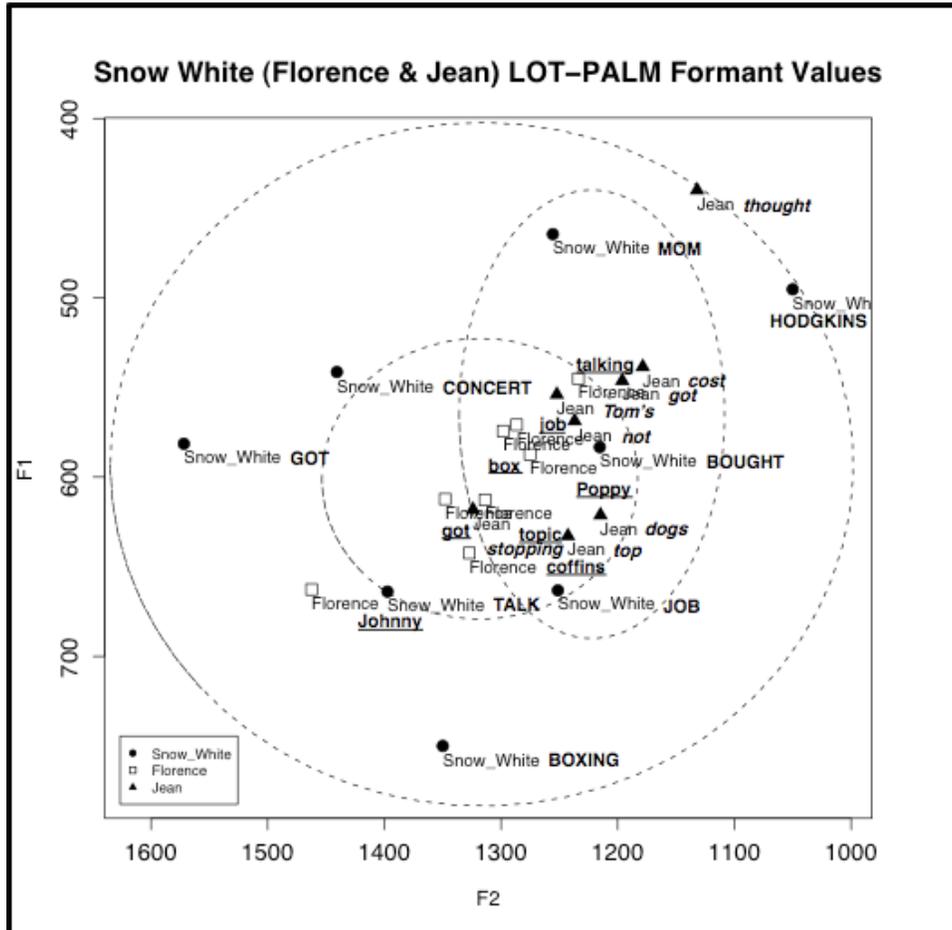
The tallest ellipse = SW
 The widest ellipse = Florence
 The smallest interior ellipse = Jean

SW's interview production shown in Plot 9.4 is longer along the height (F1) dimension, and her Florence character production is wider along the front-back (F2) dimension, and there is a significant difference between them ($F = 5.1805$, $p = 0.045$ ²⁹). This is due to a significant difference along the front-back (F2) dimension ($F = 7.2041$, $p = 0.018$). There is no significant difference between her interview production and her character Jean production ($F = 1.127$, $p = 0.879$). There is a significant difference

²⁹ F = F-statistic which is the ratio of two variances; p = p-value which indicates the statistical significance of the test; **bolded** = statistically significant

between her character's productions ($F = 5.838$, $p = 0.033$) and across her height (F2) dimension ($F = 6.583$, $p = 0.024$), as well as when they are combined and compared across style ($F = 10.356$, $p = 0.004$).

Plot 9.5

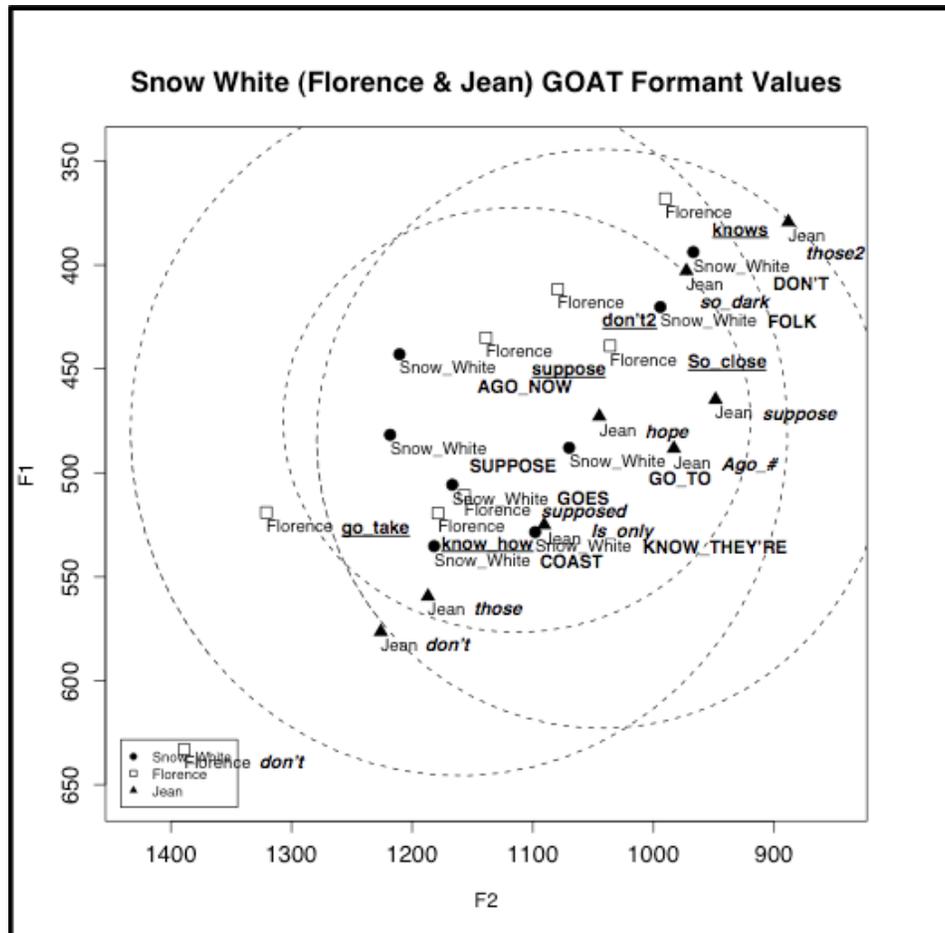


The largest exterior ellipse = SW
 The smallest interior ellipse = Florence
 The second tallest ellipse = Jean

In Plot 9.5 SW's onstage productions exhibit tighter clusters, with Florence having the tightest cluster. The only significant difference between the standard deviation ellipses is between SW's interview and her character Florence ($F = 5.626$, $p = 0.036$). This occurs across both dimensions, height F1 ($F = 5.934$, $p = 0.032$) and front-back F2 ($F = 5.523$, $p = 0.038$). Although the overall difference between her interview production and

her character Jean is not significant ($F = 4.812$, $p = 0.055^{30}$), the difference between the distances along the front-back (F2) dimension is significant ($F = 7.825$, $p = 0.015$). The difference between her characters ($F = 1.169$, $p = 0.842$) and when they are combined to compare across styles is not significant ($F = 1.299$, $p = 0.632$).

Plot 9.6



The smallest ellipse = SW
 The tallest ellipse = Florence
 The second largest ellipse = Jean

Plot 9.6 shows a different trend with respect to the size of the standard deviation ellipses, in that SW's interview is clearly the tightest of the three conditions. When comparing her interview production with her characters, neither show a significant

³⁰ *Italicized* and **bolded** = trending statistic

compared, the result remains insignificant ($F = 1.267$, $p = 0.786$). In this plot Jean’s tokens show the tightest cluster.

In summary, the longer length of SW’s GOAT and KIT lexical sets and her greater within-category “tightening” of her KIT, and LOT/PALM lexical sets while performing is an attempt to produce clearer speech while performing. Table 9.2 presents SW’s significant findings for both of SW’s stage conventions.

Table 9.2 – Significant findings for SW’s Stage Conventions

Duration – GOAT; Jean only	KW – *TS = 12.875, df = 2; * p = 0.002 SW & J – TS = 12.500, p = 0.001
Duration – KIT; Jean only	KW – TS = 10.955, df = 2; p = 0.004 SW & J – TS = 11.500; p = 0.003
Dispersion – KIT; SW and Florence F2, Florence and Jean F2, Interview and combined onstage speech	SW & F – F = 5.181; p = 0.045 • F2 – F = 7.204; p = 0.018 F & J – F = 5.838; p = 0.033 • F2 – F = 6.583; p = 0.024 SW & F/J – F = 10.356; p = 0.004
Dispersion – LOT/PALM; SW and Florence F1 and F2, SW and Jean F2 only	SW & F – F = 5.626; p = 0.036 • F1 – F = 5.934; p = 0.032 • F2 – F = 5.523; p = 0.038 SW & J F2 – F = 7.825; p = 0.015
Dispersion – GOAT; combined only	SW & F/J – F = 7.343; p = 0.013

*KW = Kruskal-Wallis H Test; TS = Test Statistic; F = F-statistic which is the ratio of two variances; p = p-value which indicates the statistical significance of the test; **bolded** = statistically significant

9.2 Identity Construction

We now turn to look at the results of two analyses that comment on identity construction.

This section is divided into two subsections, which describe the results for the dependent variables of Shifts in Vowel Quality (9.2.1) and Measures of Slope (9.2.2). A significant shift towards a NIE quality suggests a shift in the identity of the character. As well, a lack of slope suggests a quality shift towards the S.S. IAN.

9.2.1 Shifts in Vowel Quality

First I will discuss the general findings of the shifts in vowel quality before focusing on the details. Every vowel lexical set will be discussed below with special attention to the variables of this study: the LOT/PALM, KIT, FACE and GOAT lexical sets. For these

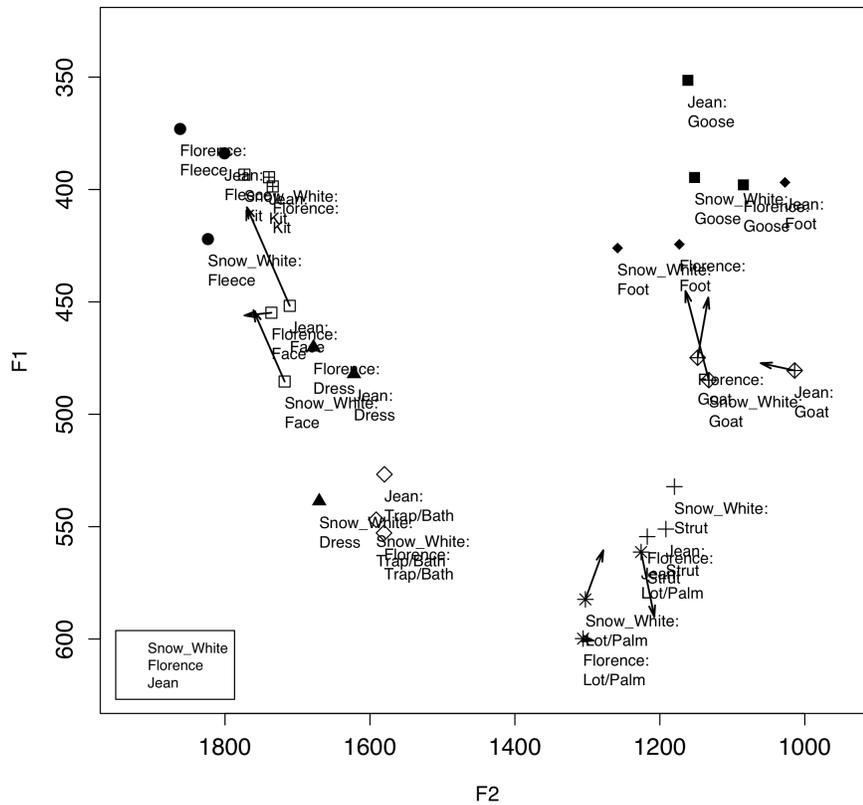
variables to show a significant (enhanced) or moderate shift towards the NIE between styles (interview style being the constant and the onstage style doing the shift), the LOT/PALM lexical set will front, the KIT lexical set will raise, and the FACE and GOAT lexical sets will raise or lower.

The median vowel space in Plot 9.8 suggests two things: that SW shifts her vowel lexical sets differently within her vowel space depending on the character, and that these shifts do not always follow the maintenance or enhancement of a Newfoundland accent. Her character Florence has her medians moving forward, back, high, and low without a noticeable trend. Florence is the character from whom you would expect less performance manipulation since she is close to her everyday persona. On the other hand, her character Jean has a trend for her vowel lexical sets to raise and back except for her KIT lexical set. The only significant shift for both characters is for the vowel lexical sets that do not follow the maintenance of a Newfoundland accent. Florence's KIT lexical set is significantly lower than her interview production and Jean's LOT/PALM lexical set is significantly farther back and raised. Both characters' FACE and GOAT lexical sets shift up, which maintain a Newfoundland accent/identity.

There are two items to note about the descriptions in this section. First, I describe the LOT/PALM lexical set as central, which is how it is described in NIE (Clarke 2010). Second, when I discuss the direction of the shifting I am referring to how the tongue moves in the mouth, which means a shift up shows a decrease in the F1 formant value and a shift forward shows an increase in the F2 formant value. A discussion of detailed results of the vowel lexical set shifts will follow.

Plot 9.8

Snow White (Florence & Jean) Median Vowel Formant Values



In this median distribution shown in Plot 9.8, there is a clear divide between the front and back vowels (See Table 9.3). Florence’s front vowel productions are split, the FLEECE, FACE and DRESS lexical sets are raised and slightly more forward (FLEECE: SW – F1 422.054, F2 1823.532, Flo – F1 373.081, F2 1861.91; FACE: SW – F1 485.413, F2 1717.742, Flo – F1 454.825, F2 1735.996; DRESS: SW – F1 538.63, F2 1670.021, Flo – F1 470.18, F2 1677.926); whereas the TRAP/BATH and KIT lexical sets are lowered, TRAP/BATH by 5.9 Hz and KIT by 5.253 Hz at PCS = 9.500³¹ with a significance of **p = .022** and farther back than the SW’s interview vowel productions (TRAP/BATH: SW – F1

³¹ PCS = Pairwise Comparison Statistic; p = p-value; **bolded** = statistically significant; K-W = Kruskal-Wallis H Test; df = degrees of freedom

546.913, F2 1591.396, Flo – F1 552.813, F2 1580.616; KIT: SW – F1 393.406, F2 1773.224, Flo – F1 398.659, F2 1734.127). Florence’s back vowels are all placed in different directions: the GOOSE lexical set is more back by 67.413 Hz and slightly lower by 3.273 Hz (SW – F1 394.658, F2 1152.136, Flo – F1 397.931, F2 1084.723), the FOOT lexical set is more back by 85.236 Hz and slightly higher by 1.657 Hz (SW – F1 426.055, F2 1258.357, Flo – F1 424.398, F2 1173.121), the GOAT lexical set is more forward by 15.38 Hz and slightly higher by 9.98 Hz (SW – F1 484.807, F2 1132.444, Flo – F1 474.827, F2 1147.824), and the STRUT lexical set is slightly higher by 22.224 Hz and backed by 37.516 Hz (SW – F1 532.205, F2 1179.877, Flo – F1 554.429, F2 1217.393). The LOT/PALM lexical set is lower by 17.456 Hz and slightly forward by 3.162 Hz (SW – F1 582.35, F2 1302.772, Flo – F1 599.806, F2 1305.934). The movements of the FACE, LOT/PALM and GOAT lexical sets are aligned with an enhanced Newfoundland accent whereas the KIT lexical set movement is not. She thus maintains a Newfoundland accent except when producing the KIT lexical set.

Jean’s median vowel productions move farther back than SW’s interview median vowel productions (See Table 9.3) except for the solo GOOSE lexical set, which is slightly forward by 9.199 Hz (SW – F2 1152.136, Jean – F2 1161.335). Also, all the vowels are raised (See Table 9.3) except for the KIT lexical set, which is slightly lowered by 1.131 Hz (SW – F1 393.406, Jean – F1 394.537). The movements of the FACE and GOAT lexical sets are aligned with the maintenance of a Newfoundland accent, but the LOT/PALM lexical set, which is significantly farther back by 76.899 Hz at PCS = -7.125, **p = .044**, and the KIT lexical set are not. This is surprising considering that Jean is an older character whom the actress has performed over several years.

Neither the FACE or GOAT lexical set tokens' shifts between styles were significant (See Table 9.3; FACE – F1 – K-W = .945, df = 2, p = .623, F2 – K-W = .320, df = 2, p = .852; GOAT – F1 – K-W = .105, df = 2, p = .949, F2 – K-W = 2.660, df = 2, p = .264). The LOT/PALM lexical set was also significant along the front-back (F2) dimension across SW's two characters by 80.061 Hz at PCS = -8.250, **p = .020** (See Table 9.3; K-W = 6.405, df = 2, **p = .041**). The LOT/PALM lexical set did not display a significant difference between her interview and Florence's productions (PCS = -7.125, p = .132). The F1 of the LOT/PALM lexical sets across styles was not significant across conditions (K-W = 1.185, df = 2, at p = .553). The KIT lexical set was also significant across the onstage styles along the height (F1) dimension by 4.122 Hz at PCS = -10.00 and **p = .005**, (See Table 9.3; K-W = 10.164, df = 2, **p = .006**). The vowel shifts between SW's interview speech and her Jean character were not significant at PCS = -.500, p = .888. The KIT lexical set's F2 shift was also not significant with K-W = 2.160, df = 2, p = .340. Please refer to Table 9.10 below for a recap of the significant findings for both identity construction subsections 9.2.1-2. In the next section I will continue looking at identity construction by observing the formant transitions of slope.

