

A TEST OF THE EFFECTS OF LINGUISTIC STEREOTYPES IN CHILDREN'S
ANIMATED FILM: A LANGUAGE ATTITUDE STUDY

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This study examined the claim that animated films influence childrens' opinions of accented-English. Two hundred and eighteen 3rd through 5th graders participated in a web-based survey. They listened to speakers with various accents: Mainstream US English (MUSE), African American Vernacular English (AAVE), French, British, and Arabic. Respondents judged speakers' personality traits (Work Ethic, Wealth, Attitude, Intelligence), assigned jobs/life positions, and provided personal information, movie watching habits, and exposure to foreign languages. Results indicate: (1) MUSE ranks higher and AAVE lower than other speakers, (2) jobs/life positions do not correlate with animated films, (3) movie watching habits correlate with AAVE, French, and British ratings, (4) foreign language exposure correlates with French, British, and Arabic ratings.

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INTRODUCTION

The purpose of this study is to investigate Lippi-Green's (1997) claim that "animated films entertain, but they are also a way to teach children to associate specific characteristics and life styles with specific social groups, by means of language variation" (p. 85). This study draws on background studies of research on communication and entertainment media as well as language attitudes and discrimination.

From the moment we meet someone, we have an impression of that person. We think, "He looks smart" or "They seem nice" or even "She must be from Texas." We form opinions about people's personality, intellect, and even background based on how we view them according to their clothes, body shape, hairstyle—things we can see. But, what about the things we cannot see, like language? Though we may not be aware of it, how people sound to us affects our attitude toward them. Cargile, Giles, Ryan, and Bradac (1994) discuss language and attitude as a social process.

Language is a powerful social force that does more than convey intended referential information. Our views of others—their supposed capabilities, beliefs, and attributes—are determined, in part, by inferences we make from the language features they adopt. In addition, some important decisions that govern our prospects and social welfare are also shaped by language performance. (p. 211)

For example, Boberg's (1999) study showed differences in respondents' attitudes toward American and British pronunciations of the phoneme /a/ (e.g., pronouncing "last" as either American [læst] or British [last]). He found that his respondents often assigned levels of education, social status, and degree of friendliness to speakers according to the way the respondents perceived their sound.

Linguistic impressions even affect us through technology, like music, news casts, and film. Parents and teachers are not the only sources of information, education, and guidance

anymore. Before seeing how these media affect their audiences, let us briefly investigate the amount of exposure.

Research by Roberts and Foehr (2004) found that nine out of ten U.S. households have two or more television sets with 61% including three or more, and about half of all the children in their study had a television in their bedrooms. They also discovered that the television exposure (amount of viewing) only increased with age. Much of the increasing exposure contained what Roberts and Foehr call “screen exposure,” which includes children’s movies and animated films. None of Roberts and Foehr’s data go into any further detail as to precisely what type of children’s entertainment programming (other than comedy, action, or drama and mention of film-viewing) the children in their study were watching. Nevertheless, children’s entertainment programming tops the charts as the most-watched genre.

The communication and entertainment media covertly teach their audiences in areas of fashion, music, and even influence changes in attitude and behavior. As we hear and view communication and entertainment media (i.e., films, news casts, newspaper reports, music, video games) we do not merely receive facts or entertainment. Based on how these media filter their information, they also influence our attitudes. For example, some studies that tested attitude effects of video games found increasing violent behavior in children (Cicchirillo & Chory-Assad, 2005; Huesmann & Taylor, 2006; Kirsh et al., 2005). Similar studies about music have also found psychological and attitude changes in listeners (Barongan & Hall, 1995; Hallam et al., 2002; Nantais & Schellenberg, 1999; Västfjäll et al., 2002; Winckel et al., 2004). Therefore, whether viewed as positive or negative, communication and entertainment media appear to have an ulterior, intrinsic influence. Cortés (2000) even goes so far as to suggest that such media have begun to teach learned behavior.

The idea that communication and entertainment media form generalizations about diversity and then repeatedly target those that they generalize leads us to the question for the current study: “Does this happen in animated film?” This question forms the focus of the current study as described in the methodology section. However, first it is necessary to explore the “function of selectivity and frequency” (Cortés, 2000) of the media that leads to the formation of stereotypes.

Cortés (2000) claims these media possess the following three characteristics:

1. Although some may deny it, mediamakers recognize that consumers learn multiculturally from the media.
2. Although they may proclaim their innocence, mediamakers realize that some of this media-based multicultural learning takes the form of internalizing stereotypes.
3. Although they may not always recognize it, mediamakers sometimes draw upon those stereotypes in order to meet what they feel are consumer expectations, and in some cases (as common in advertising) they manipulate those stereotypes to provoke desired reactions. (pp. 154-155)

With the above mind, we can then ask, “When does the communication and entertainment media’s treatment of a group and its members become the embodiment of a group profile?”

Cortés’ (2000) four-stage progressive model of media influence on an audience (summarized below) provides an answer.

1. Reality

This stage suggests that there is a small portion of reality in what the media depict. For example, some white men are unable to dunk (e.g., Billy Hoyle in *White Men Can’t Jump*), and some Italians are mobsters (e.g., Don Vito Corleone in *The Godfather*).

2. Seminal Treatment

This is the stage of “trend setting” in which the media draw on those aspects of reality to establish a model for future depictions (e.g., *The Godfather* films depict Italian-Americans as mobsters).

3. Widespread Imitation

During this stage, other media pick up on stage two depictions and repeat them (e.g., *Goodfellas*, *Carlito's Way*, and *The Sopranos* TV series all with Italian mobsters).

4. Humor, Parody, and Caricature

This last stage occurs when the media realize which characteristics of certain social groups create the desired effect for entertainment purposes (e.g., comic relief characters often have African American vernacular English (AAVE) accents, such as Donkey in *Shrek*). It is this fourth stage and its “caricature” in relation to animated film that is of particular interest to the current study.

Pandey (1997), Lippi-Green (1997), and Cargile et al. (1994) represent just some of the research which suggests that with linguistic “trendsetting” entertainment media also establishes standards, some of which may not accurately portray reality. In order to fully understand the way entertainment media discriminate, it is necessary to first discover the ways in which our society discriminates based on linguistic features.

PREVIOUS RESEARCH

The focus of the current study is on accent discrimination in animated films. Therefore, in order to understand just how powerful accent discrimination is in animated films, it is necessary to first explore *how* and *why* people discriminate based on language.

People who speak English as a second language (ESL) have been regarded by some as disabled (Montgomery, 1999). All too often, children speaking ESL in schools have been put into special education classes (Hall, 1997) or told by their teachers that their English was incorrect. Due to employers' negative perceptions and opinions about certain accents and varieties of English, foreign accented English speakers have been fired (Lippi-Green, 1994) and regionally accented English speakers have been judged unsuitable for some jobs (Markley, 2000). The term that has recently been associated with this kind of behavior is "linguistic profiling" (Baugh, 2000). Baugh suggests that linguistic profiling occurs according to the following:

Whereas RACIAL PROFILING is based on visual cues that result in the confirmation of or in speculation concerning the racial background of an individual or individuals, LINGUISTIC PROFILING is based upon auditory cues that may be used to identify an individual or individuals as belonging to a linguistic subgroup within a given speech community, including a racial subgroup. (p. 363)

Lippi-Green's (1997) language subordination model, reproduced below in Figure 1, suggests steps in which society establishes a basis for linguistic profiling by creating linguistic groups and subgroups. She claims that society's institutions present an authoritative accent and, therefore, subordinates all those that fall below that marker.

