

Non-native speaker perception: Dutch Language Attitudes Towards the British and American English Accent with Regard to Sophistication

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Abstract

Against a media backdrop of film and television this study will explore Dutch language attitudes towards the British and American English accent with regard to sophistication. In order to investigate non-native speaker perception, an experiment was carried out among Dutch students using audio material from the British crime drama *Broadchurch* (2013) and its American remake *Gracepoint* (2014). A questionnaire consisting of Likert-scales and open questions was used to test the language attitudes of the respondents. The results showed that there was only a slight difference in the evaluation of the two accents when it came to the intelligence and competence part of sophistication. When looking at the results regarding the social and economic part of sophistication, however, the evaluation of the accents differed significantly. Overall, it could be concluded that especially when it comes to social status and economic welfare, the Dutch respondents assigned the British English speaker a slightly higher level of sophistication than the American English speaker.

Keywords: non-native speaker perception, language attitudes, sophistication

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1. Introduction

Language is not only a way of conveying information; it is also a powerful social force (Cargile, Giles, Ryan & Bradac, 1994, p. 211). Accent is an important component of speech and refers to the pronunciation of a particular language (Schneider, 2011, p. 16). From an early age people are exposed to different accents, for example through TV, film and radio. Some critics even claim that films “teach children to associate specific characteristics and life styles with specific social groups, by means of language variation” (Lippi-Green, 1997, p. 85). Lippi-Green believes Disney films “present young children with a range of social and linguistic stereotypes” (p. 85). According to Lippi-Green, accent can be used as a quick way to create an expressive film character. Although Lippi-Green’s claims are mainly made in relation to animated film, this way of character building is also used in live-action film and TV (Moltu, 2014; Luu, 2017). British English, and notably, RP speaking film characters, for example, are often associated with villain characters in certain American feature films (Sønnesyn, 2011; Luu, 2017). According to Luu, “posh RP speakers are consistently rated less trustworthy, kind, sincere and friendly than speakers of non-RP accents, which Luu thinks “sounds like a good start for a villain” (Luu, 2017). At the same time, several other critics talk about a tendency to evaluate the British English accent as more educated, intelligent, competent and refined (Ladegaard & Sachdev, 2006; Rindal, 2010; Moltu, 2014). In other words, it appears there is a tendency to assign a higher level of sophistication to the British English accent than to the American English accent. However, language attitudes do not only occur when perceiving film characters, they also play a role in real life. A distinction can be made between native-speaker judgement (Munro & Derwing, 1995; Van den Doel, 2006; Lev-Ari & Keysar, 2010) and non-native speaker judgements (Ladegaard & Sachdev, 2006; Rindal, 2010).

Against the media backdrop of film and television this study will look further into language attitudes and non-native speaker judgement to see whether a connection can be found between accent and certain levels of sophistication. This thesis will look at language attitudes among Dutch students between 20-25 years old. To test how British English and American English are evaluated by native speakers of Dutch, sound bites from actual TV programs or films had to be selected, preferably a TV series or film with both an American and a British version. The British crime drama

Broadchurch won three BAFTA awards and turned out to have an almost content-identical American remake. Similar sound bites from both series were selected to use in this study.

In 2013, the British crime drama *Broadchurch* aired on British television. The series is set in a small coastal town in the south of England and focuses on the murder of a young boy. Detectives Alec Hardy, played by Scottish actor David Tennant, and Ellie Miller, played by English actress Olivia Colman, are put on the case to find the murderer. In 2014 an American remake of this series premiered, called *Gracepoint*. David Tennant also plays the leading male detective in this series and American actress Anna Gunn plays detective Ellie Miller.

The aim of the present study is to advance the understanding of language attitudes among native speakers of Dutch. More specifically, this thesis will explore how Dutch students evaluate the British English accent in comparison to the American English accent when it comes to “sophistication,” comparing lead character Ellie Miller’s British accent in the crime drama *Broadchurch*(2013) with her counterpart’s American accent in the remake *Gracepoint*(2014).

Being aware of and knowing more about language attitudes can facilitate communication in both casual everyday-life and business related situations. However, this line of research would be especially relevant for the entertainment industry. Knowing how accents come across and what they are associated with is important when it comes to character building in films and series.

In chapter 2, the theoretical framework will give an overview of the field of research, leading to the research question of the present study. Then, the method section will explain how the experiment will be carried out, who the participants are and what the sample material consists of. In chapter 4, the results of the experiment will be presented and explained. Finally, the results and the limitations of this research project will be discussed and a conclusion will be drawn in chapter 5.

2. Theoretical Framework

This chapter discusses the literature relevant for the present study and provides definitions of certain concepts to clarify the way they are used in this research project.

For comparative reasons the terms British English (BE) and American English (AE) will be used in this paper. However, the term British English is quite unspecific and will therefore be further defined. British English is often associated with a type of English referred to as “BBC English” or “the Queen’s English.” The more accurate term for this prestige accent is Received Pronunciation (RP). Beverly Collins and Inger Mees (2013) believe the term RP to be out-dated and use the term non-regional pronunciation (NRP), which they think is “a more encompassing neutral type of modern British English but one which nevertheless lacks obvious local accent features (p. 4).” This study will use the term British English for the non-regional English accents RP and NRP. The variety of English spoken in America with no recognisable local features is referred to as General American (GA), which is meant when this paper refers to American English.