Table 9.3 – SW Median Formant Frequencies in Hz and Differences across Style

	FLEECE	FACE*	DRESS	LOT/ PALM	GOAT	GOOSE	STRUT	KIT	FOOT	TRAP/ BATH
SW F1	422.054	485.413	538.63	582.35	484.807	394.658	532.205	393.406	426.055	546.913
Flo F1	373.081	454.825	470.18	599.806	474.827	397.931	554.429	398.659	424.398	552.813
Jean F1	383.91	451.754	482.06	561.298	480.524	351.422	551.075	394.537	396.84	526.709
Diff SW/ Flo	48.973	30.588	17.497	-17.456	9.98	-3.273	-22.224	-5.253	1.657	-5.9
Diff SW/ Jean	38.144	-4.202	10.223	21.052	4.283	43.236	-18.87	-1.131	29.215	20.204
Diff Flo/ Jean	-10.829	-13.092	33.659	38.508	-5.697	46.509	3.354	4.122	27.558	26.104
SW F2	1823.532	1717.742	1670.021	1302.772	1132.444	1152.136	1179.877	1773.224	1258.357	1591.396
Flo F2	1861.91	1735.996	1677.926	1305.934	1147.824	1084.723	1217.393	1734.127	1173.121	1580.616
Jean F2	1800.678	1710.698	1622.156	1225.873	1014.005	1161.335	1191.663	1739.302	1027.372	1580.041
Diff SW/ Flo	-38.378	-18.254	-7.905	-3.162	-15.38	67.413	-37.516	39.115	85.236	10.78
Diff SW/ Jean	22.854	7.044	47.856	76.899	118.439	-9.199	-11.786	33.922	230.985	11.355
Diff Flo/ Jean	61.232	25.298	55.77	80.061	133.819	-76.612	25.73	-5.175	145.749	0.575

*Large font size and **bolded** outline = study variable; **bolded** = significant difference

9.2.2 Measurements of Slope

In this subsection I am comparing the individual measures of slope for the F1 and F2 dimensions of the FACE and GOAT lexical sets across styles. As stated in subsection 4.5.4, Measurement of Slopes, an analysis of these vowels will determine which tokens are SNLE variants and which are NIE variants by measuring the degree of slope against the degree of slope of a monophthongal vowel lexical set, LOT/PALM. If SW is enhancing her Newfoundland dialect onstage, then she is using more Newfoundland Irish English (NIE) variants (monophthong/inglide) than Standard Newfoundland English (SNLE) variants (diphthong) while performing. If she is using the same amount of NIE variants, then she is

maintaining her accent while performing. Since the measurements of either dimension (F1 or F2) indicate that a vowel token is considered SNLE, then combining the results of the two dimensions displays an accurate representation of what the vowel tokens are producing.

SW’s slope values for her FACE lexical set display little diphthongal realizations across styles. This indicates that she maintains her Newfoundland accent while onstage. SW’s GOAT lexical set slope values show more SNLE variants than NIE variants. Her character Florence has almost half SNLE variants and Jean has only one. This pattern indicates that the farther from her everyday persona, the more her Newfoundland accent will be enhanced. This difference produced a significant relationship between SW and her character Jean in her F2 realizations where $p = 0.010$. First I will look at the F1 results, then the F2 results and then I will present the combined results.

The slope measurements were calculated for each token of the FACE, GOAT and LOT/PALM lexical sets for SW and her characters Florence and Jean. These results are displayed in the 12 following charts. The eight charts of SW’s slope values can be found in Appendix III. Three of the eight FACE F1 lexical set tokens were raised but none were higher than her LOT/PALM exemplar pronunciation, and thus were not categorized as SNLE variants. Two of her character Florence’s FACE lexical set tokens were raised and one was considered a SNLE variant. None of her character Jean’s tokens were raised and thus none were considered SNLE variants. A Fisher’s Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 9.4).

Table 9.4 – Fisher’s Exact Test Slope Results for SW’s FACE F1

	Snow White	Florence	Jean	FEPT
NIE Variant	8 = 100%	7 = 87.5%	8 = 100%	p = 1.00 two-tailed
SNLE Variant	0 = 0%	1 = 12.5%	0 = 0%	

Six of SW's eight FACE F2 lexical set tokens were backed but only one was considered a SNLE variant. Only one of her character Florence and Jean's FACE lexical set tokens were backed and neither were considered SNLE variants. A Fisher's Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 9.5). Another Fisher's Exact Test was run combining the F1 and F2 slope results but no significant relationship was found (Table 9.6). Next I will discuss the results for the GOAT lexical set.

Table 9.5 – Fisher's Exact Test Slope Results for SW's FACE F2

	Snow White	Florence	Jean	FEPT
NIE Variant	7 = 87.5%	8 = 100%	8 = 100%	p = 1.00 two-tailed
SNLE Variant	1 = 12.5%	0 = 0%	0 = 0%	

Table 9.6 – Fisher's Exact Test Slope Results for SW's FACE lexical set

	Snow White	Florence	Jean	FEPT
NIE Variant	7 = 87.5%	7 = 87.5%	8 = 100%	p = 1.00 two-tailed
SNLE Variant	1 = 12.5%	1 = 12.5%	0 = 0%	

Two of SW's F1 slope values were raised but none were considered a SNLE variant. Two of her character Florence's GOAT lexical set tokens were raised, one of which was considered a SNLE variant. Three of her character Jean's GOAT lexical set tokens were raised but none of them were considered SNLE variants. A Fisher's Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 9.7).

Table 9.7 – Fisher's Exact Test Slope Results for SW's GOAT F1

	Snow White	Florence	Jean	FEPT
NIE Variant	7 = 87.5%	7 = 87.5%	4 = 50%	p = 0.278 two-tailed
SNLE Variant	1 = 12.5%	1 = 12.5%	4 = 50%	

All seven of SW's F2 slope value tokens that were fronted were considered SNLE variants. Four of her character Florence's GOAT lexical set tokens were fronted, one of which was fronted the same amount as her LOT/PALM exemplar pronunciation and the

three others were considered SNLE variants. Five of her character Jean’s GOAT lexical set tokens were fronted only one of which was considered a SNLE variant. A Fisher’s Exact Test was run to see if there was a relationship across styles and a significant relationship was found with **p = 0.014** (Table 9.8). A significant relationship was also found between SW and her character Jean at **p = 0.010** (Table 9.9). A test was not conducted combining both F1 and F2 slope results since all the slope results overlapped.

Table 9.8 – Fisher’s Exact Test Slope Results for SW’s GOAT F2

	Snow White	Florence	Jean	FEPT
NIE Variant	1 = 12.5%	5 = 62.5%	7 = 87.5%	p = 0.014 two-tailed
SNLE Variant	7 = 87.5%	3 = 37.5%	1 = 12.5%	

Table 9.9 – Fisher’s Exact Test Slope Results for SW’s GOAT F2

	Snow White/Florence	Snow White/Jean	Florence/Jean
FEPT – two-tailed	p = 0.119	p = 0.010	p = 0.569

In summary, SW enhances her Newfoundland accent by increasing her use of the NIE variant for the FACE and GOAT slope values and maintains that use when shifting. Her KIT and LOT/PALM shifts were not always successful, suggesting that she does not always attempt to manipulate her vowels when onstage. The significant findings for SW are presented in the Table 9.10 below.

Table 9.10 – Significant Findings for SW’s Identity Construction

Shifts – KIT; SW and Florence, Florence and Jean	K-W = 10.164, df = 2; p = 0.006* SW & F – PCS = 9.500; p = 0.022 F & J = -10.000; p = 0.005
Shifts – LOT/PALM; SW and Jean, Florence and Jean	K-W = 6.405, df = 2; p = 0.041 SW & J – PCS = -7.125; p = 0.044 F & J – PCS = -8.250; p = 0.020
Slope – GOAT; F2, SW and Jean	FEPT – p = 0.014 SW & J – p = 0.010

*K-W = Kruskal-Wallis H Test; df= degrees of freedom; PCS = Pairwise Comparison Statistic; p = p-value; **bolded** = statistically significant; FEPT = Fisher’s Exact Test statistic

10 Briar Rose (BR)

Chapter 10 is the final results chapter. It presents the entirety of BR's results and a brief re-introduction to BR and her characters Eileen and Nora. As with the previous four chapters, Chapter 10 is split into two sections, Stage Conventions (10.1) and Identity Construction (10.2). Again, each section discusses the results of the dependent variables that comment on those themes.

BR is the other older female actor. She lives in Cappahayden, just past Renewals on the Southern Shore, and she is related to Mo. Like SW she was involved with school productions in her childhood, but as a musician. BR is a well-known singer on the Southern Shore, performing at festivals and concerts with her brothers and sisters. She is the fourth of 11 children. BR worked at a gum factory and a medical supply company while in Toronto for a few years, and then moved back to Newfoundland to work at the local fish plant, until she became involved in the dinner theatre.

The Ferryland Dinner Theatre was BR's first acting experience, and she has been involved in all of the dinner theatre productions since the beginning. She almost did not apply for a position because of her inexperience. She mentioned that it was her "Mom and my brother said, 'You should apply for that.' I said yes 'There's no doubt, what do I know about acting, I don't got a clue, No I'm not goin' apply.' Mom said 'it's easier than the plant, why don't you just apply.' So I did and I went down to the plant and went to work, didn't think I'd ever get a call but I did, and I've been there ever since. It's much easier." Like SW's character Florence, BR's character **Eileen** lives for gossip and they work together to get stories out of people. She explained that "Eileen wasn't old, she was only mid forties maybe. She was your average outport lady, a busybody, snooty. She had her nose up in the air looking down at the other two."

Her other character **Nora** has been established with SW's character Jean in the last four productions and has, as well, been polished and improved upon. She said that she and SW have been together for so long, "we are like two old neighbours and it's not an act anymore, it's just who we are." She describes Nora as "an old woman." She did not base her character directly on anyone but she "got that old woman voice" from her friend's Mom who was 95. "When I was doing Nora... I was doing her voice. She has this real old voice. It's shaky, but it's hard to keep it up for the whole thing, and you can't start and not finish, so you got to make up your mind if this is the way you are going to do it or not, but that's who my voice was based on." She admitted that, "Nora has progressed over the years. You try to get a little bit older every year, with the voice, that's where it came from... and you try to walk with a little bit more stoop, but she's pretty stable." Originally she did "Nora in my normal voice, but it didn't work as an old woman, so I changed her, but I wasn't told to change her, [it was] just to get more in to the character." Basically the same voice work was done on her character Nora as was done on SW's character Jean. To prepare for Nora she gets "dressed as her and I go out in the hall and just stay to myself for a few minutes."

BR's results will be separated into two sections with two subsections each. The first will discuss how stage conventions are utilized while performing and the second will discuss how identity is constructed while performing.

10.1 Stage Conventions

This section contains two subsections, discussing the results of the dependent variables, Duration (10.1.1) and Dispersion (10.1.2). A longer duration in the onstage results indicates the actor is changing her/his enunciation in an attempt to make it clearer. The

separation of vowel lexical sets is also an indication of clearer enunciation, as is a tighter clustering of within-category formants.

10.1.1 Duration

The Kruskal-Wallis test was implemented to compare the lengths of BR's vowel lexical sets (FACE, KIT, LOT/PALM, GOAT) across styles, shown in Charts 10.1-4. The Kruskal-Wallis Test is the same test as the Wilcoxon Rank Sum Test, except it allows for more than two independent groups to be compared. The p-value indicates whether or not the mean ranks of the two or three groups are statistically different. If the p-value is less than 0.05 the mean ranks of two or three groups are significantly different. If a significant p-value is found, pairwise comparisons can be made to find which group's mean ranks are statistically different. A pattern is visible in Charts 9.1-4, in which the interview duration length is the shortest and the old woman character Nora (the character least like BR) is the longest. This trend indicates that while performing, the farther a character is from BR's everyday persona the greater the manipulation of her vowel lexical set duration length.

There is a significant difference in duration length (Refer to Table 10.1) found for BR's lexical sets FACE at **p = .003**³² shown in Chart 10.1, and LOT/PALM at **p = .017** shown in Chart 10.2, but not for her lexical sets GOAT and KIT shown in Charts 10.3-4. The FACE and LOT/PALM lexical sets show a significant difference between BR and her character Nora, FACE at **p = .002** and LOT/PALM at **p = .024**, but not between BR and Eileen (Refer to Table 10.1) nor between Eileen and Nora (Refer to Table 10.1). These results agree with my hypothesis that the actors will have longer vowel lexical set

³² p = p-value; **Bolded** = statistically significant

durations while performing onstage.

Chart 10.1

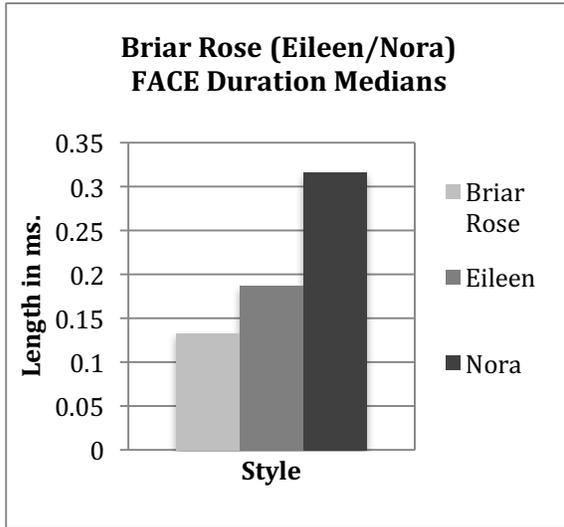


Chart 10.2

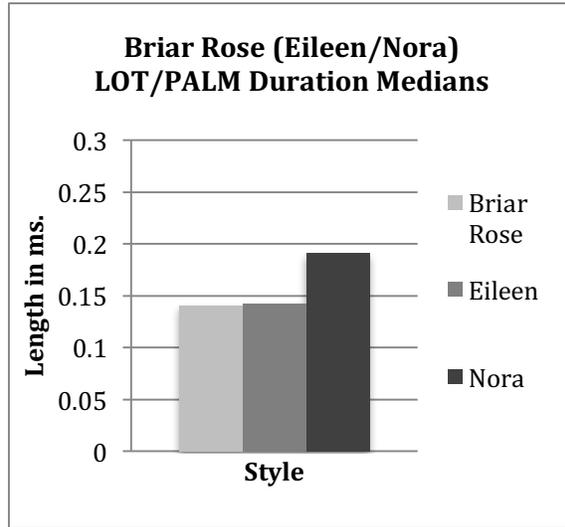


Chart 10.3

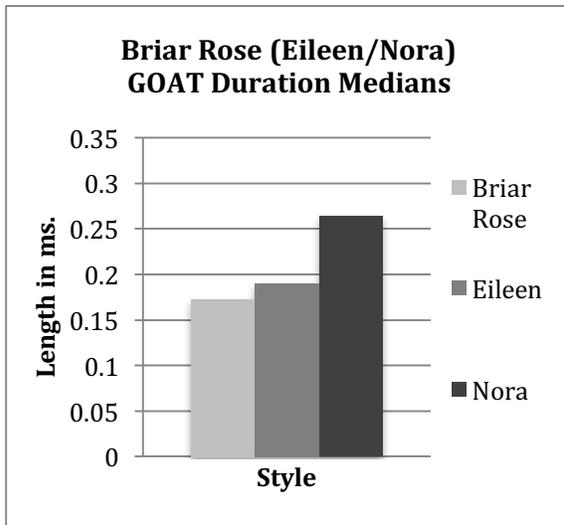
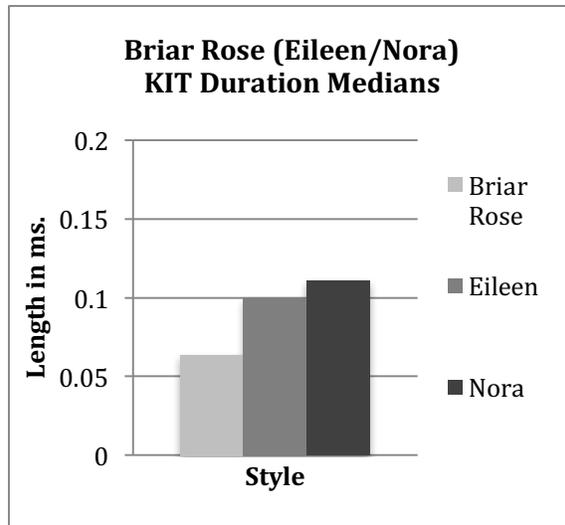


Chart 10.4



**Table 10.1 – BR Duration Statistical Results for Kruskal-Wallis H Test
Asymp. Significance, 2-tailed; degrees of freedom = 2**

Vowel Lexical Set	p-value	Mean duration length in ms.	Pairwise Comparison Statistic
FACE	p = .003*	BR = 0.133 Eileen = 0.187 Nora = 0.316	BR & N – p = .002 BR & E – p = .121 E & N – p = .572
LOT/PALM	p = .017	BR = 0.140 Eileen = 0.142 Nora = 0.191	BR & N – p = .024 E & N – p = .078 BR & E – p = 1.000
GOAT	p = .050*	BR = 0.173 Eileen = 0.190 Nora = 0.264	
KIT	p = .108	BR = 0.064 Eileen = 0.100 Nora = 0.111	

***Bolded** = statistically significant; *italicized* and **bolded** = trending statistic

10.1.2 Dispersion

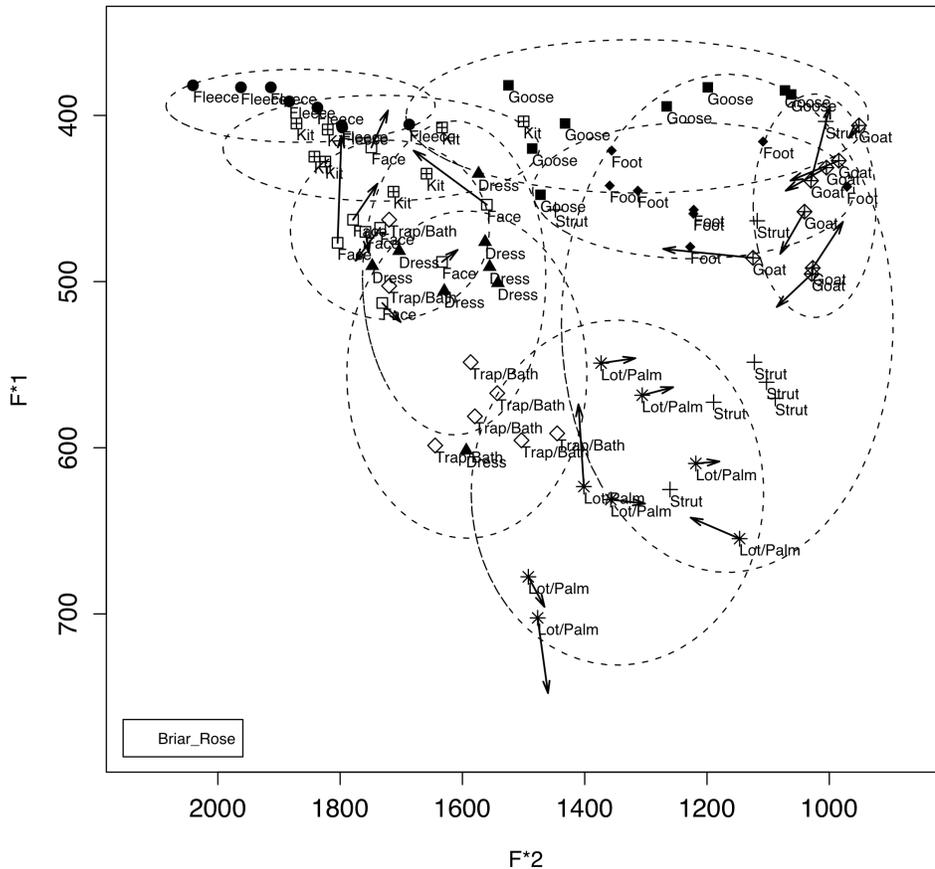
The second measure of enunciation/stage conventions I look at here is vowel dispersion.