Language is mystified	<i>You can never hope to comprehend the difficulties and complexities of your mother tongue without expert guidance.</i>
Authority is claimed	<i>Talk like me/us. We know what we are doing because we have studied language, because we write well.</i>
Misinformation is generated	<i>That usage you are so attached to is inaccurate. The variant I prefer is superior on historical, aesthetic, or logical grounds.</i>
Non-mainstream language is trivialized	<i>Look how cute, how homey, how funny.</i>
Conformers are held up as positive examples	<i>See what you can accomplish if you only try, how far you can get if you see the light.</i>
Explicit promises are made	<i>Employers will take you seriously; doors open.</i>
Threats are made	<i>No one important will take you seriously; doors will close.</i>
Non-conformers are vilified or marginalized	<i>See how willfully stupid, arrogant, unknowing, uninformed, and/or deviant and unrepresentative these speakers are.</i>

Figure 1. Lippi-Green's language subordination model (1997, p. 68).

Lippi-Green's model suggests a progressive subordination. It begins with a claim that language is too complex, even for native speakers. Following, is the establishment of "standards" in language. Lippi-Green suggests that the authorities claiming the "standards" of language are the educational system, broadcast and print media, the entertainment industry, the corporate sector, and the judicial system, all of whom claim knowledge of language and look to each other for validation of this knowledge. Third, the authorities give misinformation in the form of "commonsense argumentation" as in the statement "Pidgin can be cured!" (p. 68). Lippi-Green suggests that the misinformation "comes from ignorance of structural and functional facts about language" (p. 68). Fourth, languages that go against the "standards" are considered "non-mainstream" and are talked about in a humorous and trivial sense. Fifth, those that conform to the "standards" are praised for holding up the "ideal of national standard" (p. 69). Sixth and seventh, promises and threats are made. Those that conform receive promises of success, which

is also used as motivation for those who have not yet conformed. These promises are more implied. The “authorities” more openly make threats to the “non-conformers” by saying that “resistance is utterly useless” and claiming that they “will be cut off from privileges and rights of citizenship if they won’t even acknowledge the superiority of the mainstream and/or refuse the commonsense argument” (p. 69). Finally, the authorities’ “encouragement” turns into personal attacks on the non-conforming people as groups in order to vilify and/or marginalize their language. Thus, linguistically profiled groups are formed.

Lippi-Green and other scholars believe that much of the discrimination comes from within a community itself. “Comparison with one’s own in-group often results in negative attitudes and unfavorable comparison of outsiders” (Bresnahan, Ohashi, Nebashi, Liu, & Shearman, 2002). Research by Giles, Baker, and Fielding (1975) suggests that such perceptions held by the speaker and listener even affect the duration of communication (i.e., how long or short a time people choose to speak with and/or about someone). In their study, they had respondents listen to British-English speakers with received pronunciation (RP), the highest in prestige, and other regional varieties. The respondents then wrote and voiced comments to and about each speaker. The results showed longer and more detailed comments directed towards the RP speakers. Giles, Baker, and Fielding (1975) suggest that the respondents have an affiliation or desired affiliation with that particular linguistically profiled group because of their desire to speak more with and about the RP speakers than the regional variety speakers.

In order to see how language subordination works in society, it is necessary to look at the civil rights laws in the USA. We will see that the declaration of a law does not necessarily protect everything it needs to in practice.

Title VII of the U.S. Civil Rights Act states that one cannot discriminate based on race, skin color, sex, age, and national origin. But, what about language? Lippi-Green (1994) suggests

that language should be more specifically protected against discrimination under Title VII, but it is not. In fact, the only linguistic aspect included is that no one may be discriminated against because of language linked to their national origin (Lippi-Green, 1994). However, foreign accent is often not protected under this law in practice. For example, in 1981, a librarian whose native language was Marathi was fired from her job because of her “heavy accent, speech patterns, and grammar problems.” The court ruled in favor of the employee but later reversed the decision in the U.S. Court of Appeals (as cited in Lippi-Green, 1994, p. 164). Also, regionally accented English is not protected, as in the case of *Williams v. Frank* (1992). In this case, a discharged African American postal clerk claimed his employer treated the white employees differently from him. He also said his co-workers, including supervisors, mocked him because of his Southern accent. The court denied the plaintiffs claim of discrimination stating that “Southernness is not a protected trait.”

Over four decades of research on language attitudes suggests that people can and do determine someone’s personality traits and competency based on accent and judge them accordingly (see Arslan & Hansen, 1996; Cargile & Giles, 1998; Fraser, 1973; Lindemann, 2005; Markley, 2000; Podberesky, Deluty, & Feldstein, 1990; Preston, 1996; Purnell, Idsardi, & Baugh, 1999). These studies confirm the inequalities of accented-Englishes. Here are a few specific examples.

Markley’s (2000) study involved employers and regional US accented-English speakers. Employer respondents rated the speakers’ personality traits (e.g., intelligence, friendliness, charm) on a scale of 1 to 7, with 7 being most positive. They then assigned jobs to the speakers according to perceived technical and/or social ability (i.e., high and low tech; high and low contact jobs). Markley’s results are summarized as follows:

- Respondents reacted differently towards each speaker.

- The speakers who ranked high in character traits were given high contact jobs. The speakers who ranked low in character traits were given low tech/low contact jobs.
- Respondents made a distinction between “desirable” and “undesirable” traits. They showed preference for the speakers with “desirable” traits and discrimination against the speakers with “undesirable” traits.
- Respondents did not accurately identify all regional accents.
- The ratings for character traits correlated with how “recognizable” the subject’s accent was: the more respondents recognized that a subject had an accent (even if they wrongly identified that accent), the more likely the ratings for that subject would be low and the more likely that subject would be placed in a low contact position. The converse was also shown to be true: higher ratings and high contact jobs were given to the subjects with the least “identifiable” accents.

Cargile and Giles (1998) study utilized the “matched guise” technique (Giles et al., 1994), which is where one person alters his/her voice to speak in a different variety or “guise” and is then judged by respondents who think they are listening to more than one speaker. U.S. respondents listened to one speaker reading a passage in four different accented-Englishes: standard American, moderate Japanese, heavy Japanese, and heavy/disfluent Japanese. Respondents rated the speaker four times (one for each accent) according to attractiveness, status, and dynamism. The results were consistent in all three categories with the highest averages for the standard American accent and the lowest for the heavy/disfluent Japanese accent.

Baugh (1996) conducted an experiment also using the “matched guise” technique (Giles et al., 1994) to see if apartment managers would deny him a face-to-face appointment after listening to him in his African American vernacular English (AAVE), Chicano English (ChE), and mainstream U.S. English (MUSE)¹ guises inquiring about an apartment for lease. The data showed the highest percentage of denials resulted from his AAVE guise, followed by his ChE guise. His MUSE guise was never denied a face-to-face appointment. To follow up this study,

¹ MUSE can be defined as the language variety of U.S. speakers who are “perceived as living primarily in the midwest, far west, and some parts of the east and/or as upper middle class or upper class, as literate, school-oriented, and as aspiring to upward mobility through success in formal institutions” (Lippi-Green, 1997, p. 61).

Purnell et al. (1999) investigated how much speech it would take for people to make their judgment. They found that respondents were able to form their opinions about the subjects after hearing only the first word, in this case “hello,” of the test passage. Their results support Lippi-Green’s (1994) assertion that “Prejudiced listeners cannot hear what a person has to say, because accent, as a mirror of social identity and a litmus test for exclusion, is more important” (p. 166). The current study further investigates the idea that our attitudes about a person’s character and abilities are influenced by their speech. However, the present focus is on the formation of these attitudes in children due to the presence of linguistic stereotypes in animated film. Thus, this study will test to determine if children transfer these linguistic stereotypes from animated character to reality.

Tillman (1986) suggests that visual media instills images in our minds that we refer back to. Because the visual representation also contains an auditory element, we are also able to associate a particular sound with a particular image. For example, when we hear a car siren, we picture an ambulance or a police car, the images usually associated with that sound. We also do this when we hear someone speaking with an accent. For example, whether we recognize Lumiere in *Beauty and the Beast* as having a French accent or not, we associate his sound to his character. Therefore, when we hear a person who sounds like Lumiere, we might associate Lumiere’s characteristics with that person who sounds like him. Therefore, we have the ability to relate an image’s characteristics to another person who produces the same sound the image produces. We assume that since that person sounds like that image he/she must have similar personality traits. (cf. Tillman, 1986 for further explanation and examples.). In fact, the “two cues” that “act as triggers” to someone’s personality traits are visual and auditory (Purnell et al., 1999); thus, the exploitation of stereotypes is even more possible when both visual and auditory cues are available together, as in animated films. It is possible that the audience is unaware of the

subtle stereotypes in animated films, which could be the catalyst for such long-lasting and repeatable influence as seen in Cortés' research (2000) (see also Pandey, 1997).

Previous research (Lippi-Green, 1997; Pandey, 1997) strongly suggests the manipulation of language and accents in animated film. Lippi-Green suggests it directly affects children's judgments, a statement that forms the basis for the current study. Her discussion of animated film using language "as a quick way to build character and reaffirm stereotype" (1997, p. 85) supports Cortés' (2000) fourth stage of media stereotyping "Humor, Parody, and Caricature." Also, her reference to Burton (1992) (reproduced below) provides more affirmation to the connection between animated film and stereotyping.

Precisely because of their assumed innocence and innocuousness, their inherent ability—even obligation—to defy all conventions of realistic representation, animated cartoons offer up a fascinating zone with which to examine how a dominant culture constructs its subordinates. As non-photographic application of photographic medium, they are freed from the basic cinematic expectation that they convey an "impression of reality," ... The function and essence of cartoons is in fact the reverse: the impression of irreality, of intangible and imaginary worlds in chaotic, disruptive, subversive collision. (p. 85)

Lippi-Green (1997) further suggests that many of the linguistic stereotypes shown in animated films are reflections of society's attitudes as a result of current politics. Some examples are:

Japanese and German characters in cartoons during the Second World War (Popeye meets the "oh so sorry" Japanese fleet), Russian spy characters in children's cartoons in the 1950s and 1960s (Natasha and Boris meet Rocky and Bullwinkle, or "beeg trouble forr moose and squirrrrrrel"), and Arabian characters in the era of hostilities with Iran and Iraq. (p. 85)

In her 1997 study, Lippi-Green examined 371 Disney characters in twenty-four films to see if there were any patterns in their assigned roles in the films and languages spoken and/or accents used. Her results (summarized below) showed the following:

- A large portion (43.1%) of the characters had U.S. English accents (see Figure 2 reproduced below).
- Only 34 of the 91 characters (37%) that were in a role where they would not logically speak English had a foreign accent.

- English-speaking countries represented 60% of all settings.
- All major characters in a romantic lead (lover, princess, hero) spoke mainstream U.S. or British English.
- American or British English comprised 90% of all characters' languages.

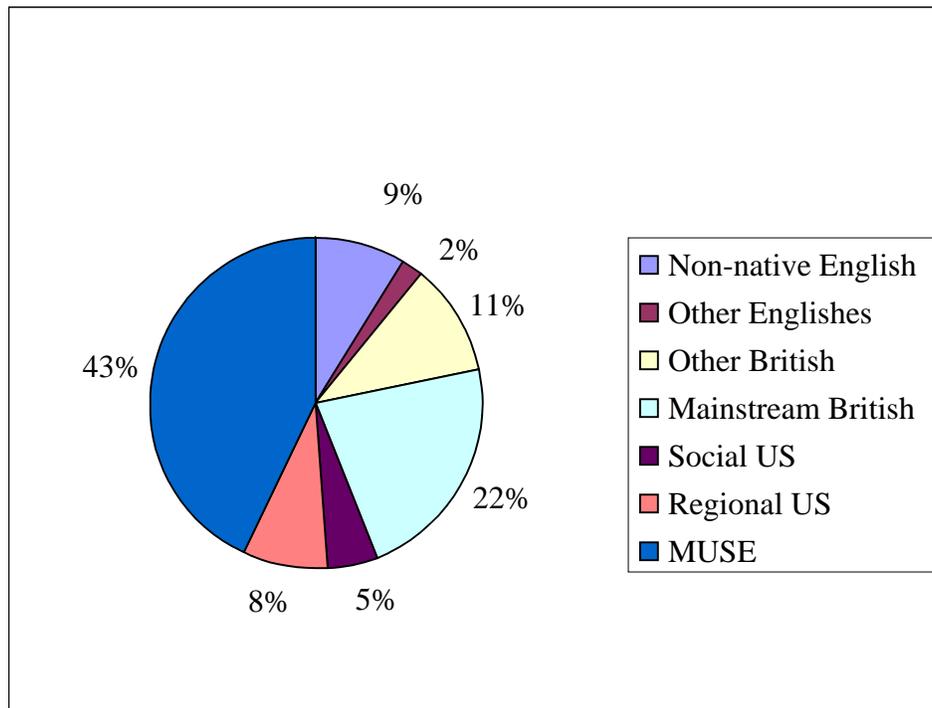


Figure 2. Accent usage in Lippi-Green's 1997 study.

Lippi-Green also looked more closely at African American vernacular English (AAVE) and French accent usage.

All of the AAVE characters in the films that Lippi-Green (1997) analyzed appear in animal form rather than human. Some examples are James Earl Jones as Mufasa and Whoopi Goldberg as Shenzi the Hyena in *The Lion King*, Pearl Bailey as Big Mama in *The Fox and the Hound*, Louis Prima as King Louie in *The Jungle Book*, the Scatman brothers as Scat in *Aristocats*, and the five crows in *Dumbo*. The stereotypes of AAVE speakers seem to be consistent throughout these films, portraying many of the male characters as unemployed and simple with no purpose in life other than to make music and be happy. This is most noticeable in

Dumbo with the crows just hanging around, not really doing anything but singing, and in King Louie and his monkey subjects in *The Jungle Book* who seem to be anything but a royal kingdom in that they have no rules and preoccupy their time by having fun and singing. Even the creators, of *The Jungle Book*, Johnston and Thomas, focus on the musical attribute of these characters by saying, “As a personality, he (King Louie) was sparkling, happy and rhythmic in both his movements and his dialog” (as cited in Pandey, 1997, p.41). AAVE speaking characters are also often used to create a sense of fun and comic relief (Pandey, 1997). Some examples are Stella the skunk played by Wanda Sykes in *Over the Hedge*, Donkey played by Eddie Murphey in the *Shrek* films, and Mushu played by Eddie Murphy in *Mulan*.

Lippi-Green (1997) also suggests that animators purposefully choose French accents for chef-like and/or sexual characters. Some examples are Lumiere, Stove, and Cherie the chambermaid in *Beauty and the Beast*; the milkman and chef in *Aristocats*; Louis the chef in *The Little Mermaid*; and the waiter in *Rescuers*. These French-accented characters seem to always appear in roles that deal with either their sexuality (as in Lumiere and Feather Duster in *Beauty and the Beast*) or their culinary expertise (as in Louis the chef in *The Little Mermaid* and the chef stove in *Beauty and the Beast*). The stereotype here is of French people being either sensual, sexual beings or people who are well-versed in cooking and/or food preparation.

Lippi-Green (1997) also claims that there is a “standard language ideology” (SLI) in our society. She says the SLI “proposes that an idealized nation-state has one perfect, homogenous language” and “becomes the means by which discourse is seized, and provides rationalization for limiting access to discourse” (p. 64-65). Pandey (1997) examined SLI in animated film according to the power roles assigned based on characters’ linguistic features. She studied “speech acts as exponents of ideology: dialects and directives in cartoons” (p. 108). This involves the hierarchy placed on characters according to their directives and whether they speak

SE (standard English) or NSE (non standard English). She devised a “cline of directives” (reproduced in Figure 3) which “shows a move from more speaker authority to less speaker authority or power as we move down the cline” (p. 113). It is, however, necessary to view this cline as merely one perspective among many. For example, Pandey’s cline assumes that the speakers with power must utilize directives in order to express and maintain that power. Therefore, we must look at the cline as simply Pandey’s perspective after she analyzed the films in her study.