First, I present the general dispersion findings for BR. When onstage BR tends to expand her vowel lexical set production along the height (F1) dimension and creates a clearer divide between the front and back vowel lexical sets, which is more noticeable in her older character, Nora shown in Plot 10.3. This between-category dispersion separates the vowel lexical sets, producing more clearly defined vowel lexical sets and clearer enunciation when onstage.

When observing the individual vowel lexical set plots, a general pattern occurs. Her character Eileen’s high to mid-high vowel lexical sets have the biggest standard deviation ellipses, which are significantly different from the smallest standard deviation ellipse of her interview. There is also a significant difference between her character Nora and the interview production of her KIT lexical set. Both the character’s standard deviation ellipses tend to expand in the same way, and when they are combined together and compared across styles there is a significant difference for the FACE and GOAT lexical sets. Generally, BR’s interview speech has the tightest within-category cluster (smallest

standard deviation ellipses). This indicates that she is not intentionally attempting to change her pronunciation to produce clearer enunciation while onstage and is using other strategies to perform. Next I will look at the dispersion results in greater detail.

Plot 10.1 Briar Rose Interview: Vowel Formant Values

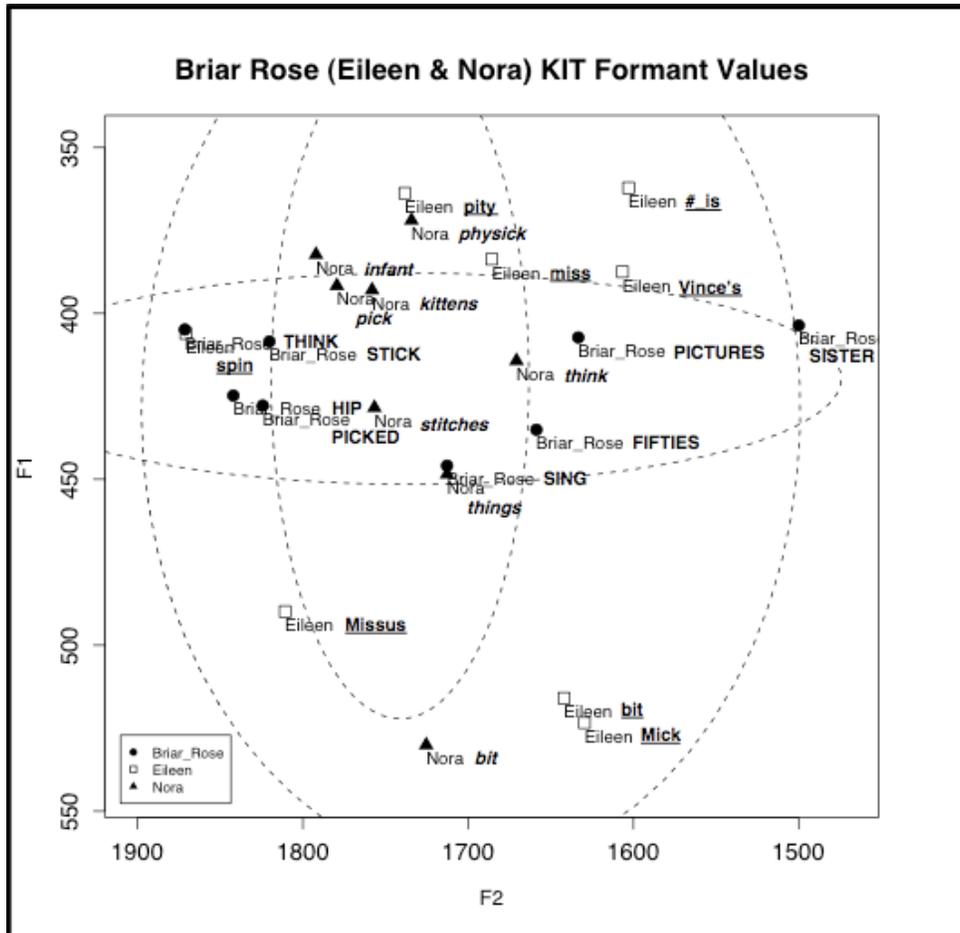


Plot 10.1 shows the vowel space for BR’s interview speech. BR exhibits a great deal of overlap in her vowel space system production. Each vowel lexical set overlaps with more than one of her adjacent vowel lexical sets. Looking at the distance between the individual tokens within each vowel lexical set, her production is considerably expanded. It is expanded up and down the height (F1) dimension (mid-high to low vowel lexical set) with a range of approximately 75 Hz to a 175 Hz and/or expanded along the front-back

shrink along the front-back (F2) dimension. The FACE, DRESS, and TRAP/BATH lexical sets all slightly expand approximately 75 Hz along the front-back (F2) dimension. Next I will focus on the individual dispersion results for the four vowel lexical sets KIT, FACE, GOAT and LOT/PALM.

As discussed in the subsection 4.5.2 Dispersion, I applied the standard deviation ellipse formula to find the dispersion measurements for BR's lexical sets, KIT, FACE, GOAT and LOT/PALM. The test is a two dimensional assessment that accounts for both F1 and F2 measurements which represent the variance. The results of the standard deviation ellipses were then compared across style using the F Test. The measurements for the height (F1) and front-back (F2) dimensions were tested both together for an overall measurement of the ellipse, and separately to test whether the height or width was creating the difference. To differentiate between the ellipses, I have indicated which ellipse surrounds which style under each of the dispersion plots.

Plot 10.4



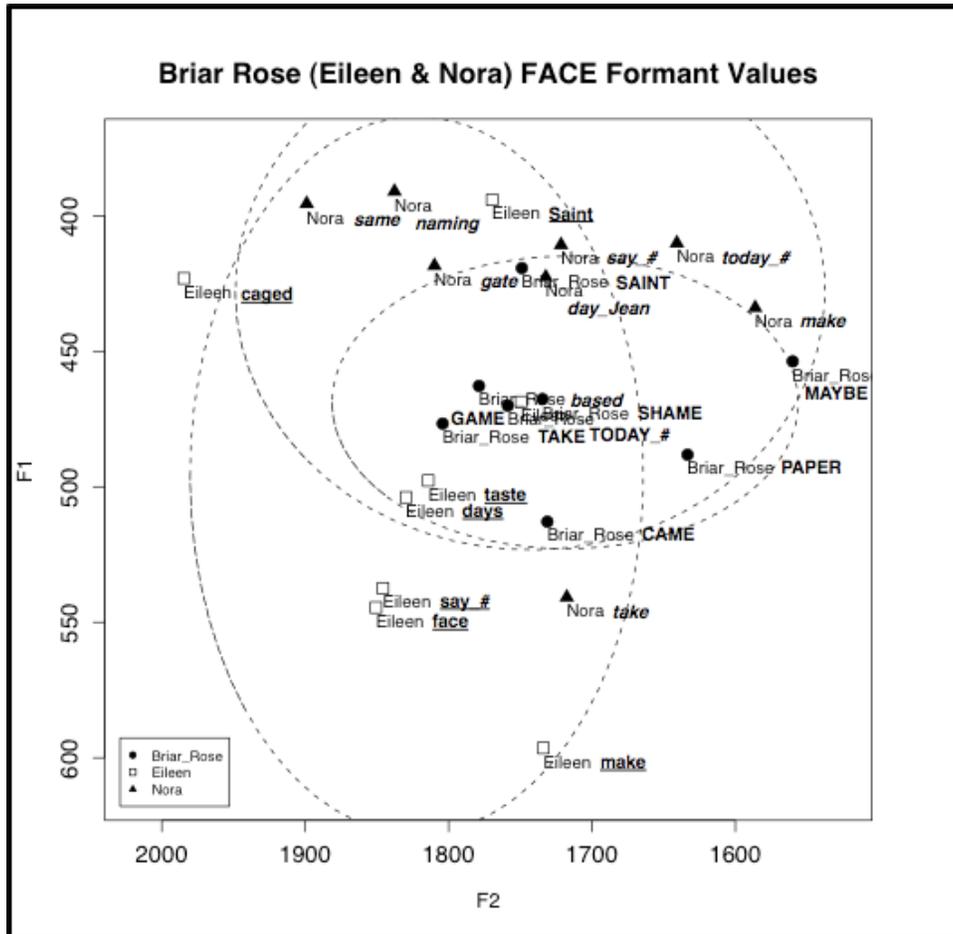
The widest ellipse = BR
 The tallest exterior ellipse = Eileen
 The tallest interior ellipse = Nora

In Plot 10.4, BR’s interview standard deviation ellipse is tighter than her two characters, Nora ($F = 4.108$, $p = \mathbf{0.082}^{33}$) and with Eileen ($F = 1.157$, $p = 0.852$) having the largest of the three styles. Nora exhibits a significant difference across both dimensions when observed separately across the height (F1) dimension ($F = 10.32$, $p = \mathbf{0.006}$) and across the front-back (F2) dimension ($F = 11.00$, $p = \mathbf{0.005}$). Also, Eileen exhibits a significant difference across the height (F1) dimension ($F = 18.72$, $p = \mathbf{0.001}$) but not the

³³ F = F-statistic which is the ratio of two variances; p = p-value which indicates the statistical significance of the test; **bolded** = statistically significant; *italicized* and **bolded** = trending statistic

front-back (F2) dimension ($F = 1.684$, $p = 0.508$). The difference in standard deviation ellipses between her two characters is not significant ($F = 3.55$, $p = 0.117$), but it is along the front-back (F2) dimension, F2 ($F = 6.533$, $p = \mathbf{0.024}$) and F1 ($F = 1.814$, $p = 0.450$) and remains insignificant when combined and compared across styles ($F = 2.025$, $p = 0.351$).

Plot 10.5

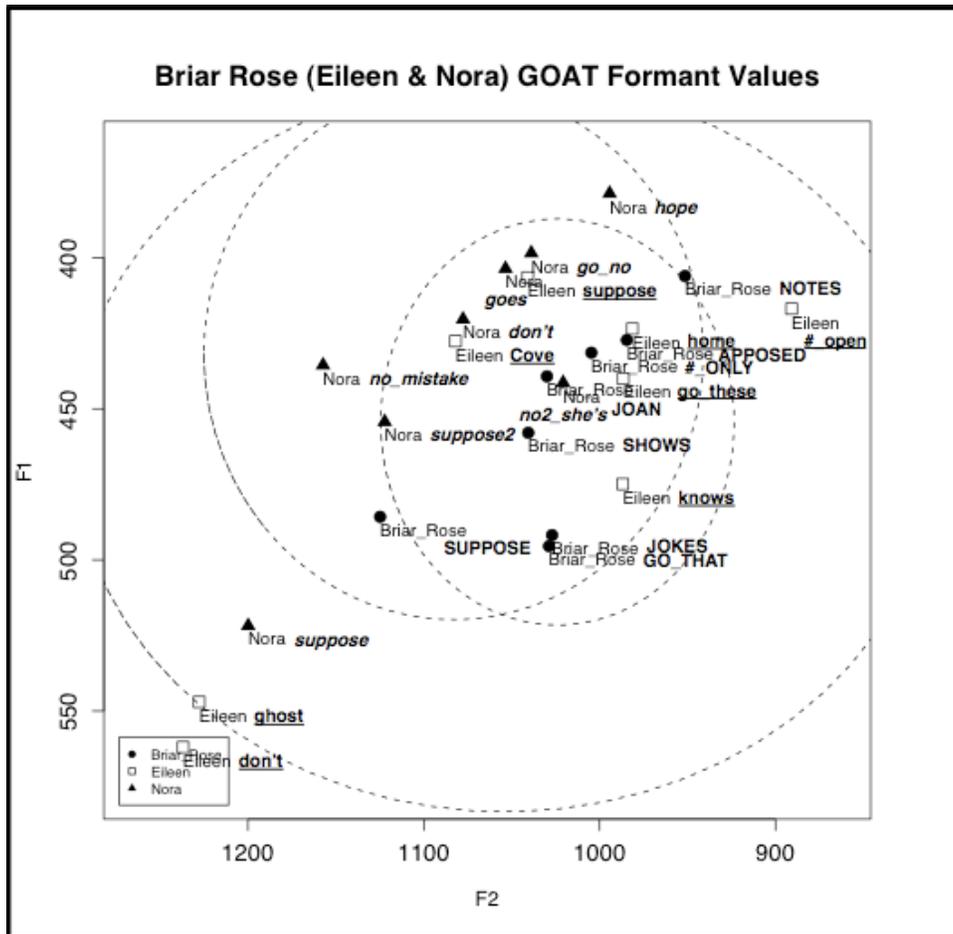


The smallest ellipse = BR
 The tallest ellipse = Eileen
 The widest exterior ellipse = Nora

In Plot 10.5 there is a similar pattern as in her individual KIT plot (10.4). The standard deviation ellipse for BR is tighter than her two characters, Eileen ($F = 1.448$, $p = 0.638$) and Nora ($F = 1.750$, $p = 0.478$), but not by a significant amount. When looking

separately at the difference between the height (F1) dimension and front-back (F2) dimension, there is a significant difference between BR's character Eileen and her interview, F1 ($F = 6.016$; $p = 0.030$) and F2 ($F = 1.059$, $p = 0.942$). The difference between her two characters is not significant ($F = 1.209$, $p = 0.809$), but if they are combined and compared across style it is significant ($F = 6.382$, $p = 0.019$).

Plot 10.6

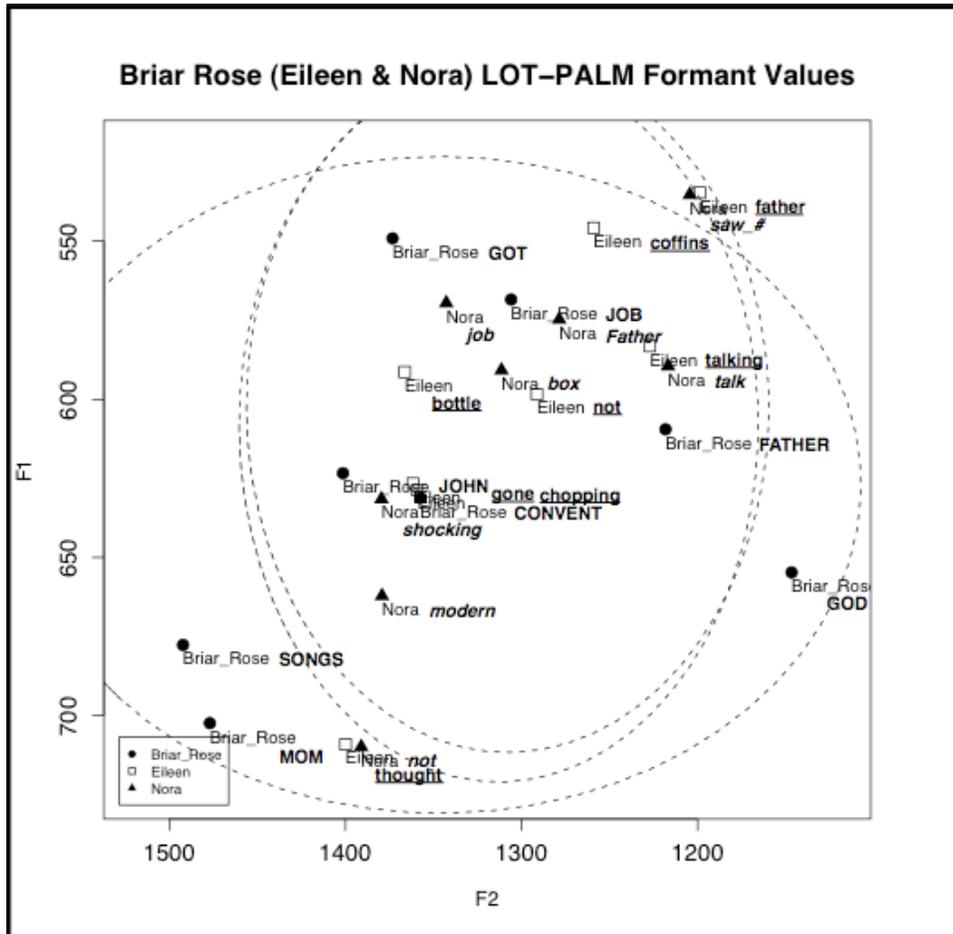


The smallest ellipse = BR
 The largest ellipse = Eileen
 The largest interior ellipse = Nora

In Plot 10.6 BR's GOAT lexical set plot resembles her FACE and KIT plots in that her interview speech has a tighter standard deviation ellipse than her two characters, with Eileen having the largest of the three. There is a significant difference between her interview standard deviation ellipse and Eileen's ($F = 5.123$, $p = 0.047$), which is due to a

greater spread along the front-back (F2) dimension ($F = 5.964$, $p = 0.031$) but not her height (F1) dimension (3.241 , $p = 0.144$). There is no significant difference between Nora's and her interview's standard deviation ellipses ($F = 1.908$, $p = 0.413$), nor between her two characters' ($F = 2.685$, $p = 0.216$), but when her characters are combined there is a significant difference ($F = 13.284$, $p = 0.002$).

Plot 10.7



The widest ellipse = BR

The lower hanging of the two long ellipses along the height (F1) dimension = Eileen

The wider on the top of the two ellipses along the height (F1) dimension = Nora

BR's LOT/PALM lexical set shows a different pattern than her other three vowel

lexical sets. In Plot 10.7 her two characters' standard deviation ellipses are a little smaller than her interview ellipse. There is no significant difference between either of her

characters' and her interview's standard deviation ellipse, Eileen ($F = 2.001$, $p = 0.246$)

and Nora ($F = 1.97$, $p = 0.391$), nor between both characters ($F = 1.015$, $p = 0.984$), nor when they are combined and compared across style ($F = 2.015$, $p = 0.354$).

In summary, BR's results suggest that she is manipulating her duration and her overall vowel space in order to produce clearer speech while performing. On the other hand, her individual vowels are, for the most part also expanding while performing onstage, which does not add to her pronunciation clarity. Table 10.2 presents a summary of the significant findings for BR's stage conventions.

Table 10.2 – Significant Findings for BR's Stage Conventions

Duration – FACE; BR and Nora only	K-W – TS = 11.465, df = 2; p = 0.003* BR & N – TS = 11.875; p = 0.002
Duration – LOT/PALM; BR and Nora only	K-W – TS = 8.115, df = 2; p = 0.017 BR & N – TS = 9.375; p = 0.024
Dispersion – KIT; BR and Nora F1 and F2, BR and Eileen F1 only, Eileen and Nora F2 only	BR & N F1 – F = 10.32; p = 0.006 • F2 – F = 11.000; p = 0.005 BR & E F1 – F = 18.72; p = 0.001 E & N F1 – F = 6.533; p = 0.024
Dispersion – FACE; BR and Eileen F1 only, BR and combined onstage speech	BR & E F1 – F = 6.016; p = 0.030 BR & E/N – F = 6.382; p = 0.019
Dispersion – GOAT; BR and Eileen F2 only, BR and combined onstage speech	BR & E – F = 5.123; p = 0.047 • F2 – F = 5.964; p = 0.031 BR & E/N – F = 13.284; p = 0.002

*KW = Kruskal-Wallis H Test; TS = Test Statistic; F = F-statistic which is the ratio of two variances; p = p-value which indicates the statistical significance of the test; **bolded** = statistically significant.