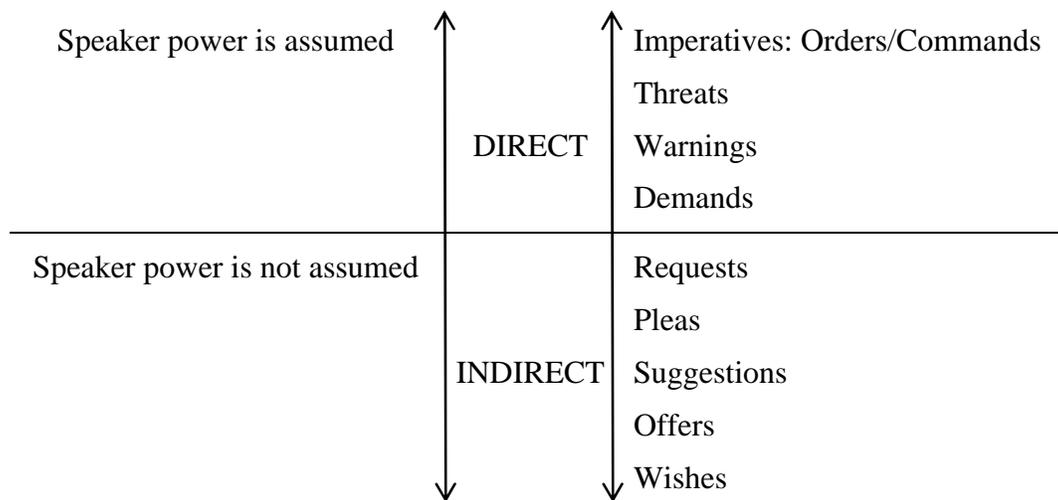


Figure 3. Pandey's cline of directives (1997, p. 113).

Pandey studied dialogues from the following animated films: *The Jungle Book*, *Dumbo*, *One Hundred and One Dalmations*, *The Little Mermaid*, *Nightmare Before Christmas*, and *The Lion King*. Pandey discovered that “power is manifested in discourse via the *control* and *constraint* of various speech acts” (p. 109). Her findings show that animators use directives as a method of establishing and maintaining social power and relations, “whether symmetrical or asymmetrical.” The following conclusions from her data support her hypotheses:

1. Speakers of SE direct the behavior of speakers of NSE.
2. There is a marked absence of overt directives from the upper end of the cline on the part of the speakers of NSE.

3. In the instance that the NSE speakers did use overt directives, they were directed toward other speakers of NSE to affirm the solidarity between group members.
4. Directives utilized by speakers of NSE were consistently selected from the lower half of the cline. (p. 140)

Pandey concluded that these findings are “final testimony of the linguistic means through which domination *can* and *is* consistently sustained in the discourse of the animated movie” (p. 140).

Pandey also discovered that the characters’ linguistic domination and subordination were done purposefully by the animated film creators themselves (Thomas and Johnston at Disney). By examining Thomas and Johnston’s books (1984 and 1993) Pandey suggests that there is a coincidence in the fact that the creators choose certain actors to play certain characters based on how the actors sound. The creators say nothing of accent or dialect specifically, only the traits they desired their audience to see in those characters. Pandey asserts that their description of an “appealing villain” includes an unspoken yet obvious link between accent and character in the case of Shere Khan, an RP speaker, in *The Jungle Book*.

Nevertheless, by the time we were ready to record a voice, we felt that the intellectual refinement inherent in a voice like Rahbone’s would no longer be right. We found the perfect combination of traits in the voice of George Sanders. He was the unquestioned king of the jungle, a competent, intelligent, conceited killer who never had to slaver or growl. (as cited in Pandey, 1997, p. 37)

In contrast, the creators describe King Louie, a speaker of AAVE, in *The Jungle Book* as “low in mentality, unpredictable and concerned only with his own wishes” (as cited in Pandey, 1997, p. 41).

All of these stereotypes represented by characters in animated films, whether viewed as positive or negative, are “fragmented and distorted” (Lippi-Green, 1997) representations of their respective accents/dialects. If children have no other exposure to these accents, their perspectives on others as well as themselves could be based merely on what they receive from animated film.

In order to see if children are actually influenced by the type of linguistic stereotypes suggested in the studies by Lippi-Green (1997) and Pandey (1997), I developed the current study. I wanted to know what kind of personality traits children assign to speakers of accented-English, specifically MUSE, AAVE, French, British, and Arabic, based on their exposure to animated films, and whether or not previous exposure to non-American languages had any effect on their judgments. Therefore, the current study is an attempt to test Lippi-Green's (1997) claim that "animated films entertain, but they are also a way to teach children to associate specific characteristics and life styles with specific social groups, by means of language variation" (p. 85). In fact, because children's attitudes toward different varieties of languages change significantly between ages 7 and 10 (Giles et al., 1983), I chose to investigate animated films industry's effect on an audience of 3rd through 5th graders based on the following hypotheses:

Hypothesis 1. Children will rate the mainstream US English (MUSE) speaker more competent and more socially attractive than all other speakers.

Hypothesis 2. The jobs or life positions² and characteristics assigned speakers will match the stereotypical jobs or life positions and characteristics portrayed in animated films.

Hypothesis 3. The more animated films children have seen, the more negatively/stereotypically they will rate non MUSE-accented speakers.

Hypothesis 4. Children with exposure to foreign accents will be more likely to rate foreign accents more positively.

My hypotheses were based on those developed by Hargis³ (2003). I chose to investigate these hypotheses because of animated films' "trendsetting" as suggested by Cortés' (2000) fourth stage.

² I utilize the term "life positions" from Hargis' (2003) unpublished manuscript, because it seemed to be the most appropriate term for that category.

³ This project was based on a pilot study conducted by Hargis presented at the American Dialect Society conference in 2003. Her initial results suggested that American-accented English speakers rated highest.

METHODOLOGY

Developing the Survey

The data retrieval device was a web-based survey⁴ in the form of a treasure hunt developed with easy online access via the Internet at <http://labs.bofco.com/soundsurvey>, graphically created by Brent Weithoff.

⁴ For a copy of the entire survey see the Appendix.



Figure 4. Graphic on screen at beginning of survey.

The survey was adapted from Hargis' (2003) pilot study initially called "robot works" which she developed with programmers at the University of North Texas. The current survey was rewritten and redesigned. After logging in to the survey site, respondents answered a practice question to get accustomed to the survey. I recorded my voice reading every question in the survey and inserted the auditory button seen in Figure 5 as a circled question mark beside each question. I did this so the respondents would have the option of listening if they needed auditory assistance and could not or did not want to read the questions silently. Between each section of the survey, respondents viewed a progressive treasure map which took them along their journey through the survey like a game (see Figure 6).



Figure 5. Graphic on screen during the practice question.