10.2 Identity Construction

We now turn to look at the results of two analyses that comment on identity construction.

This section is divided into two subsections, which describe the results for the dependent variables of Shifts in Vowel Quality (10.2.1) and Measures of Slope (10.2.2). A significant shift towards a NIE quality suggests a shift in the identity of the character. As well, a lack of slope suggests a quality shift towards the S.S. IAN.

10.2.1 Shifts in Vowel Quality

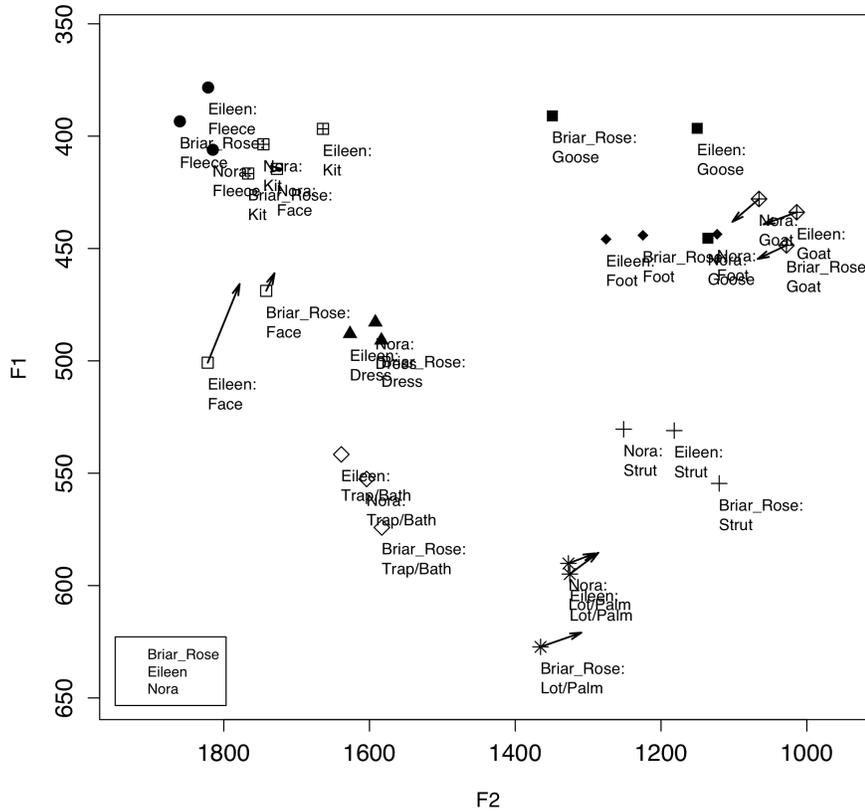
First I will discuss the general findings of the shifts in vowel quality before focusing on the details. Every vowel lexical set will be discussed below with special attention to the

variables of this study: the LOT/PALM, KIT, FACE and GOAT lexical sets. For these variables to show a significant (enhanced) or moderate shift towards the NIE between styles (interview style being the constant and the onstage style doing the shift), the LOT/PALM lexical set will front, the KIT lexical set will raise, and the FACE and GOAT lexical sets will raise or lower.

In the median vowel space plot, the commonality between the characters is that the front vowel lexical sets mostly shift up. Both of her character's FACE, KIT, and GOAT lexical sets shift up (and down for Eileen's FACE variant) towards the NIE variants (onstage shift away from interview speech) maintaining a Newfoundland accent/identity, but their LOT/PALM lexical sets do not. There are two items to note about the descriptions in this section. First, I describe the LOT/PALM lexical set as central, which is how it is described in NIE (Clarke 2010). Second, when I discuss the direction of the shifting I am referring to how the tongue moves in the mouth, which means a shift up shows a decrease in the F1 formant value and a shift forward shows an increase in the F2 formant value. A discussion of detailed results of the vowel lexical set shifts will follow.

Plot 10.8

Briar Rose (Eileen & Nora) Median Vowel Formant Values



Plot 10.8 shows that the front vowels performed by BR’s character Eileen all rise (See Table 10.3) except for the FACE lexical set by 31.963 Hz (BR – F1 468.846, Eil – F1 500.809), and are all farther forward (See Table 10.3) except for the KIT lexical set by 102.628 Hz (BR – F2 1766.468, Eil - 1663.84). The low central vowel is raised and backed (BR – F1 627.284, F2 1365.298, Eil – F1 594.877, F2 1325.195) like the GOAT lexical set. The FACE, KIT and GOAT lexical sets move to maintain a Newfoundland accent whereas the LOT/PALM lexical set does not. The back vowels are all positioned differently on the vowel space with the GOOSE lexical set being farther back by 198.645 Hz and slightly lower by 5.536 Hz (BR – F1 390.981, F2 1349.056, Eil – F1 396.517, F2 1150.411), the FOOT lexical set is farther forward by 50.595 Hz but slightly lower by

1.738 Hz (BR – F1 444.117, F2 1224.867, Eil – F1 445.855, F2 1275.462), and the STRUT lexical set is raised by 23.517 Hz and more front by 61.663 Hz (BR – F1 554.55, F2 1120.226, Eil – F1 531.033, F2 1181.889).

All of Nora's (BR's other character) front vowels are raised (See Table 10.3) except for her FLEECE lexical set (BR – F1 393.406, Nor – F1 406.053). In terms of the front-back (F2) dimension, the front vowels split between being slightly back (the mid-high vowels) and being farther forward (the high and mid-low vowels; See Table 10.3). The central and all of the back vowels (See Table 10.3) except for the GOOSE lexical set are raised (BR – F1 390.981, Nor – F1 445.41). They split between being farther back (the LOT/PALM, GOOSE and FOOT lexical sets) and being farther forward (the GOAT and STRUT lexical sets; See Table 10.3). Nora, like Eileen, maintains a Newfoundland accent production of the FACE, KIT and GOAT lexical sets, but not the LOT/PALM lexical set.

The LOT/PALM (F1 – K-W = 0.905, df = 2; p = 0.636; F2 – K-W = 0.875, df = 2, p = 0.646³⁴) GOAT (F1 – K-W = 1.860, df = 2, p = 0.395; F2 – K-W = 2.405, df = 2, p = 0.300) and KIT (F1 – K-W = 0.585, df = 2, p = 0.746; F2 – K-W = 1.502, df = 2, p = 0.472) lexical sets did not show a significant difference between styles. The FACE lexical set had no significant difference between BR's interview vowel productions and Eileen and Nora's vowel productions separately along the height (F1) dimension (Eileen – PCS = 2.375, p = 0.100; Nora – PCS = -6.500, **p = 0.066**), but there was a significant difference between her two characters combined (PCS = -8.875, **p = 0.012**, all from K-W = 6.755, df = 2, p = **0.034**). Along the front-back (F2) dimension of the FACE lexical set there was no significant difference (PCS = 5.805, **p = 0.055**). Please refer to Table 10.10 below for

³⁴ K-W = Kruskal-Wallis H Test; df = degrees of freedom; p = p-value; PCS = Pairwise Comparison Statistic; *italicized* and **bolded** = trending statistic; **bolded** = statistically significant

a recap of the significant findings for both identity construction subsections 10.2.1-2. The next subsection continues the discussion of the results of identity construction by focusing on slope analysis. Presented, is a comparison of the amount of monophthongal to diphthongal vowel tokens present in the FACE and GOAT lexical sets.

Table 10.3 – BR Median Formant Frequencies in Hz and Differences across Style

	FLEECE	FACE*	DRESS	LOT/ PALM	GOAT	GOOSE	STRUT	KIT	FOOT	TRAP/ BATH
BR F1	393.406	468.846	490.868	627.284	448.602	390.981	554.55	416.64	444.117	574.147
Eil F1	378.334	500.809	487.959	594.877	433.854	396.517	531.033	396.74	445.855	541.62
Nor F1	406.053	414.579	482.827	590.149	427.954	445.41	530.427	403.629	392.315	552.57
Diff BR/ Eil	15.072	-31.963	2.909	32.407	14.748	-5.536	23.517	19.9	-1.738	32.527
Diff BR/ Nor	-12.647	54.267*	8.041	37.135	20.648	-54.429	24.123	13.011	51.802	21.577
Diff Eil/ Nor	-27.719	86.23*	5.132	4.728	5.9	-48.893	0.606	-6.889	53.54	-10.95
BR F2	1860.185	1741.746	1583.635	1365.298	1027.947	1349.056	1120.226	1766.468	1224.867	1583.06
Eil F2	1821.376	1821.951	1626.756	1325.195	1013.861	1150.411	1181.889	1663.84	1275.462	1638.686
Nor F2	1814.908	1726.941	1591.971	1327.064	1065.606	1135.75	1251.314	1745.483	1019.466	1603.902
Diff BR/ Eil	38.809	-80.205	-43.121	40.103	14.086	198.645	-61.663	102.628	-50.595	-55.626
Diff BR/ Nor	45.277	14.805	-8.336	38.234	-37.659	213.306	-131.088	20.985	205.401	-20.626
Diff Eil/ Nor	6.468	95.01	34.785	-1.869	-51.745	14.661	-69.425	81.643	255.996	34.784

*Large font size and **bolded** outline = study variable; *italicized* and **bolded** = trending difference; **bolded** = significant difference

10.2.2 Measurements of Slope

In this subsection I am comparing the individual measures of slope for the F1 and F2 dimensions of the FACE and GOAT lexical sets across styles. As stated in subsection 4.5.4

Measurement of Slopes, an analysis of these vowels will determine which tokens are SNLE variants and which are NIE variants by measuring the degree of slope against the degree of slope of a monophthongal vowel lexical set, LOT/PALM. If BR is enhancing her Newfoundland dialect onstage, then she is using more Newfoundland Irish English (NIE) variants (monophthong/inglide) than Standard Newfoundland English (SNLE) variants (diphthong) while performing. If she is using the same amount of NIE variants, then she is maintaining her accent while performing. Since the measurements of either dimension (F1 or F2) indicate that a vowel token is considered SNLE, then combining the results of the two dimensions displays an accurate representation of what the vowel tokens are producing.

First, I will discuss the general findings for BR's slope formant transitions. BR has a small amount of diphthongal realizations. Surprisingly, her character Nora has the most SNLE variants with three for her GOAT lexical set. This small amount of SNLE variants indicates that she is not attempting to manipulate her vowel lexical set slopes while performing onstage. Perhaps the greater amount of SNLE variants has to do with her vocal manipulation of a quavery voice as an attempt to sound older versus enhancing her Newfoundland accent. BR's other character Eileen has only one SNLE variant for her FACE lexical set F1 token values. These results show no significant relationships across styles among the FACE lexical set F1 or F2 values, but their combined values for the vowel lexical set does have a significant relationship at **p = 0.02**³⁵. There are no significant relationships within the GOAT lexical set across styles. A table of results for the combined F1 and F2 diphthongal realizations was not added because their realizations overlap.

³⁵ p = p-value, **bolded** = statistically significant

Next, I will focus on the details starting with the F1 results, and then the F2 results, and lastly, I will present the combined results.

The slope measurements were calculated for each token of the FACE, GOAT and LOT/PALM lexical sets for both BR and her characters Eileen and Nora. The eight charts of BR's slope values can be found in Appendix III. Three of BR's FACE F1 slope values were raised but none were considered SNLE variants because the tokens did not rise as high as the LOT/PALM exemplar. Four of her character Eileen's FACE F1 lexical set tokens were raised, none of which were considered SNLE variants. Five of her character Nora's FACE lexical set tokens were raised, two of which were considered diphthongs. A Fisher's Exact Test was run to see if there was a relationship across styles but no significant relationship was found. Table 10.4 presents the results for this test.

Table 10.4 – Fisher's Exact Test Slope Results for BR's FACE F1

	Briar Rose	Eileen	Nora	FEPT
NIE Variant	8 = 75%	8 = 100%	6 = 100%	p = 0.304
SNLE Variant	0 = 25%	0 = 0%	2 = 0%	two-tailed

Six of BR's eight FACE F2 slope values were backed but none were considered SNLE variants because the tokens were not farther back than the LOT/PALM exemplar. Seven of her character Eileen's FACE F2 slope values were backed but none were considered SNLE variants. Five of her character Nora's FACE F2 slope values were backed, two of which were considered SNLE variants. A Fisher's Exact Test was run to see if there was a relationship across styles but no significant relationship was found (Table 10.5). Since the two FACE lexical set tokens of Nora's that were considered diphthongs from her F1 values were not the same as the two that were considered diphthongs for her F2 values, another Fishers Exact Test was run with their combined results. The probability value was significant at **p = 0.02** and is reported in Table 10.6.

Tests run across each character separately did not produce significant results (but it was trending towards significance at $p = 0.077$), which is presented in Table 10.7. Next I will discuss BR's GOAT slope results starting with the F1 values.

Table 10.5 – Fisher's Exact Test Slope Results for BR's FACE F2

	Briar Rose	Eileen	Nora	FEPT
NIE Variant	8 = 100%	8 = 100%	6 = 75%	p = 0.304 two-tailed
SNLE Variant	0 = 0%	0 = 0%	2 = 25%	

Table 10.6 – Fisher's Exact Test Slope Results for BR's combined FACE lexical set

	Briar Rose	Eileen	Nora	FEPT
NIE Variant	8 = 100%	8 = 100%	4 = 50%	p = 0.02 two-tailed
SNLE Variant	0 = 0%	0 = 0%	4 = 50%	

Table 10.7 – Fisher's Exact Test Slope Results for BR's FACE lexical set Across Style

	Briar Rose/Eileen	Briar Rose/Nora	Eileen/Nora
FEPT – two-tailed	p = 1.00	p = 0.077	p = 0.077

Five of BR's GOAT F1 slope values were raised but none are considered SNLE variants. Only one of her character Eileen's GOAT F1 lexical set tokens were raised but it was not considered a SNLE variant. Two of her character Nora's GOAT F1 lexical set tokens were raised but neither was considered SNLE variants. A Fisher's Exact Test was run to see if there was a relationship across styles but no significant relationship was found. Table 10.8 presents the results for this test.

Table 10.8 – Fisher's Exact Test Slope Results for BR's GOAT F1

	Briar Rose	Eileen	Nora	FEPT
NIE Variant	8 = 100%	8 = 100%	8 = 100%	p = 1.00 two-tailed
SNLE Variant	0 = 0%	0 = 0%	0 = 0%	

Five of BR's GOAT F2 slope values were fronted, one of which was considered a SNLE variant. Five of her character Eileen's GOAT F2 lexical set tokens were fronted, one of which was considered a SNLE variant. Three of her character Nora's GOAT F2 lexical set tokens were fronted, all of which were considered SNLE variants. A Fisher's Exact Test was run to see if there was a relationship across styles but no significant relationship

was found (Table 10.9).

Table 10.9 – Fisher’s Exact Test Slope Results for BR’s GOAT F2

	Briar Rose	Eileen	Nora	FEPT
NIE Variant	7 = 87.5%	7 = 87.5%	5 = 62.5%	p = 0.557
SNLE Variant	1 = 12.5%	1 = 12.5%	3 = 37.5%	two-tailed

In summary of both of the Identity Construction subsections, BR is attempting to maintain her Newfoundland accent while performing onstage. This is suggested by her shifts towards the NIE variants for the FACE, KIT and GOAT lexical sets, as well as producing her GOAT lexical sets as monophthongs/inglides. On the other hand, her shifting of the LOT/PALM in the opposite direction of the NIE variant and her use of SNLE variants while producing her FACE lexical set suggest that she does not always intentionally try to manipulate her vowels while performing. SW’s significant findings for identity construction are found in Table 10.10.

Table 10.10 – Significant Findings for BR’s Identity Construction

Shifts – LOT/PALM; Eileen and Nora only	E & N – K-W = 6.755, df = 2; p = 0.034 PCS = -8.875; p = 0.12
Slope – FACE; combined F1 and F2	FEPT – p = 0.02

*K-W = Kruskal-Wallis H Test; df= degrees of freedom; PCS = Pairwise Comparison Statistic; p = p-value; **bolded** = statistically significant; FEPT = Fisher’s Exact Test statistic

In the results chapters I have discussed how the duration of a vowel lexical set can be proportional to style and how close a performance style is to the everyday persona of the speaker. I have suggested that the slope of a vowel lexical set can show the maintenance of an actor’s Newfoundland dialect, and/or that their performance style can outweigh the effort to maintain it. I have postulated that the expansion of the vowel lexical sets in the vowel space and the tightening of the vowel lexical set clusters produce improved enunciation in performance speech. Also, the shifting of vowel lexical set medians suggests the maintenance or enhancement of the actors’ Newfoundland dialect.

In the next chapter, I discuss these ideas across speakers and reintegrate the performance concepts presented in the introduction chapter.

11 Discussion and Conclusions

In this thesis, I have outlined a view of performance that sees the speech of a performance as agentive implemented by the actor to achieve two goals, 1) to perform a stage dialect and 2) to perform an identity (See section 1.1). Each of the qualities laid out in the performance definition are present in the Ferryland Dinner Theatre, meaning that the speech under investigation is performance speech, a different style than that of the everyday speech represented by the actors' interviews. In this chapter, I reiterate and integrate the frameworks (Bell's 1984, 2001 audience/referee design; community of practice) that I used to study the Ferryland Dinner Theatre dialect. I interpret my results in light of this duality of performance speech in terms of performance stage conventions and identity construction (11.1). Next, I discuss overall trends in the data and then focus on what each actor is doing separately (11.2-3). I argue that these patterns have been 'ratified' by my exchanges with the audience and locals and will be briefly touched upon again (11.4). I finish the chapter with a discussion on how this work can be further developed in the future (11.5).

11.1 Duality of Performance Speech

The director had two important jobs with this particular production. He had to keep the local contingent happy by maintaining the local Newfoundland dialect while also directing the stage dialect conventions. As I mentioned in the methodology chapter, he asked that the actors use some local features consistently like 'in' for 'ing.' He also had to delete some words that the majority of the actors (and myself) did not know, such as *nineteers*, which is a term for a bad person, and *growlers*, which is a type of card game. He also debated between the two different pronunciations of *sleeveen* that the actors used

(slee'veen vs. 'sleeveen) and the majority won, even though one of the minority had to pronounce it. He asked me to do warmups with one new actor and he went over projection with the cast. He was the head of the community of practice and he had to mold and shape the group, but not take away from the natural character of the Southern Shore. He was conscious of the communication-authenticity duality present in performance.

I studied this dual purpose through Bell's (2001) concept of referee (agentive) and audience (responsive) design, all within the framework of the community of practice. The community encompasses the dinner theatre actors and the director, who share a common third person referee, the S.S. IAN (i.e., Southern Shore Idealized Authentic Newfoundlander). The actors also have to create identities for their characters onstage. First, they read through the script and explore their character(s). They assess how they fit into the play by how they relate to the other characters. They are brought to the stage and they find their movements and voice while the director helps them paint picture after picture for the show. Finally, the audience tests them and they react and adjust according to how the audience reacts. They must communicate with them clearly and share in the stage conventions or enunciation and projection, which are appropriate for this community. In response to the audience they must use the stage conventions appropriate for onstage/offstage interaction in a performance setting. Bell's audience and referee design (1984, 2001) and Bell and Gibson's (2011) work in combination to create the dialect present in the play from this community of practice.