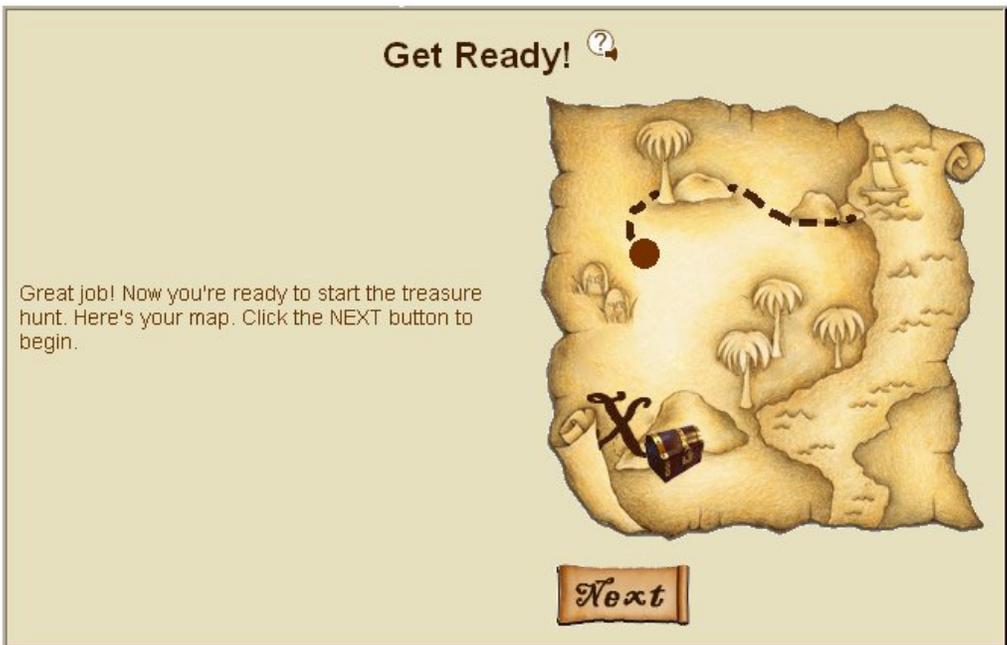


Figure 6. Graphic on screen between each section of the survey.

Every set of answers for each question was randomized for each respondent in order to prevent “order effects” (Hayes, 2000) and equalize each answer, showing no favoritism or persuasion toward any one choice.

After completing the practice question, respondents listened to a total of five speakers with accented-English (British, MUSE, AAVE, French, and Arabic) represented by treasure chests as seen in Figure 7. These, too, were randomized.

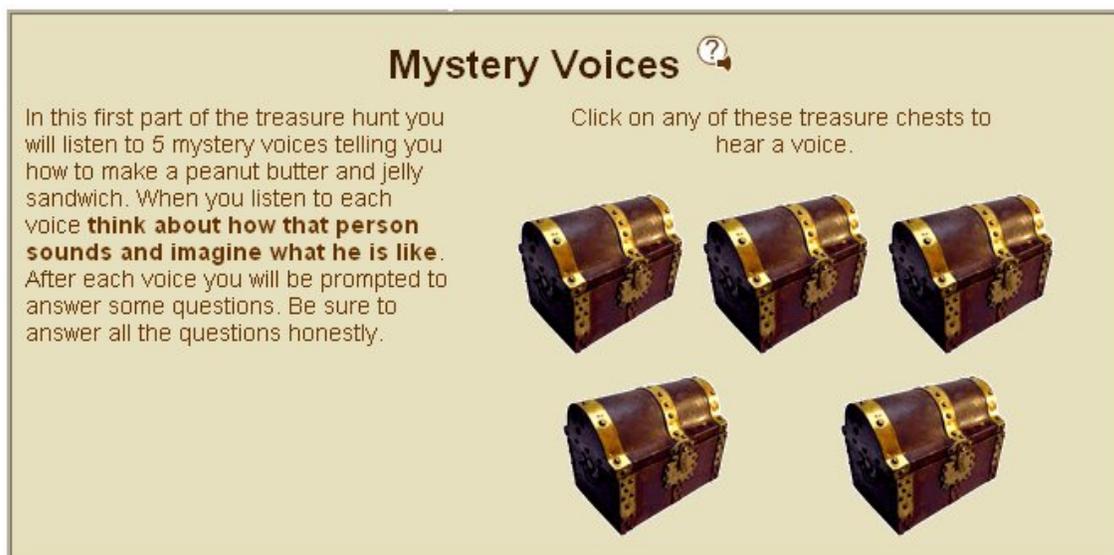


Figure 7. Graphic on screen to choose speakers.

Directly following each speaker’s voice, the respondents answered a set of questions (see Figure 8) about that speaker’s personality traits based on the respondent’s evaluation of his sound.

Mystery Voice A ?

Listen to this voice, and answer all the questions honestly.

Questions:

CLICK TO PLAY SOUND

If the questions do not appear to the right after the speaking is finished, [CLICK HERE](#).

How RICH or POOR do you think this person is? ?

- Very rich
- Sort of rich
- Neither
- Sort of poor
- Very poor

How SMART or DUMB do you think this person is? ?

- Very dumb
- Sort of dumb
- Neither
- Sort of smart
- Very smart

How LAZY or HARD-WORKING do you think this person is? ?

- Very hard-working
- Sort of hard-working
- Neither
- Sort of lazy
- Very lazy

How MEAN or NICE do you think this person is? ?

- Very mean
- Sort of mean
- Neither
- Sort of nice
- Very nice

What kind of jobs do you think this person might have? You can pick more than one. ?

- Teacher
- Thief
- Butler or Servant
- Salesman
- Cook
- Doctor
- Scientist
- King or President
- Janitor

Next

Figure 8. Graphic on screen during questions about speakers.

All questions were mandatory, and the survey would not continue unless the respondent chose an answer. In order to ensure that the respondents made their judgments based on how each speaker

sounded, all speakers read the same reading passage that explained how to make a peanut butter and jelly sandwich (see Figure 9).

How to make a peanut butter and jelly sandwich

How to make a peanut butter and jelly sandwich. To make a peanut butter and jelly sandwich you need two pieces of bread, a jar of jelly, and some peanut butter. First, you take a knife and spread some peanut butter on one slice of bread. Then you take another knife and spread jelly on the other slice of bread. Put the two pieces of bread together, and you have a peanut butter and jelly sandwich.

Figure 9. Speakers’ reading passage.

Lastly, the respondents completed two sections on animated film viewing habits and personal information⁵. The list of animated films included some that Lippi-Green analyzed in her 1997 study as well as some more contemporary films that I chose based on the accents in them that pertain to the current study (see Table 1).

Table 1

Accents in the Animated Films Analyzed in the Current Study

Animated Films	Accents
101 Dalmations	MUSE, British
A Bug’s Life	MUSE
Aladdin	MUSE, British, Arabic
Beauty and the Beast	MUSE, British, French
Cinderella	MUSE
Dumbo	MUSE, AAVE
The Road to El Dorado	MUSE
Finding Nemo	MUSE, French
The Great Mouse Detective	MUSE, British
The Hunchback of Notre dame	MUSE, AAVE
Ice Age/Ice Age 2	MUSE, AAVE
Jungle Book	MUSE, British, AAVE
Lion King/Lion King 1 ½	MUSE, British, AAVE
Little Mermaid	MUSE, French

(table continues)

⁵ See Appendix for complete list of questions.

(Table 1 continued).

Animated Films	Accents
Madagascar	MUSE, AAVE
Mulan	MUSE, AAVE
Over the Hedge	MUSE, AAVE
Rescuers	MUSE
Shrek/Shrek 2	MUSE, British, AAVE
Snow White	MUSE
Tarzan	MUSE, British

The respondents selected the number of times they had viewed each film (None, 1 or 2 times, 3-5 times, or more than 5 times). The demographic section included general questions about respondents' age, sex, and exposure to foreign languages.

At the end of the survey, the respondents found the treasure (see Figure 10). As a way to thank them for participating and give them a sense of satisfaction for completing the survey, the teachers gave them a reward (e.g., candy, certificate, computer class coupons).



Figure 10. Graphic on screen at end of survey.