11.2 How The Actors Utilize Performance Speech Stage Conventions

TB is the poster child for stage dialect performance style. This is not surprising,

considering that her character is over 50 years her senior. She had to make calculated changes to her speech to age it. Her speech can be described as slow and shaky. Many audience members, especially locals, were impressed by her transformation and would express their opinions after the show. This slow calculated speech is represented in the results in a few ways. First, when looking at her overall tokens of her onstage speech (refer back to Plots 6.1-2), there is a clear separation between her front, back and central vowels. The expansion is most visible by the backing of the GOOSE lexical set, as well as the other high back vowels and the fronting of the low front vowels and central vowel. The separation of the vowels, which provides less overlap, creates clearer speech to communicate with the audience. Though this is not the exact trend followed by all the actors, they all have some semblance of this trend. Second, when focusing on the four lexical sets, FACE, KIT, LOT/PALM, and GOAT (Refer back to Plots 6.3-6), each onstage set of tokens showed a tighter cluster than her interview speech. The tighter cluster indicates better-defined vowels for clarity of speech. The third trend is displayed in her median results (Refer to Plot 6.7), which show that her vowels are shifting out. Her front and central vowels are fronted, except for KIT, and raised, and her back vowels are backed and lowered with the exception of the highest articulated vowels, FLEECE and GOOSE, which shift along the height (F1) dimension in the opposite direction. Finally, her median onstage speech productions are significantly longer than her interview speech productions. The longer the vowel duration the greater the emphasis, indicating a higher degree of performance. The degree of duration as a variable showed a consistent result for each actor, with only one exception. In addition, the farther the actor's character was from their everyday persona, the longer the vowel medians were. All of these trends reflect a calculated speech focusing on clarity, through strong enunciation and projection.

Each of these trends is visible to different degrees in each of the actors, suggesting that they have made conscious decisions to use onstage speech conventions while performing.

As I mentioned in the methodology chapter (See subsection 4.2), TB's interview recording was restored in order for it to be analyzed. If some of the analysis was affected by this change to the recording, it does not take away from the findings for the other actors, where we see similar results but to a lesser extent. TB's results support her hard work at achieving the dialect of an old woman without losing onstage production clarity of her speech.

Each actor's results resembled TB's results; often depending on which character they were playing. Mo's character, Billy, has the best representation of the separation of front, back and central vowels of all the actors (Refer to Plot 8.2). Mo's other character is not as separated, but that is not surprising since he is performing a non-Newfoundland dialect which is less familiar to him (Refer to Plot 8.3). The other actors follow suit but not to the same degree, and the two older actors separate their old lady characters even more than their other characters (Refer to Plots 9.2-3 and 10.2-3).

The differences with the results of the ellipses reflect what I believe to be instances when the actors are initiating performance speech and when they are not. For instance, LT's Fr. Murray-Mr. Albert character has tightly clustered ellipses for both his FACE and GOAT lexical sets but his other two vowels are wider (Refer to Plots 7.3-6). What I expected to see with the actors with two characters was that their onstage character that was farthest from their everyday persona would have the tightest ellipses, but that was not always the case. Mo's character is from Nova Scotia and so it is not surprising that his ellipses are, for the most part, the widest because he is performing a dialect that is unlike his own with no vocal coaching (Refer to Plots 8.4-7). SW's characters do follow that

pattern for the most part, except the GOAT lexical set shows her interview tokens as more clustered than the others. SW's older lady Jean has either the tightest cluster or in between the two (Refer to Plots 9.4-7). BR, on the other hand, has an opposite trend in terms of her interview speech, which is mostly the tightest ellipse, but her older lady Nora does have the second tightest over her character Eileen (Refer to Plots 10.4-7).

LT's and Mo's realizations are similar in their medians' vowel space (Refer to Plots 7.7 and 8.8). Like TB their back vowels are generally backed but their front vowels differ. Mo's Billy and LT's Fr. Murray-Mr. Albert usually raise and front their front vowels, but not the lexical sets FLEECE and FACE. Mo's Mountie-Stranger sometimes diverts from this pattern but this is not surprising since he is attempting a different dialect of English. The pattern is less clear for SW and BR. Usually SW's older lady Jean backs and raises her vowels (Refer to Plot 9.8). Her character Florence is less consistent but perhaps this is because less performance is needed to maintain a character that resembles her everyday persona. Likewise, BR's older character has more of a consistent pattern than her other character Eileen (Refer to Plot 10.8). Her old lady Nora mostly raises her vowels. She backs her high front vowels, fronts her low front vowels, backs her central vowels, and fronts her FOOT and STRUT lexical sets and backs her GOAT and GOOSE lexical sets. The back vowels enhance the difference that is already present with the back vowels, where the FOOT and STRUT lexical sets are produced farther forward in the mouth than the GOOSE and GOAT lexical sets. Her character Eileen shares the same pattern with the low vowels, but differs with the high vowels with a less consistent pattern. Although their patterns are not as strong as those of the younger actors, they do suggest that more initiative is taken when speaking in their old lady characters. This does reflect the amount of effort that they spent putting together their old lady characters for the

stage.

11.3 Maintaining and Enhancing NIE while Performing

In terms of the young actors, all of their Newfoundland characters' vowels shift toward a NIE vowel articulation for each of the lexical sets: FACE, KIT, LOT-PALM, and GOAT (Refer to Plots 6.7, 7.7 and 8.8). For these variables to show a significant (enhanced) or moderate shift towards the NIE between styles (interview style being the constant and the onstage style doing the shift) the LOT/PALM lexical set fronts, the KIT lexical set raises, and the FACE and GOAT lexical sets raise or lower. The two older actors do not always maintain this trend. SW's character Florence shifts her KIT lexical set in the opposite direction, as well as her character Jean who also shifts her LOT/PALM lexical set in the opposite direction. When looking at SW's overall median Plot (9.8) it makes sense that her KIT lexical set drops somewhat in order to distance itself from her FLEECE lexical set that has moved up higher than her KIT lexical set. BR's characters also shift their LOT/PALM lexical set tokens in the opposite direction. All the actors that shift the LOT/PALM lexical set back also raise the vowel considerably.

The slope results suggest that stage conventions sometimes override the maintenance of Newfoundland speech features. Both the younger males are able to maintain their Newfoundland speech features because they do not have any challenging demands on their voice. The older characters of the females do have demands that may account for the increase in diphthongal productions. TB and BR produce more diphthongal representations while in their 'old lady' characters than in their interview speech (and BR's character that is close to her everyday persona). This may be accounted for by the fact that the actors had to maintain a shaky voice while onstage. This

additional feature may have been too taxing to maintain while having to project and enunciate. On the other hand, SW produced more diphthongs while in her interview, less with her character Florence that was close to her everyday persona, and even less with her old lady character. This suggests that her need to produce more NIE productions grew with the age of the character (and the less her everyday persona was like her character).

11.4 Audience Ratification

The goals of the Ferryland Dinner Theatre are to preserve their culture and to provide employment in their community. The reason for choosing Ferryland, was that the play was written, produced, and performed by locals in a community that has gone through a transformation from a fishing village to a centre of tourism in order to survive. This tension was present in picking actors that were visible members of the community, in each cut of the script that was needed, the songs they chose, the professionalism of the serving of the meal, and in every performance. If a play is a 'flop', the community loses a great deal of valuable tourism dollars. The ratification of the audience is invaluable not only from the out-of-towners but also from the locals. The first few plays that were shown in Ferryland were more for the out-of-towners because the locals thought that they were just skits, not professional productions worth seeing. The employment of a local writer helped bring in local people and now some come to the first and last show of the season and bring visitors to the show. The characters speak to who they are as a community on the Southern Shore. This is a favorite part for many of the audience members. Often the writer would add in stories by local people or fashion a character from someone she knew which made the plays all that more authentic. The audience comments on how that

character was just like ‘Katie’, or that was ‘Jim’s’ recitation. When a play is successful for the locals, but has enough general knowledge for out-of-towners, and enough laughs to keep the audience interested, the play is a success on all accounts. This ratification from the audience holds that the speech productions, even though varied, were communicated well and were local enough for any type of audience member.

11.5 Further Research

Ideally I would have liked to have studied a longer play, or a play in which the actors’ characters had an equal amount of lines. I was restricted by the amount of tokens I could analyze due to the small amount of tokens I could take from the characters with few lines, as well as other limitations discussed in Chapter 4. These restrictions meant that an analysis of the phonological environment would have sliced the data too thinly to provide significant results and also limited the social factor’s analysis. It would also have been advantageous to record every character on the same night in order to control for the audience.

In the future, I would like to analyze the second recordings that I did from a later performance of each of the actors in order to test the theory that the play and the characters progressed over time. That would allow me to look at more of the vowels. There seemed to be consistent backing of the GOOSE lexical set from the actors while onstage. As well, I would like to look at the STRUT and FOOT lexical sets since they have characteristic features of the area. In addition, I could do a breakdown of all the possible tokens from the files,³⁶ and do a more complete statistical analysis to see how the

³⁶ More tokens can be extracted from the female actors.

phonological environment and social factor variables relate to my previous results.

In terms of the criteria for evaluating a variable as NIE, it may not have been enough to use the medians of the interview speech as the constant for comparison of the vowel shifts. Although the results showed a clear shift in styles in some actors, future research should have specific measures for comparison and parameters to qualify what indeed is a NIE accent (Roeder 2015: 2). At some point in the future I hope to use a control group from the Southern Shore, such as the servers' interview speech, as a comparison constant for further analysis of the data.

11.6 Closing Remarks

Despite the limitations mentioned above, this research has added to the small but growing work on sociolinguistic performance theory and style. First, I demonstrated the importance of the duality of performance as a way of interpreting performance speech data. I have done a cross analysis of genres which is only now becoming a part of the overall work of performance theory. As well, I have contributed to the recent work that incorporates multiple approaches in phonetic variation analysis. I have tested a new variable of dispersion using the standard deviation method as suggested from work in speech intelligibility. Finally, I have begun to tackle the acoustic slope analysis of vowels, which has not been done before.

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Appendix I – Informed Consent

AI.I Informed Consent – Audio

CERTIFICATION OF INFORMED CONSENT

You are participating in a study conducted by Rachel Deal, a graduate student at Memorial University of Newfoundland. The purpose of the study is to understand Newfoundland English. This study will look at the changes and differences in the language of speakers of Newfoundland English. The purpose of this study is to describe Newfoundland English, not to evaluate it.

Your check mark in the box on each part of the form plus your signature at the end of the form indicate that you consent to that component of the study. You may choose to check only some parts of the form and not others.

If you have any concerns about the research you may contact Rachel at rachel.deal@mun.ca or (709) 754-2807, or Rachel's supervisor, Prof. Gerard Van Herk, at gvanherk@mun.ca or (709) 737-7632.

The proposal for this research has been approved by the Interdisciplinary Committee on Ethics in Human Research at Memorial University. If you have ethical concerns about the research (such as the way you have been treated or your rights as a participant), you may contact the chairperson of the ICEHR at icehr@mun.ca or by telephone at (709) 737-8368.

I have been advised of the purpose(s) of the research for which you have interviewed me and:

1. I am fully aware of the fact that the sessions are being tape-recorded, and that I have the right to request erasure of any portion of the tape-recording that I am uncomfortable with.
2. I agree to #1 above and I understand that all information provided will be kept confidential and that my identity will be known only by the present investigator and the research team. It is also understood that my participation is voluntary.
3. I agree to #1 and #2 above and I grant you permission to use the tape-recorded material for any academic purposes such as discussions, presentations, or any published or unpublished works.
4. I agree to #1, #2 and #3 above and I grant you permission to deposit the tape-recorded material with the Department of Linguistics, Memorial University of Newfoundland, thereby granting access to this material for other research. I understand that the material will be kept under lock and key and that all personal information will be removed from the interviews before they are deposited in the archive.

Participant's Signature: _____

Date: _____

Guardian's Signature: _____

Date: _____

AI.II Informed Consent – Visual

CERTIFICATION OF INFORMED CONSENT

You are participating in a study conducted by Rachel Deal, a graduate student at Memorial University of Newfoundland. The purpose of the study is to understand Newfoundland English. This study will look at the changes and differences in the language of speakers of Newfoundland English. The purpose of this study is to describe Newfoundland English, not to evaluate it.

Your check mark in the box on each part of the form plus your signature at the end of the form indicate that you consent to that component of the study. You may choose to check only some parts of the form and not others.

If you have any concerns about the research you may contact Rachel at rachel.deal@mun.ca or (709) 754-2807, or Rachel’s supervisor, Prof. Gerard Van Herk, at gvanherk@mun.ca or (709) 737-7632.

The proposal for this research has been approved by the Interdisciplinary Committee on Ethics in Human Research at Memorial University. If you have ethical concerns about the research (such as the way you have been treated or your rights as a participant), you may contact the chairperson of the ICEHR at icehr@mun.ca or by telephone at (709) 737-8368.

I have been advised of the purpose(s) of the research for which you have interviewed me and:

- 1. I am fully aware of the fact that the sessions are being videotaped, and that I have the right to request erasure of any portion of the videotaping that I am uncomfortable with.
- 2. I agree to #1 above and I understand that all information provided will be kept confidential and that my identity will be known only by the present investigator and the research team. It is also understood that my participation is voluntary.
- 3. I agree to #1 and #2 above and I grant you permission to use the videotaped material for any academic purposes such as discussions, presentations, or any published or unpublished works.
- 4. I agree to #1, #2 and #3 above and I grant you permission to deposit the videotaped material with the Department of Linguistics, Memorial University of Newfoundland, thereby granting access to this material for other research. I understand that the material will be kept under lock and key and that all personal information will be removed from the interviews before they are deposited in the archive.

Participant’s Signature: _____

Date: _____

Guardian’s Signature: _____

Date: _____

Appendix II – Interview Questions

All.I – Background

These questions are to establish background. The information you give will be helpful in seeing how people become involved in the performing arts. Thank You!

- Have you seen any of the crowd since the production ended?
- Date of birth?
- Place of birth?
- Father's name?
- Mother's name?
- What are their roots?
- Where was your father born?
- What does/did he do for a living?
- Where was mother born?
- What does/did she do for a living?
- Where did you grow up?
- Did your family move around? Where to? For how long?
- Where have you lived in your lifetime?
- Do you have any brothers and sisters, or are you an only child? If so, how many?
- Were they involved in shows or concerts where you're from or in town?
- What schools did you attend?
- What other jobs did you have before the Dinner Theatre?
- When and how did you first become involved in performing arts? At school? Through friends? How were you involved?
- What types of musical or theatrical things were you involved in when you were growing up?
- What do you remember about performing arts activities in your community when you were growing up? (What would they be like? What sort of things would be performed? Who would be involved?) Were there school concerts? Christmas concerts? Easter pageants? St. Patrick's Day concerts? Mother's Day concerts? Folk Festivals? What was performed and who was involved? Which community did this take place in? (If you grew up in a different community did you bring traditions from your community to the one you live in now?)
- Do any of these events still take place? If so, have they changed over the years and how?
- Have you ever been to a house party? Are skits done at house parties or is it mostly just music being performed?
- Do you remember when the Dinner Theatre began? And who put it together?
- Do you remember how much tickets were?
- Do you know who wrote the plays before current playwright took on the job?

- Do you know what was its reason (mandate) for putting off shows: to mark a specific occasion? To perform specific types of plays? To raise money for charity? Just to have fun? Did you ever stage a play for entry for the Dominion Drama Festival or Provincial Drama Festival?
- What type of material was performed and where was the material found?
- Was the nature of the subject matter always about local people in their place and situation?
- Were published plays or material ever used and, if so, did you pay royalties for using it?
- Did you ever apply for or get grants to put on shows?
- How have the jobs been funded (salaries and expenses)?
- If you raised your own funds to put on shows, how was it accomplished?
- Did your group ever donate the proceeds of a performance to charity?
- Did your group ever travel to other parts of the province or country to perform? Where and When?
- Do you know who has been involved since the beginning? Can you remember when these people left the group and why? Did they join some other group locally or did they move away?
- Do you know where the group performed before you got involved?
- Were there any special problems involved in the production such as content, sets, cast, stage, space, etc.?
- Has the production run all summer every year?
- Have the shows changed since the first time you saw one or since you were involved in one? Did the shows change over the years? If so, how? i.e. what was dropped, what was added? Did the face of the company change over the years? i.e. the type of the plays produced, the major?
- What do you think the goals for the dinner theatre are?
- Were there other groups in your area doing shows?
- Do you have memorabilia such as scrapbooks, photographs, programs, posters, news clippings, scripts, and audiotapes dealing with theatre activity? (If shown memorabilia) What the item refers to: What show or play? When and where it took place? What was the occasion? Who else was involved? Were there other events where people would do skits or recitations? What would they be like? What sort of things would be performed? Who would be involved?

All.II – Dinner Theatre

- How did you get involved with the dinner theatre?
- Would you call the dinner theatre a professional group?
- Why did you choose this particular group?
- Why/How did you apply for this job?
- Did you have an audition? If so, what did you have to do for your audition?
- Did you have to do training to be a server?
- Can you describe what you do as a server?

- What did you do during the day at work?
- Was there a sense of seniority on the job?
- Why did they change the policy this year about cleaning during the show?
- What are your feelings on this?
- Do you think actors should serve?
- How did you decide on what your cleaning job would be at the end of the night?
- What events outside of the dinner theatre did you need to work at?
- Did you find that actors got special privileges over the servers?
- Who were the good tippers?
- Did you get a chance to see the play in its entirety?
- Were you/excited that you got to sing a solo? Disappointed that you didn't get to sing a solo?
- Do you think that music is an important part of the show? Why or why not?
- Do you know what songs have been performed in the different shows?
- What instruments have been used?
- Did you find it hard when pieces of the play were cut during the production?
- Who did you base your character on, if anyone? Where did your character come from?
- Did you get suggestions from the director or other actors?
- Did you find it weird being directed?
- Did you ever find it hard to stay in character on stage?
- How did you prepare for your character before you went on stage?
- When did you feel that you finally found your character?
- Did you find it difficult becoming more than one character during a show?
- Can you describe what your character(s) are to me in your opinion?
- Did you like your character?
- Do you often get the same type of character or does it vary?
- Did you consider your relationship with the other characters when developing your own?
- How did you prepare for your character before you went on stage?
- Was there anything in the script that you hadn't heard of before?
- What is your opinion of adlibbing lines and improvisation?
- Did you do any adlibbing?
- Have you ever been to a wake or heard stories about wakes that went on?
- Did you provide any sets, costumes, props, or make-up?
- Did any memorable incidents happen during the show? On stage? Behind the scenes?
- Has anyone commented that they know someone just like your character? Or another character?
- What are the main sort of comments that you get from the audience?
- How can the audience affect the performance?
- Do audience members ever comment that they didn't understand something and ask what it was?

- Has anyone commented on your accent? What did they say?
- Did the director or other actors tell you to change the way you normally say a word? If so, what word? Why?
- Was this strange for you or has it happened to you before in another situation?
- Have you ever had to change the way you speak for a role before?
- Did you feel that you had to put on an accent for this role?
- Do you find that you have to adjust the way you speak for different audiences?
- So what does nineteers mean? What is growl?
- Can you tell me why there was a big conflict about the word?
- Have you heard any good stories relating to the play from audience members?
- What was your favorite part of the play? Or favorite line?
- Has anyone commented on the authenticity of the play? (Don't believe that this happened? Completely connected with it?)
- How would you say the public received the shows/concerts? Reviewers?
- How would you say the patrons received the shows/concerts?
- Was the show reviewed in a local paper? If so, which? Good or bad?
- Did the local clergy ever comment the show on?
- Do you think the expectations from the local crowd grow each year?
- Do you remember any special shows that were given and what for? (Marine Institute, Reunion, Tour)
- What was the audience for this group? i.e. all ages? Adults? Children? All sectors of community?
- What would you say was the average age of the audience?
- What was the biggest event of the summer, relating to work?
- Do you think it's important to have events with the cast outside the production?
- How did going out to Peddlers with our co-workers come about?
- What was the best and worst thing about your job?
- How is Dinner Theatre different from a Theatre production and vice versa?
- Why do you think people like to reminisce about the past?
- Who else could I speak to about this particular group or organization?
- Do you plan on staying moving back to Ferryland or Newfoundland when you are finished?
- Do you hope to stay in Newfoundland?
- Why do you think story telling is such an important part of NL culture?

All.III – Noted Events and Incidents

- The fall
- Shamrock festival
- Party at Rumpelstiltskin's
- O'Reilly's
- Bus
- Boat/Tour

- Cancelled show
- Renews Come home week
- First show
- First packed house
- Final show

All.IV – Extra Playwright Questions

- How did you get involved writing the plays?
- Were you ever involved with the show in any other way?
- How do you write the songs?
- Why have songs in a play if it is not a musical?
- Do you think having recitations is an important part of the show?
- Do you take into consideration special events that are being planned for the summer when writing the plays?
- Why do you always write comedies? Do you think Newfoundlander's are natural comedians?
- Where do you do most of your writing?
- Is there always an Irish element about the plays? Or is it just a NL element based on ancestral roots?
- How do you maintain a happy medium between a local and international crowd?
- When you write do you write with people in mind for a character?
- Did anyone guess that you were referring to a certain person?
- Did anyone recognize sayings that they use or that their family says and tell you about?
- Where did you get the idea to do the women's commentary at the beginning of the shows?
- Where do you get your inspirations from for the characters in "Away With Ya!"? Anyone in particular?
- Where did you get the idea to do the wake?
- Do you find it hard handing over the plays?
- Did you do research for the time period? Where did you look? Who did you ask? What was your source for Irish sayings?
- Where do you look to find the recitation?
- Do you find it hard writing local language?
- What are the most common words, sayings, sounds that you use when writing?
- Do you have writing conventions that you try to stick by?
- Do you know why they always ask a director from town to come to direct the plays? Why not someone local?
- Why keep the actors local?

All.V – Extra Server Questions

- What was the worst and best thing about working at the bar?
- Did you know how to make drinks before you worked at the bar?

All.VI – Extra Coordinator Questions

- What are the jobs of the members on the board?
- Who decides on the music portion of the show?
- Who is in charge of the advertising?
- Is there a separate committee that runs the Shamrock festival?
- Where did the idea of the Tetley Tea draw come about?
- Have you taken the photos for every poster?
- Why hire students every year?
- Do you know why they always ask a director from town to come to direct the plays? Why not someone local?
- Why keep the actors local?
- How does a group go about booking a show?
- How many people do you need booked before a show can take place?
- Who did you hire to do the server training workshops?
- Did you attend the workshop yourself? If so what took place?
- Have you ever served yourself?
- Do you get a say on what food gets served?
- Was the server that fell after a show the first accident that happened at a show?
- What events outside of the dinner theatre happened last summer?
- Were you/excited that you got to sing a solo in the final party?
- Do you get any say in what goes in the script?
- Does the playwright ever run by bits of the script with you before it's shown to the board?
- How did the playwright get involved in writing the plays?
- What is the first thing you do with the play when you get it?

All.VII – Extra Director Questions

- Do you find that a month is usually long enough to prepare for a play?
- Why do you call the table the river? Why use that metaphor? Do you think it works?
- How do you pick actors for the play?
- Does having the Southern Shore accent have anything to do with it?
- You said that when you are directing you are constantly changing your picture, why, and how?
- Do you try to exaggerate the characters or play them as they are?
- What does it mean when you say to you play comedy straight?

- What is the first thing you do with the play when you get it?
- How do you get the actors to maintain their accent and use theatrical voice?
- Are there certain aspects to their accent that you try to avoid/try to take advantage of?
- What do you normally do when you find a word in the script that you don't know?
- Do you find that you have to explain a lot of the sayings and old customs that are found in the plays?
- Do you remember the controversy of Sleeveen? Why did you go with the most common pronunciation amongst the actors instead of the way the actor normally says it?
- Do you find that you direct the characters based on people that you know? Or is there a stereotypical character in NL that is always addressed to when playing certain types or roles? Priest - like priest up the shore. Waking Ned Devine?
- How do you avoid modern language when you are adlibbing?
- Can you tell me story you use to tell the audience every night about your first wake experience?
- What is the main purpose of separating the play into beats?
- Do you find it hard work-shopping the play and rehearsing it at the same time?
- Have there been discussions about work-shopping the play before the rehearsals?
- Why do you drive back and forth from town for each rehearsal and show?
- Did you ever take a chance to see snippets of the play during a show?

All.VIII – Extra Actor Questions

- Were you disappointed that you didn't get to sing the Seven Drunken Nights?
- At first you said that you didn't want to be these characters why?
- What type of voice did you end up using for the priest?
- Has your old lady progressed over the past five years?
- Where did you get the idea to hunch your back?
- Did you find it difficult maintaining that stance as well as moving slowly?
- How did you develop your voice?
- How did you decide when to react to funny comments and when to 'not hear them'?
- Tell me about how you won tickets to Gander? Did you get a chance to see snippets of the play in between your scenes?
- Were you/disappointed that you didn't get to sing a solo during the music portion?
- How did you get chosen to head-up the music? Or did you ask to do it?
- What did you find the most difficult about that position?
- What was the best part of that position?
- The director's son said that your characters reminded him of characters from waking Ned Devine, did you think of characters like that when creating your own?

- How did you get chosen to do Maggie's make-up? Have you had experience doing make-up before?

Appendix III – Actor Slope Value Charts

AIII.1 Tinker Bell Slope Value Charts

Chart III.1

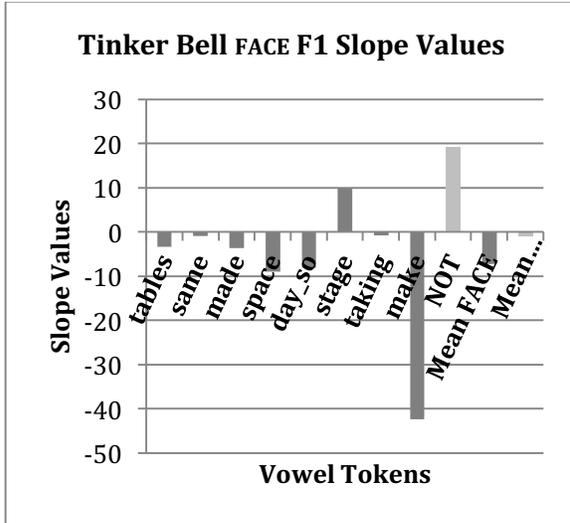


Chart III.2

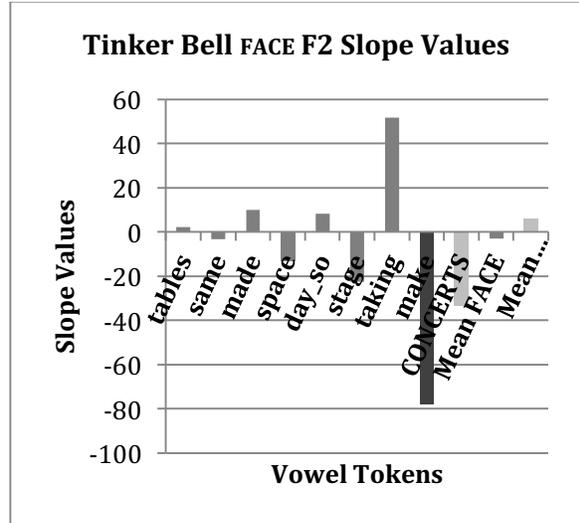


Chart III.3

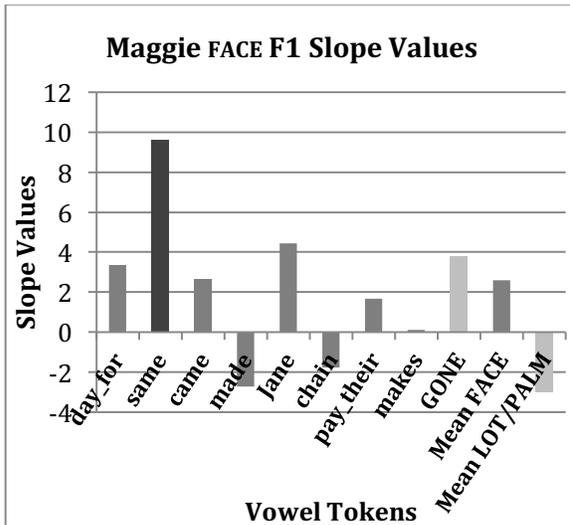


Chart III.4

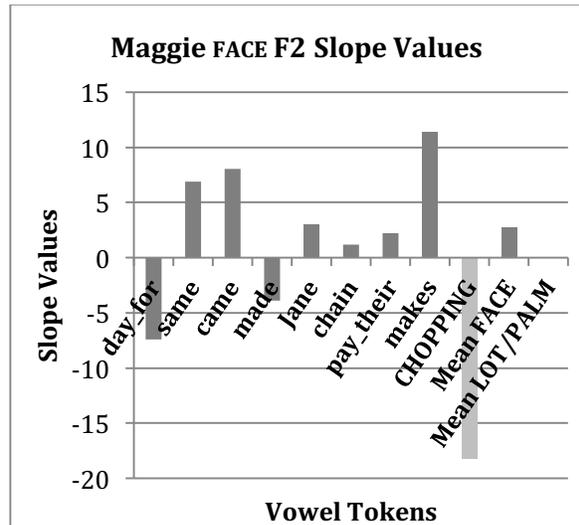


Chart III.5

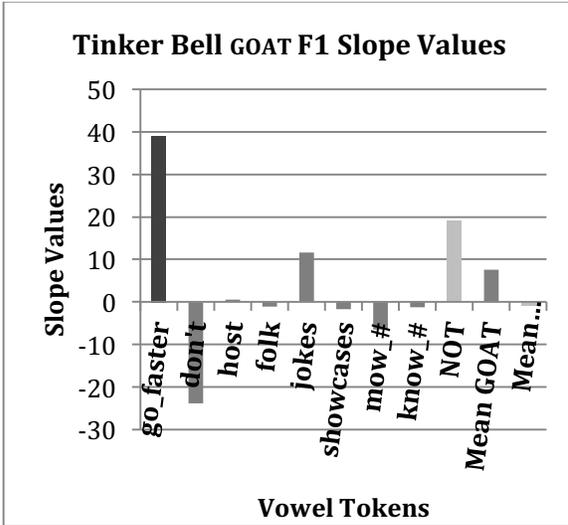


Chart III.6

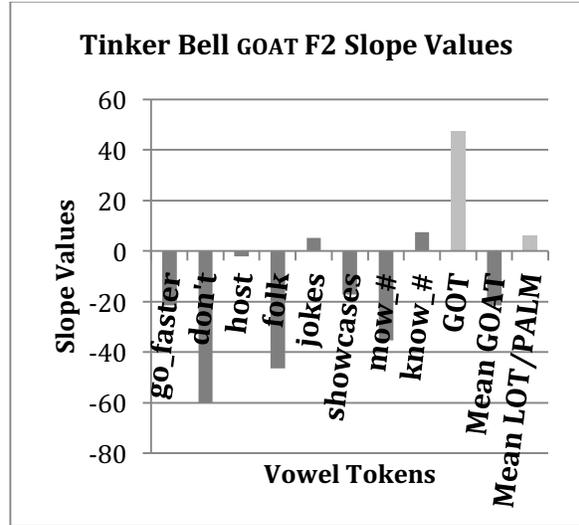


Chart III.7

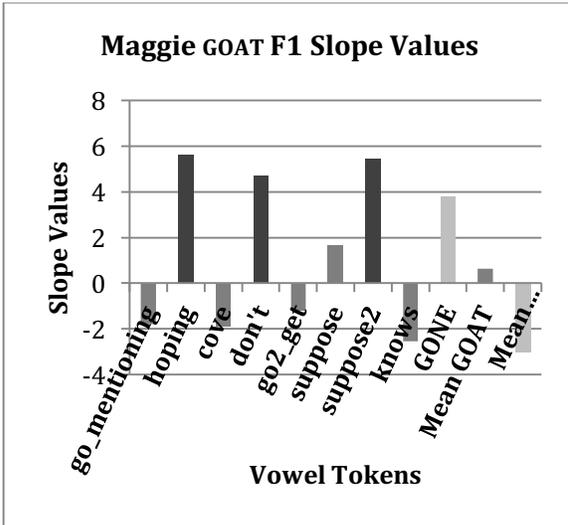
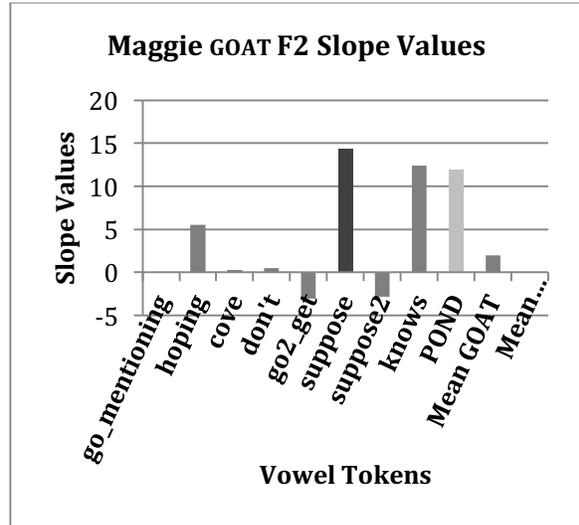


Chart III.8



AIII.II Lycan Thorpe Slope Value Charts

Chart III.9

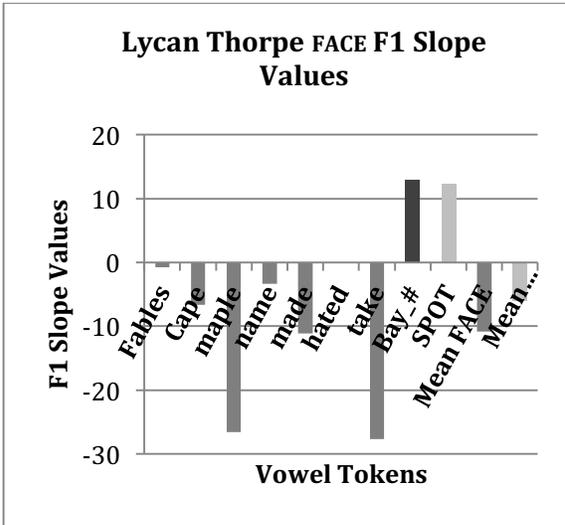


Chart III.10

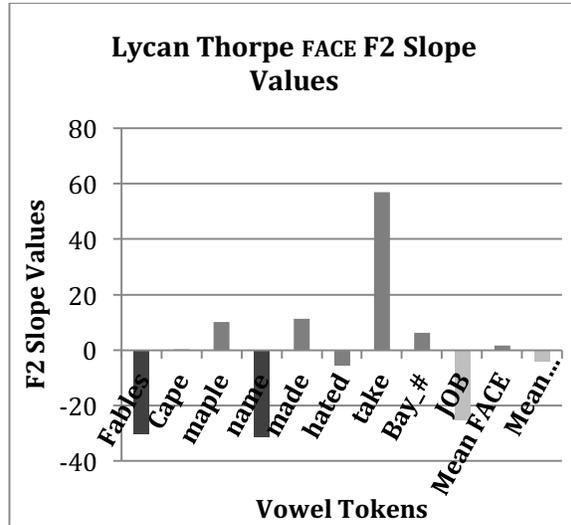


Chart III.11

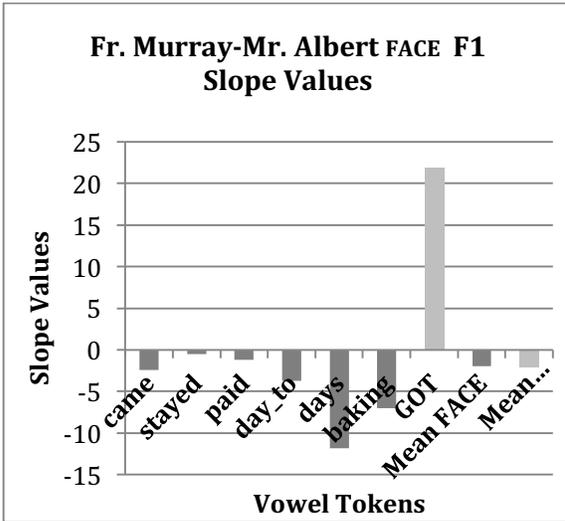


Chart III.12

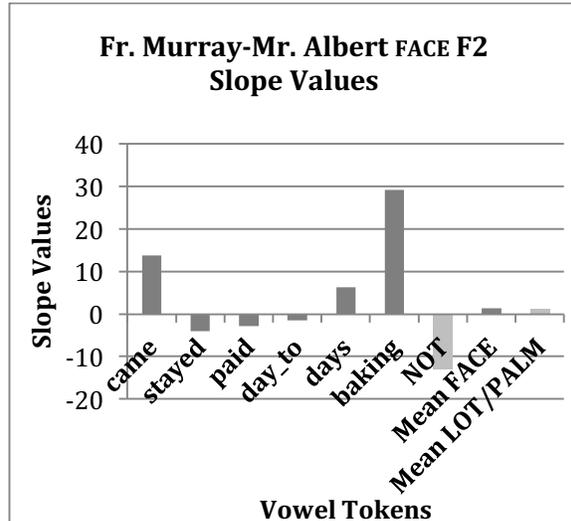


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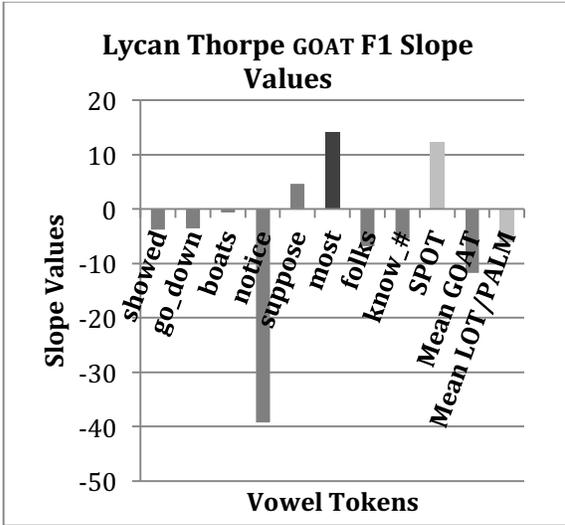