Respondents

The target audience was children in grades 3-5 in a private, parochial school in a rural Texas town and in two public schools outside this town. In order to keep the anonymity of the respondents as well as the towns and respective schools, the ethnic demographics of the respondents (taken from 2005-2006 Texas Education Agency (TEA) enrollment reports), are provided here as a generalization: 90% White, 4% Hispanic, 3% African American, 3% Native American and Other. I gathered the ethnic demographics from the U.S. Bureau of the Census and city websites. They are provided here as an average of the town and its surrounding areas that participated in the current study: 87.15% White, 6.3% Black or African American and Hispanic, 2% Asian and Native Hawaiian or Other Pacific Islander, 0.85% American Indian and Alaska Native, 5.2% Other.⁶ I provided each school with a unique username and password, and all identifying markers were strictly numeric and only identifiable to the computer each respondent used⁷. All consent forms were obtained and kept in a locked filing cabinet to protect the identity of the respondents.

Data Collection

⁶ City websites are not included in the reference list in order to keep the anonymity of the areas. Percentages equal more than 100%, because some individuals reported more than one race.

⁷ Computers were repeatedly used by multiple respondents, ensuring no one respondent could be linked to a specific computer.

Overall, the survey took about 25-30 minutes. Each school's computer teacher implemented the survey during computer class. I trained each teacher by emailing instructions directly to the teacher and/or the teacher's principal. I advised the teachers to go through the survey first by themselves in test mode (so as to not collect their data) in order to resolve any last minute questions or issues with the survey before implementing it in their classes. This proved beneficial, because we were able to catch and fix some mistakes in the technical workings of the site, such as repeating vocal links and glitches in visuals. However, one speaker's voice would not play for one set of respondents, so the same group of respondents had to take the survey twice in order to hear all speakers. This repetition might have had an effect on that particular group of respondents' answers, but because the data was not identifiable to particular respondents, such an effect is unknown.

RESULTS

There were 218 total respondents, but three did not complete portions of the survey. Because of this, I deleted their input from the collected data. This left a total of 215 respondents. The analyses proved statistically significant for only one out of the four hypotheses. Let us consider the results in relation to all four hypotheses.

Hypothesis 1. Children will rate the mainstream US English (MUSE) speaker more competent and more socially attractive than all other speakers.

In order to determine “desirable” and “undesirable” traits, it was necessary to ask the respondents for their preference in each trait (work ethic, wealth, attitude, intelligence) as seen in Figure 11 on a scale of 1 to 3 with 3 being positive, 2 being neutral, and 1 being negative. For example, in the question “Would you rather be smart or dumb?”, “smart” ranked 3, “neither” ranked 2, and “dumb” ranked 1. The mean scores for each trait (see Table 2) indicate that the respondents viewed being hard working, rich, nice, and smart as the more desirable characteristics.

Would you rather be smart or dumb? 

Smart

Neither

Dumb

Would you rather be lazy or hard-working? 

Lazy

Neither

Hard-working

Would you rather be rich or poor? 

Rich

Neither

Poor

Would you rather be nice or mean? 

Mean

Neither

Nice

Figure 11. Graphic on screen during preferences section.

Table 2

Respondents' Preferences with 3 as Most Desirable

Personality Traits	mean (<i>SD</i>)
Intelligence	2.88 (.380)
Work Ethic	2.73 (.581)
Wealth	2.67 (.538)
Attitude	2.89 (.378)

I coded the personality traits (work ethic, attitude, wealth, intelligence) for each speaker on a scale from 1 to 5 with 5 being most positive and 1 being most negative. For example, in the question “Do you think this person sounds: very smart, sort of smart, I don’t know, sort of dumb,

very dumb”, the choice with the highest score (5) is “very smart” descending numerically to “very dumb” with the lowest score (1).

In order to test the hypothesis that the MUSE speaker would be ranked higher than all the other speakers in each trait, a planned comparison tested the scores of the MUSE speaker against all of the other speakers (AAVE, French, Arabic and British). The F value for each of the one-way ANOVAs was 14 or above, and the *p*-value was less than .005 in each case. The *t*-test values (of the planned comparison between the MUSE speaker versus all of the others) are given in Table 3, along with means and standard deviation for each group.

Table 3

Results of Group Difference Tests for Personality Trait Scales

	<i>F</i> value	<i>P</i> value for ANOVA	<i>df</i>	<i>t</i> value	<i>P</i> value for <i>t</i> - test	MUSE mean (SD)	AAVE mean (SD)	French mean (SD)	Arabic mean (SD)	British mean (SD)
Work Ethic	20.066	.000	1070	8.228	.000	3.96 (1.234)	2.84 (1.492)	3.23 (1.223)	3.21 (1.370)	3.21 (1.363)
Wealth	15.771	.001	1070	3.211	.000	3.58 (1.112)	2.82 (1.194)	3.64 (1.155)	3.23 (1.304)	3.42 (1.301)
Attitude	18.766	.000	1070	7.249	.000	4.28 (1.089)	3.33 (1.317)	3.86 (1.145)	3.71 (1.227)	3.56 (1.277)
Intelligence	14.853	.000	1070	7.503	.000	3.96 (1.201)	3.11 (1.328)	3.24 (1.320)	3.16 (1.366)	3.32 (1.334)

Results for the first hypothesis show that respondents view the MUSE speaker as more competent and more socially attractive than the other speakers as evidenced by the MUSE speaker’s statistically higher scores in each personality trait in Table 3. Another interesting finding, suggested by the mean scores in Table 3, was that the AAVE speaker was rated lower than all of the other speakers. Because the one-way ANOVAs were statistically significant, further tests were done to determine where differences between the speakers lay. In order to test the hypothesis, I planned to do only one comparison between the MUSE speaker’s ratings and

the ratings of all of the other groups combined (this is called a planned comparison and is in contrast to post-hoc pairwise comparisons). This planned comparison was a t-test, and the t-test value and associated p -value are listed in Table 3. In another run of the one-way ANOVA with two planned comparisons, that of the MUSE speaker versus all other speakers and the AAVE speaker versus all other speakers, all one-way ANOVA main effects were statistically significant at $p < .005$, and the contrasts for the comparison between the AAVE speaker and all other groups were statistically significant for all 4 traits at $p < .001$ in every case (t -values, p -values, and df for the planned comparison with the MUSE speaker did not change from their values in Table 3).

Hypothesis 2. The jobs or life positions and/or characteristics assigned speakers will match the stereotypical jobs or life positions and/or characteristics portrayed in animated films.

Before assessing the categorization of the jobs/life positions assigned to each character, it was necessary to first examine the respondents' most frequently assigned jobs/life positions for each speaker. I calculated the frequency of each job/life position, divided that by the total number of responses, and thus was able to pinpoint the most common jobs/life positions and their percentage of frequency. The results (summarized in Table 4) for the second hypothesis showed a separation between American-accented speakers (MUSE and AAVE) and non-American-accented speakers (French, British, Arabic). In order to see the differences in selectivity, the bolded percentages indicate the jobs/life positions that the respondents chose more than 10% of the time.

Table 4

Frequency of Jobs or Life Positions Respondents Selected for Speakers

	Salesman	Cook	Doctor	Scientist	King or President	Janitor	Teacher	Thief	Butler or Servant
French	9%	24%	6%	8%	7%	9%	7%	5%	23%
AAVE	17%	12%	8%	6%	4%	19%	14%	11%	9%
Arabic	10%	17%	10%	9%	6%	12%	13%	8%	14%
MUSE	14%	12%	17%	11%	4%	8%	23%	4%	8%
British	13%	15%	11%	11%	7%	11%	12%	6%	15%

The results show allow for only a few conclusions. Based on the respondents frequency, we can assume that they did not have a clear idea of what a “thief” sounds like, being that they consistently assigned it less than 10% of the time. The AAVE speaker was the only speaker given “janitor” as the most frequent choice. All other speakers had “thief” in the least selected choices, while the AAVE speaker did not. It should also be noted that only the MUSE-accented speaker had “teacher” and “doctor” as the most frequent choices. While there are slight differences in percentages, it is worth noting that the respondents selected the same jobs (cook, butler or servant) most frequently for the Arabic, French, and British speakers. This might be a suggestive trend that respondents rated speakers along an American/non-American scale. However, future research could possibly show more support by choosing to list jobs/life positions in the survey that link more specifically with jobs/life positions in animated films.