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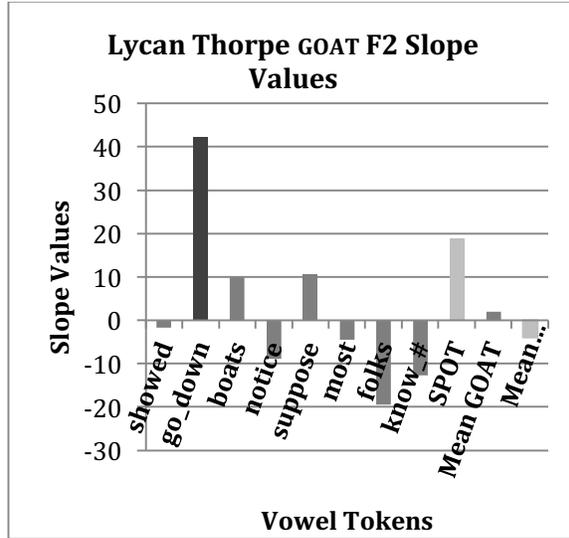


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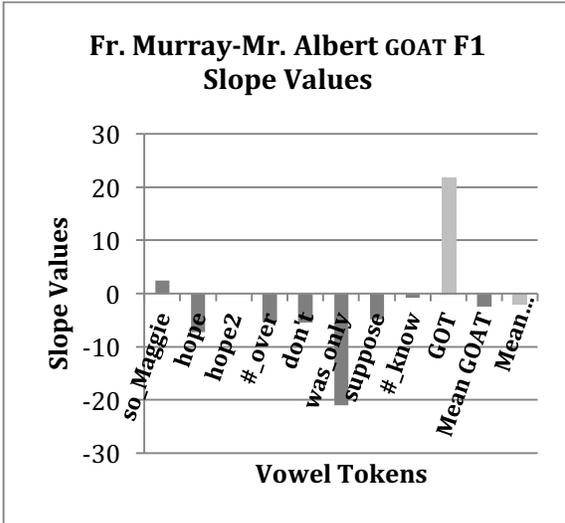
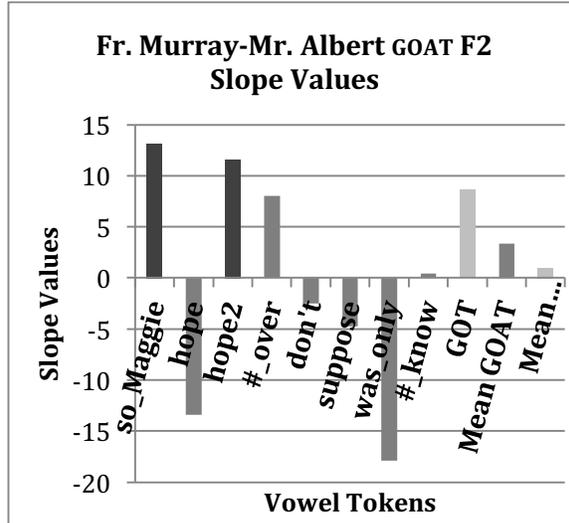


Chart III.16



AIII.III Morpheus Slope Value Charts

Chart III.17

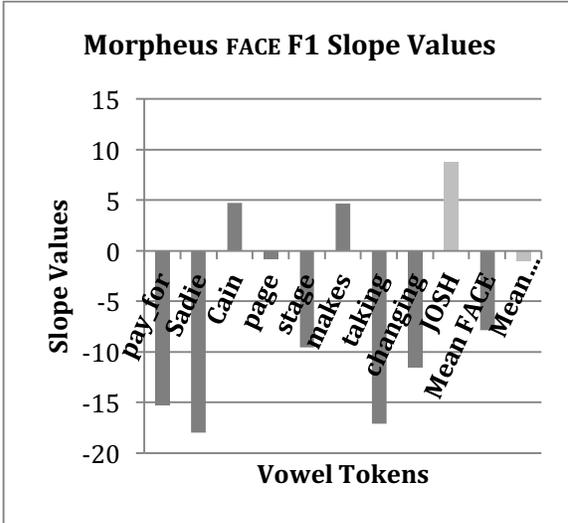


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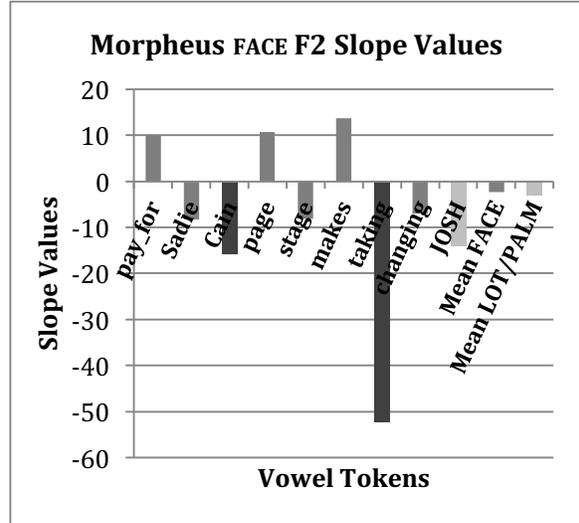


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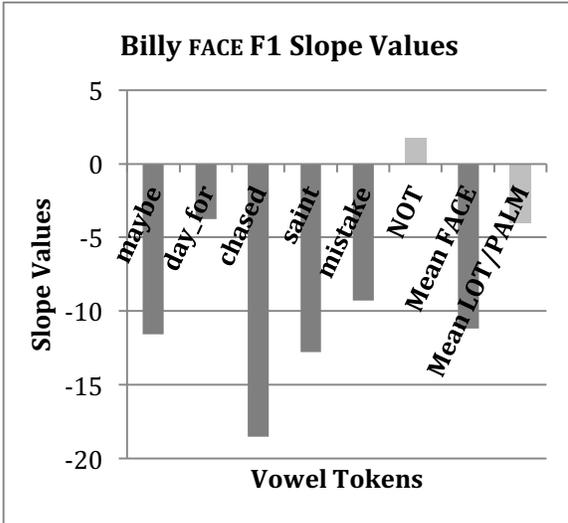


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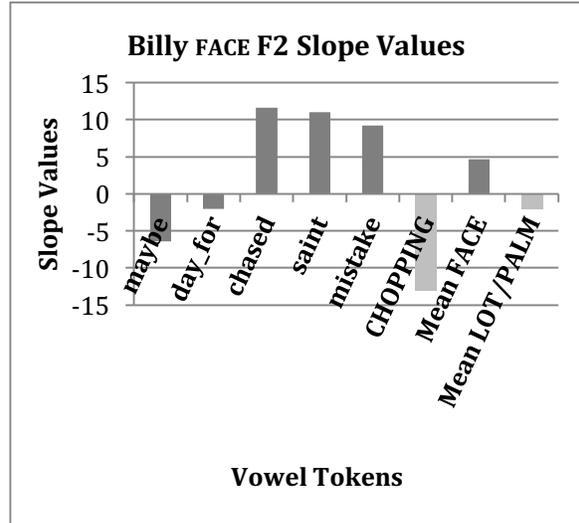


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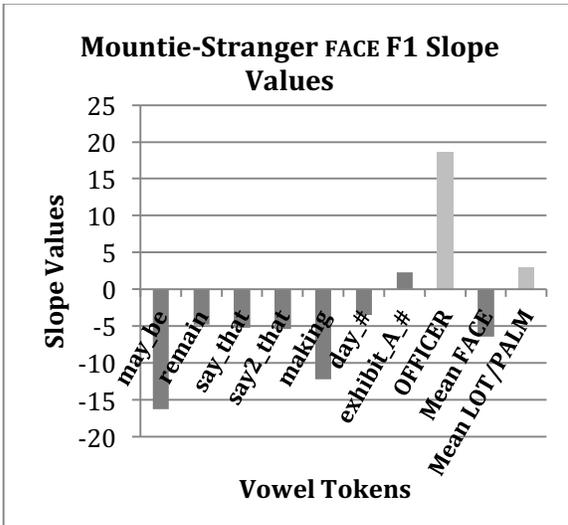


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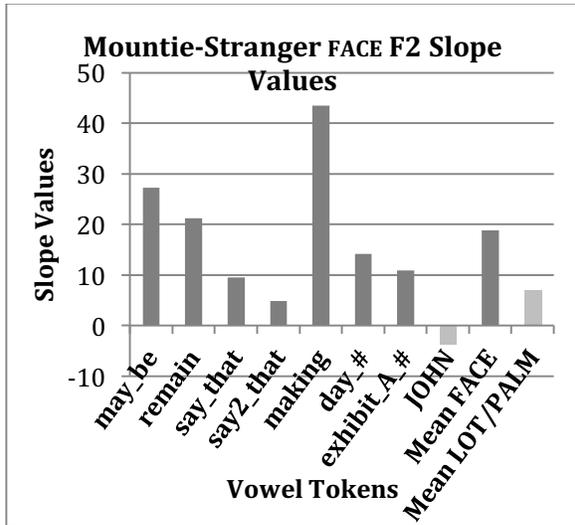


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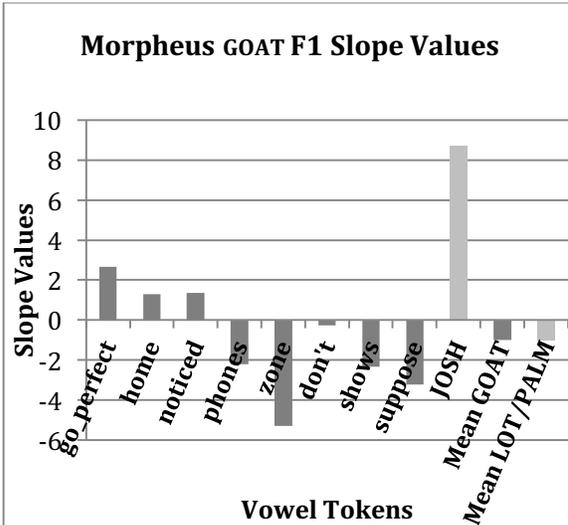


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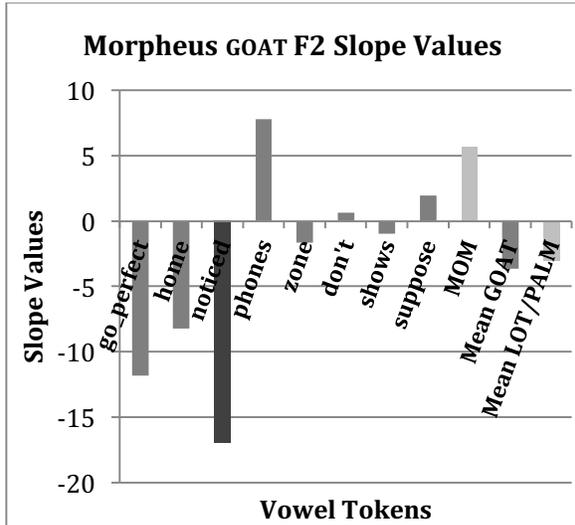


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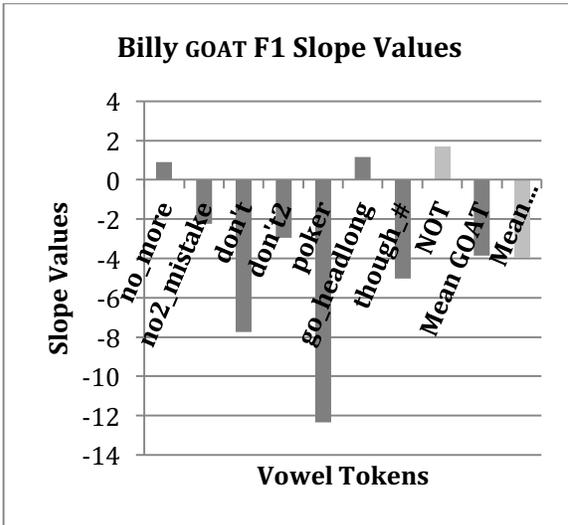


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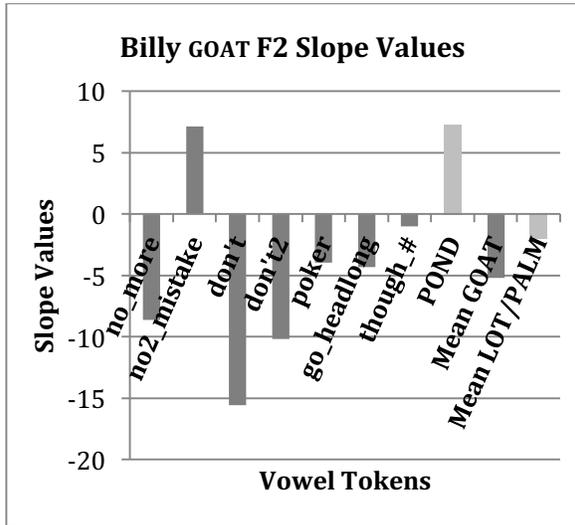


Chart III.27

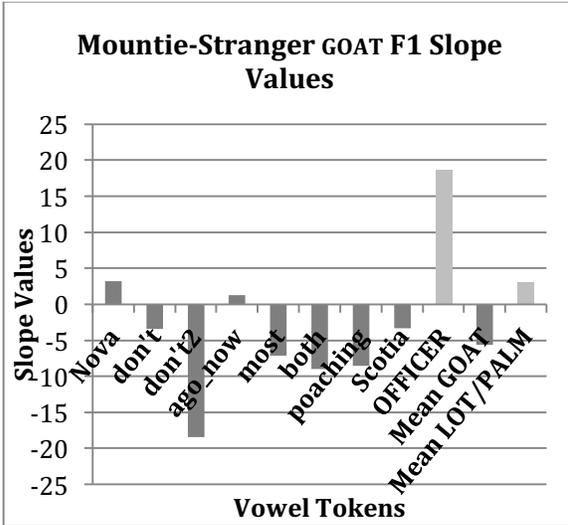
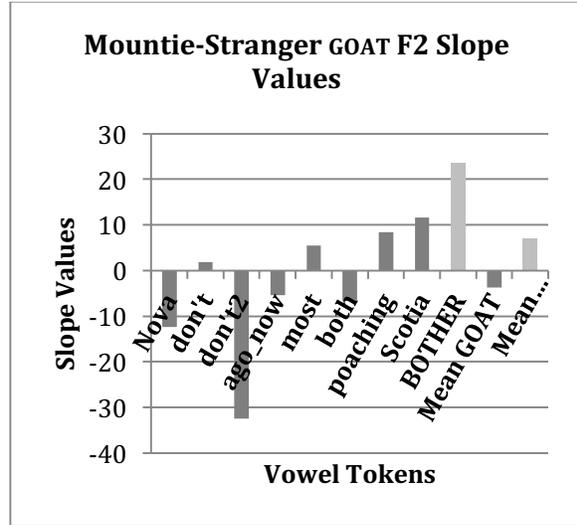


Chart III.28



AIII.IV Snow White Slope Value Charts

Chart III.29

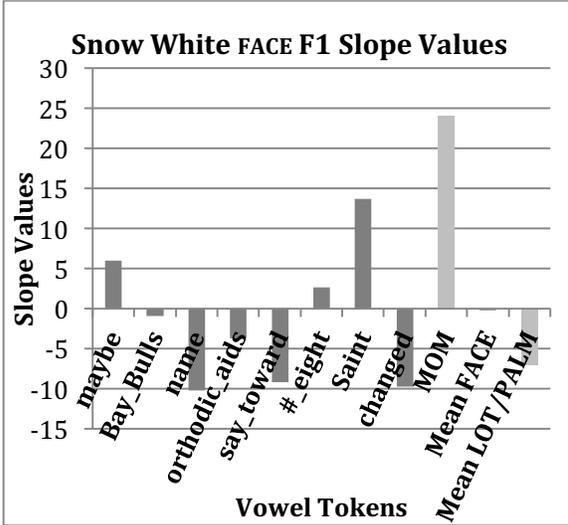


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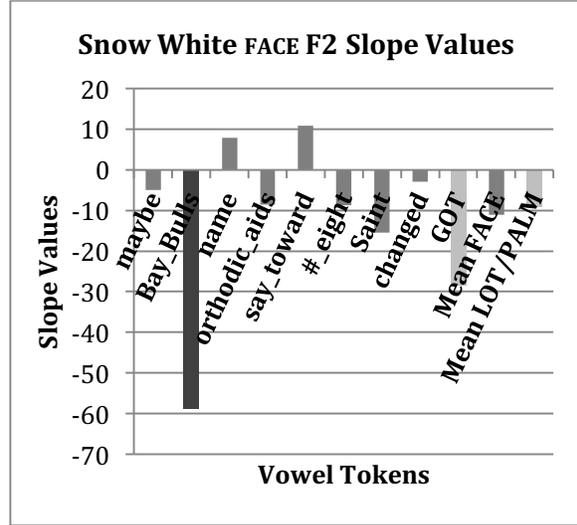