Hypothesis 3. The more animated films children have seen, the more negatively/stereotypically they will rate non MUSE-accented speakers.

To test the hypothesis that watching more animated films results in more stereotypical attitudinal responses, I performed a one-way Pearson correlation between number of movies watched and the 4 traits for each of the non-MUSE speakers (resulting in 16 correlations). In order to calculate the number of movies watched, I used a rating scale where the respondents identified how many times they viewed each film by selecting from the choices “never watched,” “1 or 2 times,” “3 to 5 times,” or “more than 5 times” for each film. I numerically coded the responses on the scale of 0 to 3, 0 being “never watched” and 3 being “more than 5 times”. Most of the correlations were not statistically significant, with p -values above $p = .15$ and r values below .08. Although only one of the correlations fell below the $p = .05$ level, a couple of the others were below $p = .10$, and thus the correlations that I will consider to be important were:

1) A correlation between number of movies watched and intelligence ratings for the AAVE speaker ($r = -.094$, $p = .084$)

- 2) A correlation between number of movies watched and work ethic ratings for the French speaker ($r = -.089, p = .099$)
- 3) A correlation between number of movies watched and wealth ratings for the British speaker ($r = -.115, p = .047$)

The results here seem to indicate that the children did hold some stereotypical attitudes about certain dialects, and their attitudes were more negative the more movies they had seen. Although it is difficult to say that this hypothesis is strongly upheld, I also think there is enough evidence to say there may be something ‘moving in the bushes.’ For future research it might be more illuminating to correlate the number of times specific movies that portrayed characters with specific dialects or accents were watched (such as *The Little Mermaid* with its French cook) with the specific traits. I did try to do this as far as I was able for the present data set, but because the variation in just one movie was not much (only a scale from 0 to 3) and because it was difficult to isolate just one accent for one movie, no interesting findings resulted from this investigation.

Hypothesis 4. Children with exposure to foreign accents will be more likely to rate foreign accents more positively.

I gathered the data for this hypothesis from questions concerning the respondents’ exposure to languages other than English. I determined the respondents’ foreign accent exposure based on their answers to the following questions:

1. Do you speak another language besides English?
2. Does anyone who lives with you speak English as their second language?
3. Do you know anyone who doesn’t live with you who speaks English as their second language?

The scores for each question were grouped together into one category I called “foreign accent exposure” and given a numeric code from 0-3 based on the quantity of exposure with 0 being the least and 3 being the most. For example, if a respondent said “yes” to only one of the questions, the code was 1. If the respondent said “yes” to all three questions, the code was 3. If the respondent said “no” to all questions, the code was 0. The respondents identified the “second”

languages when they said “yes” to a question. However, the answers to this question showed that Spanish was the most frequently indicated language (53%), a foreign language that was not included in this study. Also, the category of “Other” was selected frequently (out of a choice of French, Arabic, Spanish or Other), at 35%, and thus we may say that most of the children in this study had not been exposed to French or Arabic accented English. For future research, it might prove fruitful to include a Spanish-accented subject since the respondents have had a lot of exposure to L2 speakers with Spanish accents.

I correlated the amount of foreign accent exposure with a composite score for each of the three foreign accented speakers (French, British, and Arabic). This overall rating was formed by adding together the scores for each of the 4 personality traits for each speaker. A one-tailed Pearson correlation was performed between amount of foreign accent exposure and overall rating for the speaker. The results were: for the French speaker, $r = -.179$, $p = .004$, $n = 214$; for the Arabic speaker, $r = -.096$, $p = .080$, $n = 214$; for the British speaker, $r = .019$, $p = .388$, $n = 214$. The negative correlations for the French and Arabic speaker mean that as the respondents had more exposure to foreign accents, they rated the French and Arabic speakers lower (for the French speaker this was statistically significant and for the Arabic speaker it was just a trend). However, for the British speaker there was no correlation between overall rating and foreign accent exposure.

DISCUSSION

Although all of the hypotheses are not supported, the results are encouraging in their implications and contribution to the field of sociolinguistics. The current study shows difficulty in testing Lippi-Green's (1997) claim that animated films teach children about linguistic stereotypes. Let us discuss the meaning of the results for each hypothesis to see the difficulties and contributions.

Hypothesis 1. Children will rate the mainstream US English (MUSE) speaker more competent and more socially attractive than all other speakers.

The respondents rate the MUSE speaker most positively in the personality traits of work ethic, attitude, and intelligence. This data is similar to that of Markley's (2000) study in which the adult respondents showed a preference for the least identifiable regionally accented speaker, the accent with the least variation. It is worth noting, however, that the current study's results showed preference for the French speaker in the wealth trait. In the present study, the AAVE speaker was ranked lowest in all categories, echoing the results of Lippi-Green's (1997) analysis where she finds an overall preference for MUSE and negative portrayals of AAVE accented characters. Pandey (1997) also claims that even the creators of such films purposefully choose MUSE for the "stronger" roles and AAVE for the "weaker" roles as previously mentioned.

Hypothesis 2. The jobs or life positions and characteristics assigned speakers will match the stereotypical jobs or life positions and characteristics portrayed in animated films.

We can see the respondents' tendency to group the non-American speakers together in the current data by their assigning "cook" and "butler or servant" to all non-American accents (British, French, Arabic) more than 10% of the time. This categorization of non-American-accented English can be linked to animated films (e.g., British accented butler Cogsworth in *Beauty and the Beast* and French chef Louis in *The Little Mermaid*). Respondents showed a tendency, again, to separate the MUSE speaker from the other speakers given that "teacher" and

“doctor” were in the highest percentages for the MUSE speaker and not for the other speakers. Also, they assigned only the AAVE speaker the job of “janitor” more than 10% of the time, while they did not do so with the other speakers. However, because I was unable to determine direct influence from animated films on the respondents’ job assignments, all of these findings merely show trends.

Hypothesis 3. The more animated films children have seen, the more negatively/stereotypically they will rate non MUSE-accented speakers.

While we have no way of knowing from the current data that the respondents knew the types of accents used in animated films, we can assume that they could perceive the sound of each foreign/non-standard accent as being different from “the norm.” We could assume, however, that the respondents could relate the characters’ sounds in animated films to the sounds of the speakers in the current study when they had similar sounds to the characters. (see page 10 for further explanation of image-sound relation). The data show a correlation in the respondents’ amount of film watching and their ratings of the French speaker in work ethic, the ratings of the British speaker in wealth, and the ratings of the AAVE speaker in work ethic and intelligence. While these findings are not enough to fully uphold this hypothesis, they do show the surfacing of some trends.

Hypothesis 4. Children with exposure to foreign accents will be more likely to rate foreign accents more positively.

There were two correlations between the amount of foreign accent exposure and the respondents’ ratings of personality traits, one for the French speaker and one for the Arabic speaker. These correlations were negative. Perhaps, this is due to the small percentages of foreign residents and English-speaking ethnic minorities in the area studied, meaning that the respondents had little exposure to foreign accents and/or varieties of English different than the norm for that area. However, from the negative correlations, we can see that as the respondents

had more foreign accent exposure, they rated these two speakers lower. Again, without knowing whether or not the respondents could identify the accents, these findings merely show trend with the possibility of stronger evidence to be found in future research.

LIMITATIONS AND SUMMARY

The limitations of the current study are in the jobs/life positions selections, technical difficulties with audio, geography and ethnicity of the respondents and the area, and selectivity of the participating schools. The jobs/life positions did not correlate directly with specific jobs/life positions of characters in the animated films provided, which made it extremely difficult to draw any conclusions of speaker-character relation. A duplication of this study should rework the jobs/life positions in order to better correlate with those of the characters in the chosen animated films. Also, it would prove beneficial to have a “no job” selection, which might provide some insight into what kind of accented-speaker the respondents view as incapable of holding any job.

The audio clips of the speakers proved difficult to hear for some respondents, which might have had an effect on their responses to certain less audible or poorly recorded speakers' voices.

The majority of respondents were from public school, and only a small amount was from private school. A future study should include a larger variety of educational institutions. Also, because of the demographic makeup of the town and its surrounding areas, as stated on page 24, the respondents might have less exposure to non-American accents, which could have had an effect on the personality traits rankings. A future study could be better fortified by including more geographical variance, because metropolitan areas could produce different results. It might also be suggested that the current study is limited in the fact that it only included respondents from the author's home town, which might possibly have unforeseeable implications. For example, if the teachers used my name while introducing the survey to the respondents, the respondents might have consciously or unconsciously altered their answers in hopes of affecting my opinion of them, even though I could not have identified them individually.

We know based on previous language attitude studies (Cargile & Giles, 1998; Lindemann, 2005; Markley, 2000; Preston, 1996) that people are not successful at identifying accents. We do not know if they recognize accents as AAVE, MUSE, French, Arabic, and British. We can, however, assume that respondents recognize these accents as either American or non-American. In fact, future research would benefit from having respondents identify what accents they think each speaker uses or where they think each speaker is from. The current study shows that stereotypes are, indeed, repeated throughout the respondents' ratings of each speaker/accents, and there is general preference for the MUSE speaker. The amounts of film watching and previous foreign accent exposure have some effects on certain speakers' ratings. However, there are many other external influences, not included in the current study that could have had an effect on the respondents' answers.

The current study has demonstrated the difficulties in testing Lippi-Green's (1997) assertion that children are taught to stereotype because of the linguistic stereotypes in animated films. While we can see that stereotypes do exist in animated films, without taking into account the multitude of external influences, such as peer conversations, TV shows, music, and influence from their families, we have no way of knowing if Lippi-Green overstated her claim. Future research could include an ethnographic case study of a small percentage of the respondents to investigate these kinds of external influences.

Despite the limitations stated above, this study has broken the surface for future research in sociolinguistics because of its findings showing trends in stereotyping and also in contributing the survey itself. Future researchers can alter the survey to fit their research needs (e.g., changing the speakers to use other varieties), and the survey is easily accessible via the web. Data is easily retrievable, and the positive comments received from the teachers who conducted the surveys in the current study suggest that the survey works well and is very reliable.

APPENDIX
WEBSITE SURVEY SCRIPT

1. Login

The University of North Texas
Research Project
“*Treasure Hunt*”

<p>Username: _____</p> <p>Password: _____</p>

NOTE: All quotation marks indicate text spoken aloud by recorded voice.

2. Introduction

“BEFORE YOU BEGIN: Notice this icon? (picture of question mark bubble) Wherever you see it, you can **click on it** to have the instructions and questions **read aloud** to you.”
(Respondents then click on icon.)

“Welcome, Treasure Hunter! You are about to go on a treasure hunt, but in order to find the treasure you need to **answer some questions**. Each section of the journey will take you closer to where the X marks the spot on the map. That's where you'll find the treasure! Let's do a practice question first. How was your Summer vacation. Click on the circle next to your answer. Then click NEXT to continue.”

<p>How was your Summer vacation?</p> <ul style="list-style-type: none">• very boring• sort of boring• neither• sort of fun• very fun
--

3. Get Ready (treasure map picture with start of treasure hunt)

“Get Ready. Great job! Now you're ready to start the treasure hunt. Here's your map. Click the START button to begin.”

4. Mystery Voices (5 treasure chests pictured)

“Mystery Voices. In this first part of the treasure hunt you will listen to 5 mystery voices telling you how to make a peanut butter and jelly sandwich. When you listen to each voice **think about how that person sounds and imagine what he is like**. After each voice you will be prompted to answer some questions. Be sure to answer all the questions honestly. If you want the question read aloud, click on the button next to the question. Click on any of these treasure chests to hear a voice.”

Speakers' Reading Passage

How to make a peanut butter and jelly sandwich

How to make a peanut butter and jelly sandwich. To make a peanut butter and jelly sandwich you need two pieces of bread, a jar of jelly, and some peanut butter. First, you take a knife and spread some peanut butter on one slice of bread. Then you take another knife and spread jelly on the other slice of bread. Put the two pieces of bread together, and you have a peanut butter and jelly sandwich.

5. Mystery Voices Questions (appear after each voice)

I think this person sounds...

- very lazy
- sort of lazy
- neither
- sort of hardworking
- very hardworking

- very rich
- sort of rich
- neither
- sort of poor
- very poor

- very mean
- sort of mean
- neither
- sort of nice
- very nice

- very smart
- sort of smart
- neither
- sort of dumb
- very dumb

What do you think this person could be? Click on all the answers you think are right. You can choose more than one.

- Thief
- Butler or Servant
- King or President
- Cook
- Janitor
- Teacher
- Salesman
- Doctor
- Scientist

(After each question set, respondents click NEXT to listen to another voice and continue on for all 5 voices.)

6. Very good! (picture of treasure map getting closer to treasure)

“Very good! You’re getting closer to the treasure! Now click NEXT to do the second part of the treasure hunt.

7. Questions About You (demographic questions)

In this second part of the treasure hunt, you will answer some questions about yourself. Please answer truthfully. “Questions about you. Read the question to yourself, then look at each answer and click the box next to your choice. Remember if you need me to read the question, click on the button next to the question.”

1. How old are you? 5, 6, 7, 8, 9, 10, 11, 12, over 12

2. Are you a boy or a girl? boy girl

3. Do you speak another language besides English? yes no
(If yes, box pops up with choices.)

4. Does anyone who lives with you speak English as their second language? yes no

(If yes, box pops up with choices.)

5. Do you know anyone who doesn't live with you who speaks English as their second language? yes no

(If yes, box pops up with choices.)

6. How often do you watch movies?

- every day
- once or twice a week
- once or twice a month
- a few times a year
- once a year or less

7. Which would you rather be? Pick one from each line of words.

- smart or dumb or neither
- rich or poor or neither
- lazy or hardworking or neither
- mean or nice or neither

8. Fantastic! (picture of treasure map with hunt almost complete)

“Fantastic! You're almost to the treasure! Click NEXT to go to the last part of the treasure hunt.”

9. Movies You've Seen

“Movies you've seen. How many times have you watched these movies? Click on the box next to each movie and select Never Watched, 1 or 2 times, 3 to 5 times, or more than 5 times. When you are finished, click NEXT.”

(list of animated films with the 4 choices by each)

101 Dalmations, A Bug's Life, Aladdin, Beauty and the Beast, Cinderella, Dumbo, El Dorado, Finding Nemo, Great Mouse Detective, Hunchback of Notre Dame, Ice Age/Ice Age 2, Jungle Book, Lion King/Lion King 1 ½, Little Mermaid, Madagascar, Mulan, Over the Hedge, Rescuers, Shrek/Shrek 2, Snow White, Tarzan

10. You found the treasure chest! (picture of finished hunt)

“Wow! You did it! You found the treasure chest! Click NEXT to see what’s inside!”

11. You found the treasure! (picture of open treasure chest)

“You found the treasure! Your secret buried treasure code word is _____ (Pirate, Gold, Treasure, or Map). Tell your teacher this code word to get a special treasure of your very own to take home! Bye, Treasure Hunter!”

(End of Survey)

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