Chart III.31

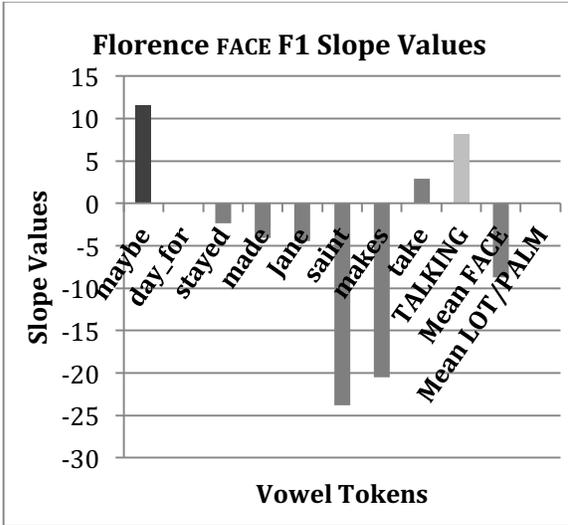


Chart III.32

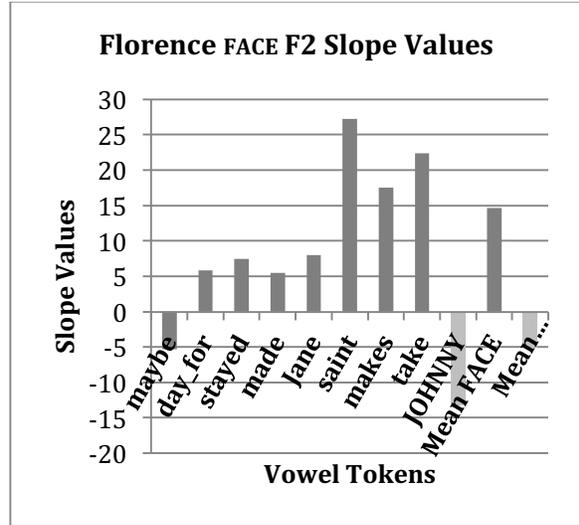


Chart III.33

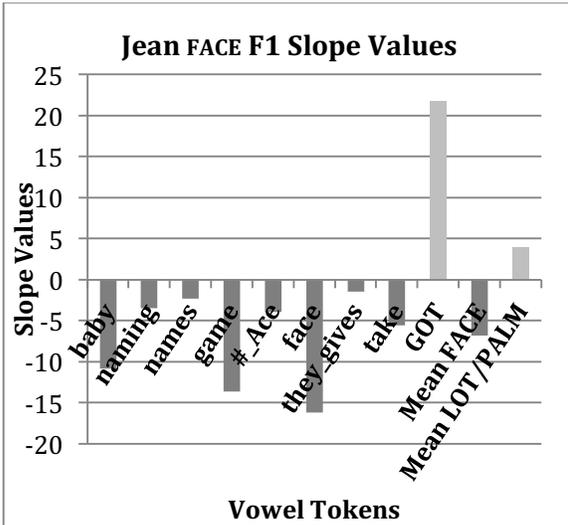


Chart III.34

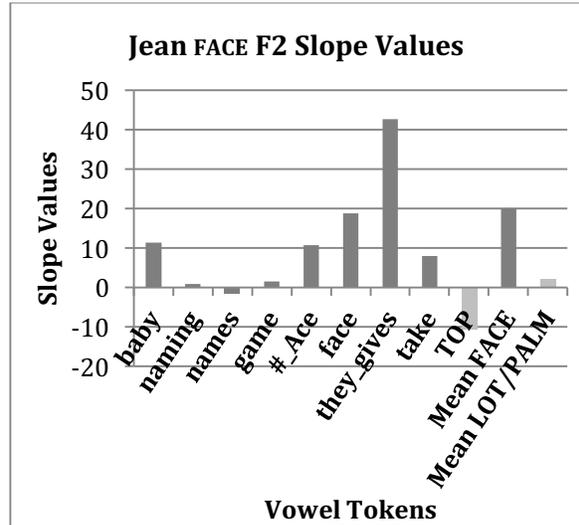


Chart III.35

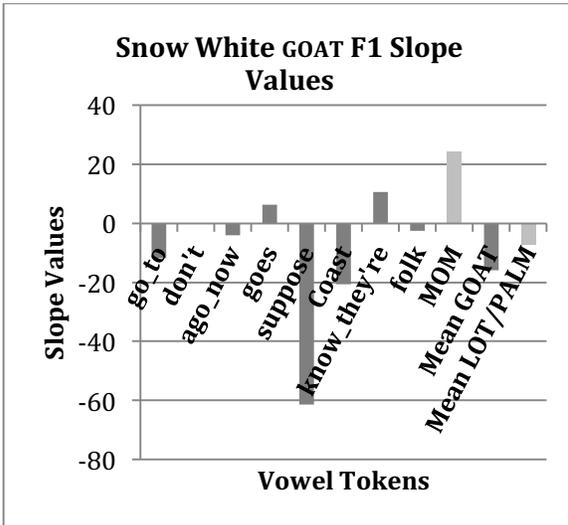


Chart III.36

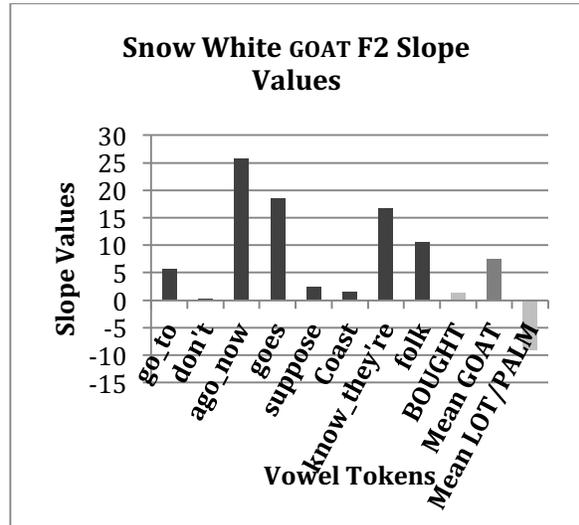


Chart III.37

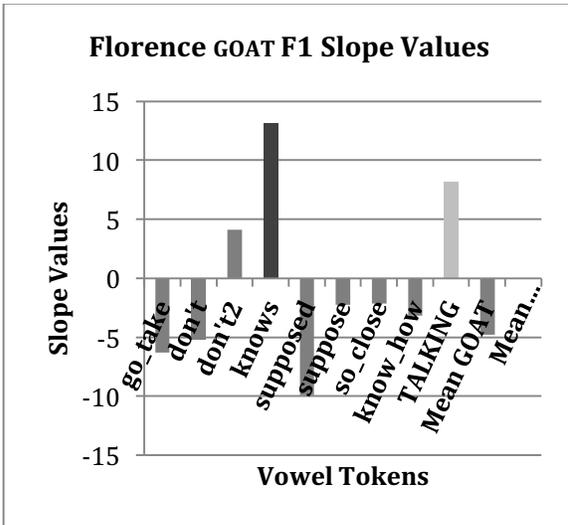


Chart III.38

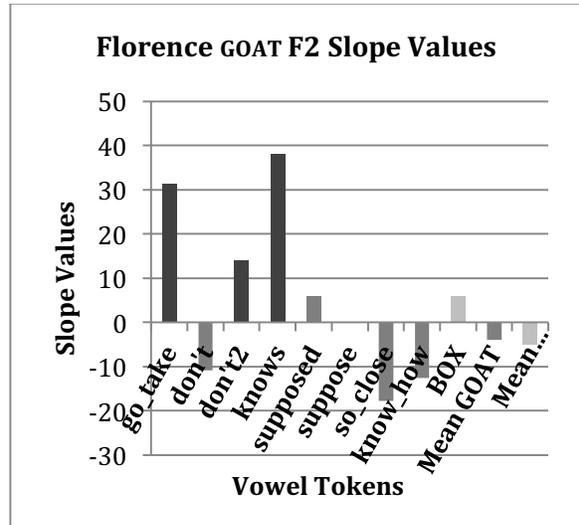


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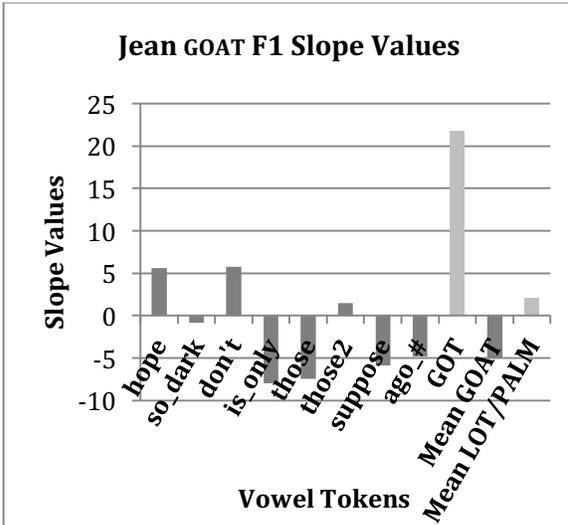
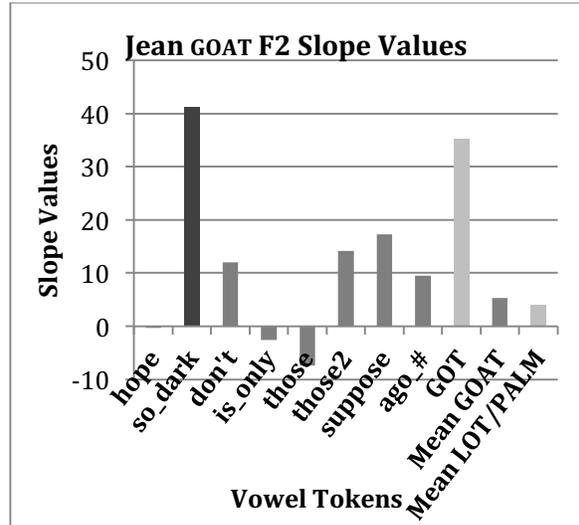


Chart III.40



AIII.V Briar Rose Slope Value Charts

Chart III.41

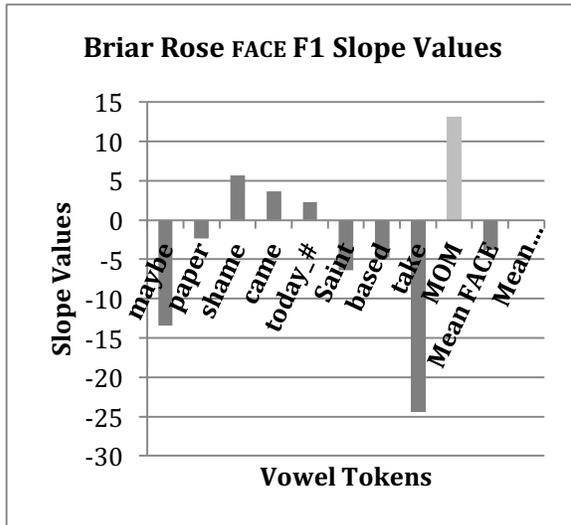


Chart III.42

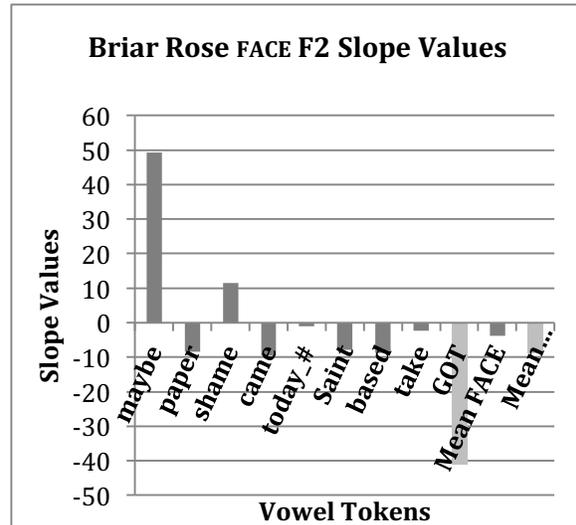


Chart III.43

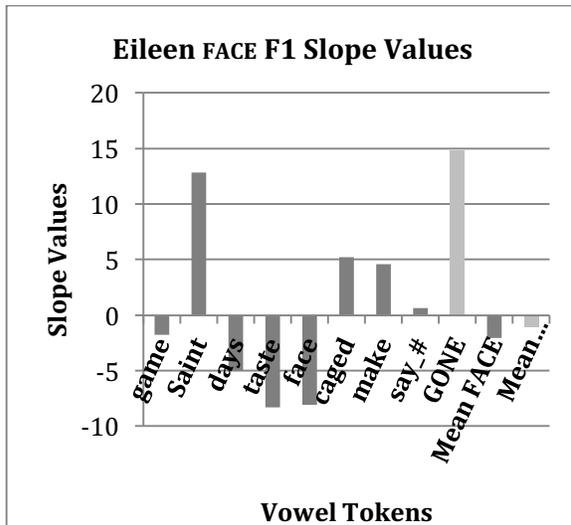


Chart III.44

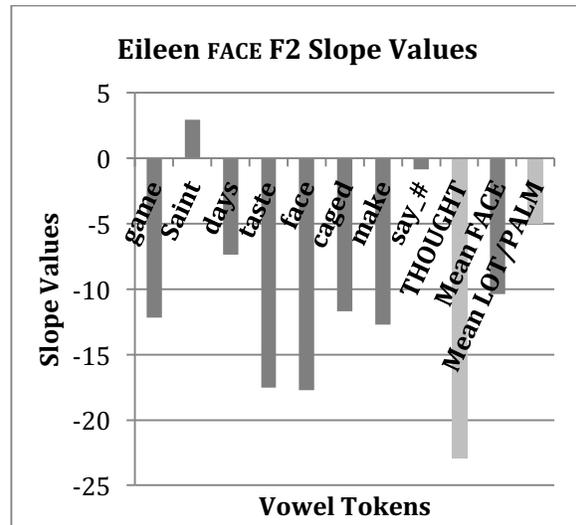


Chart III.45

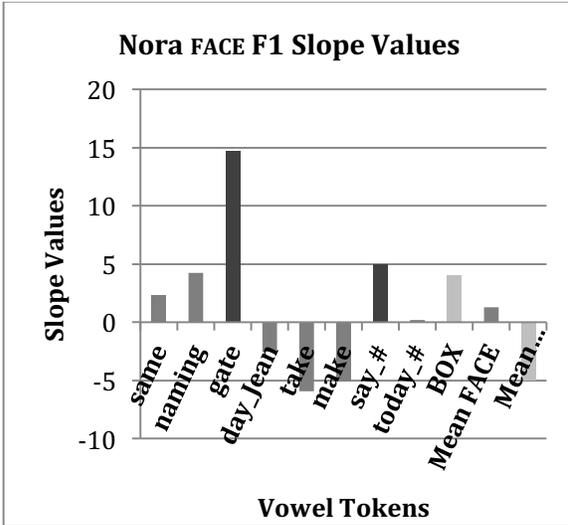


Chart III.46

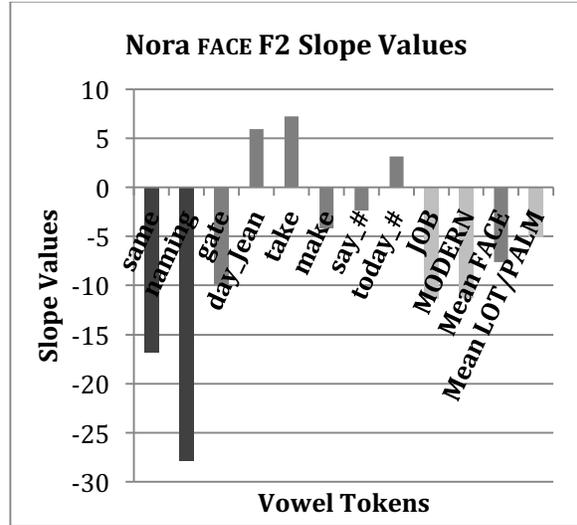


Chart III.47

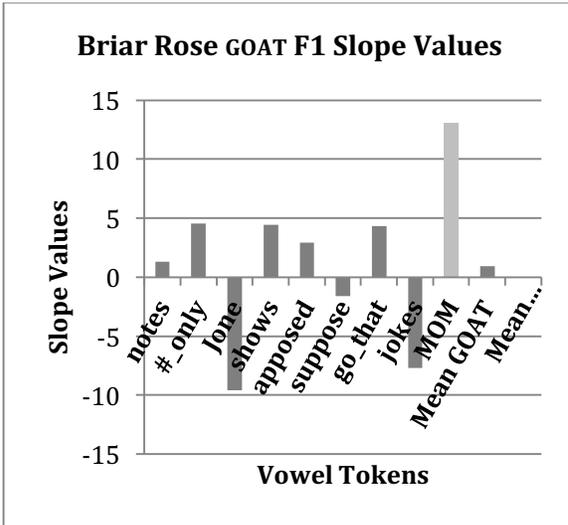


Chart III.48

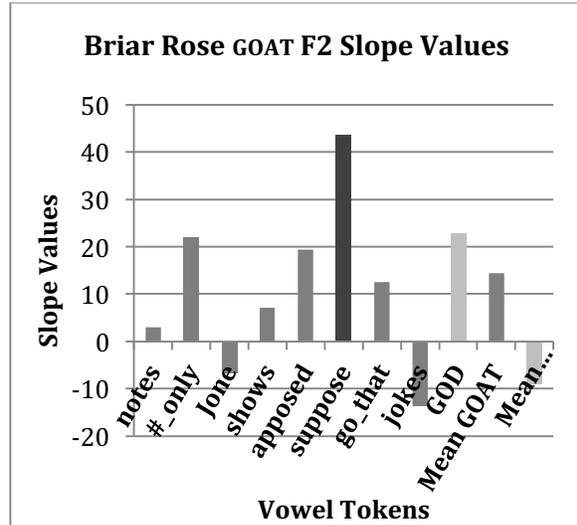


Chart III.49

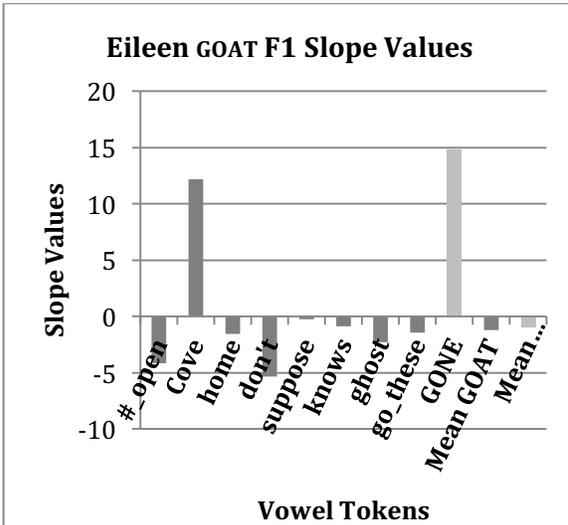


Chart III.50

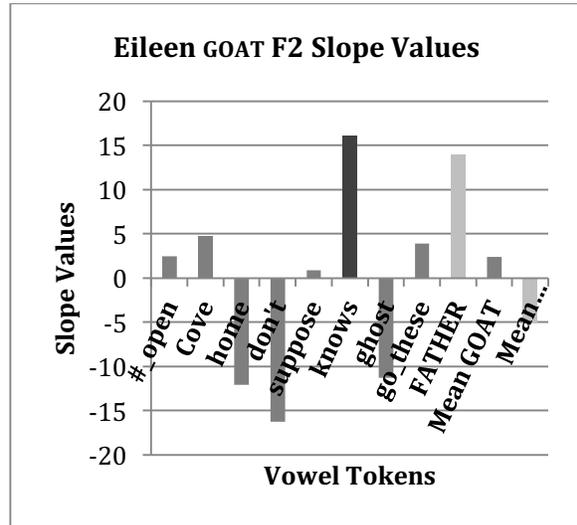


Chart III.51

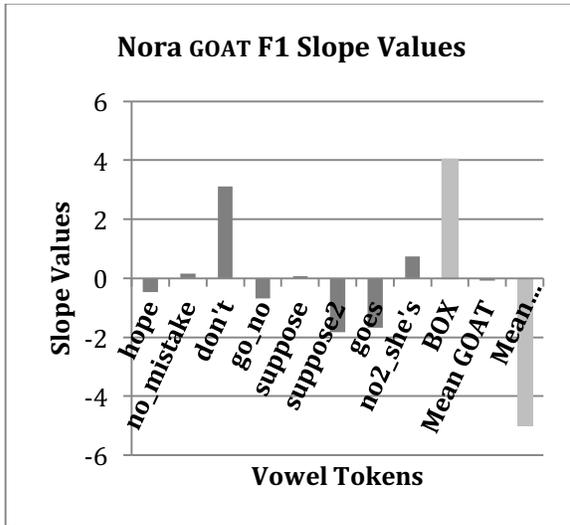


Chart III.52