A substantial amount of the research that has been done about speaker perception concerns the evaluation of native-speaker judgements of foreign-accented British or American English (Munro & Derwing, 1995; Van den Doel, 2006; Lev-Ari & Keysar, 2010). However, this study will essentially do the opposite and look at non-native-speaker judgements of native speakers of English. Several others have looked at language attitudes towards British English and American English among students (Jarvella, Bang, Jakobsen & Mees, 2001; Ladegaard & Sachdev, 2006; Rindal, 2010). Ladegaard & Sachdev (2006) found, for example, that Danish students rated British English speakers higher “on dimensions of status and competence, as well as linguistic attractiveness, but downgraded [British English speakers] on personal integrity and social attractiveness” (103). Ladegaard’s research was performed against an educational EFL-learners backdrop, concerning Danish learners of English, whereas the present study will look at evaluations of British and American English among Dutch students against a backdrop of media, in particular film and television.

Language attitudes are developed from childhood (Light, 1979; Lippi-Green, 1997). Trowell (2007) and Sønnesyn (2011) looked at the effects of the use of accent and linguistic stereotypes in children’s animated film, for example. Gunvor Kjos Moltu (2014) investigated language attitudes in popular media. He focuses

particularly on how different varieties of English are used in American fantasy films. His study reveals that sophisticated characters in fantasy films are often given a British English, RP-like, accent. In other words, the British English accent has a different reputation from the American English accent within that context. The main drawback of Moltu's approach is the subjectivity of his analysis. He opted for an approach where Moltu, as the researcher, had to set out his own "criteria for the classification of characters, and the conception of what is e.g. 'sophisticated' or 'low status'" (p. 26). The present study, on the other hand, will have the two different English accents evaluated by native speakers of Dutch in relation to "sophistication." A questionnaire was designed to measure the respondents' assessments of two characters from a British and an American crime drama, respectively.

Much of the research that has been done on linguistic sophistication is aimed at lexical or vocabulary sophistication (Yoon, Baht & Zechner, 2012; Kyle & Crossley, 2014). In these studies the word sophistication is used to denote lexical diversity or lexical richness, which says something about someone's competence in language usage.

However, this study looks at sophistication as a social quality. A person can be perceived as sophisticated, for example. The *Oxford English Dictionary* defines sophistication as "The quality or fact of being sophisticated; esp. (a) worldly wisdom or experience; subtlety, discrimination, refinement; (b) knowledge, expertise, in some technical subject." This definition will form the basis for measuring sophistication in this experiment by means of statements concerning the different aspects of the *OED* definition. Sophistication is often linked to a certain level of intelligence, a higher social status and prestige (Sønnesyn, 2011, p. 44, Moltu, 2014, p. 36). It should be pointed out that sophistication is considered to be neither a positive nor a negative quality in this paper. Although sophistication is often associated with low levels of qualities like sympathy, empathy, kindness, social attractiveness and good-humour (Davis & Houck, 1992; Ladegaard & Sachdev, 2006), it is not necessarily related to these negative personality traits. Someone who is perceived as sophisticated can also be kind or empathetic. However, other qualities or personality traits will not be taken into consideration within the scope of this project.

3. Method

This section will discuss the methodological choices made for this study. To answer the research question, a small-scale experiment will be carried out. First, the participants enrolled in this experiment will be discussed. Then, the apparatus and the materials used in this study will be considered and finally, the procedure of the experiment will be explained.

3.1 Participants

The 12 respondents selected for this research project had to meet several criteria. They had to be native speakers of Dutch and attend higher education institutions. A distinction was made between university and university of applied sciences. As I relied on my personal network to find participants, the decision was made to only ask students between 20-25 years old to take part in the experiment. This way, the age group of the respondents was more demarcated. An equal number of females and males took part in this experiment. Their field of study was irrelevant, as long as they were not students of English. This study aims to show how the young, higher-educated Dutch student with average proficiency in the English language, evaluates the British and the American accent. Consequently, the respondents needed to be sufficiently familiar with the English language and to be able to distinguish British and American English accents. Students of English, however, might have been too familiar with this topic to give a non-biased response. The pie chart below shows the age distribution of the participants. The average age of the respondents enrolled in this experiment was 23.

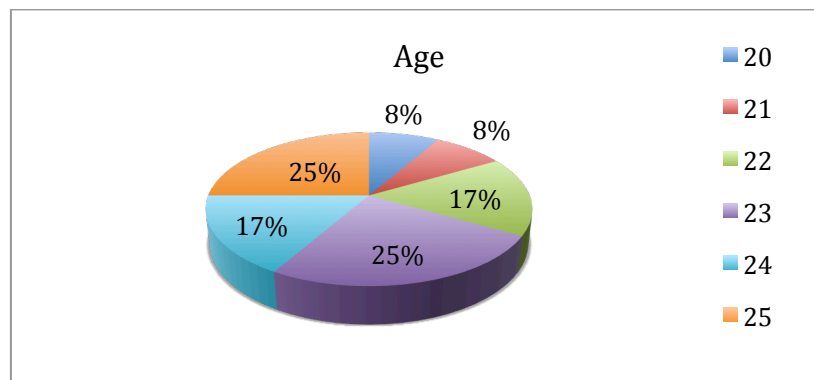


Figure 1: Age distribution among respondents

Figure 2 presents the results of the distinction made between University and University of Applied Sciences. 3 out of 12 respondents attended a University of Applied Sciences and the remainder of the respondents attended University.

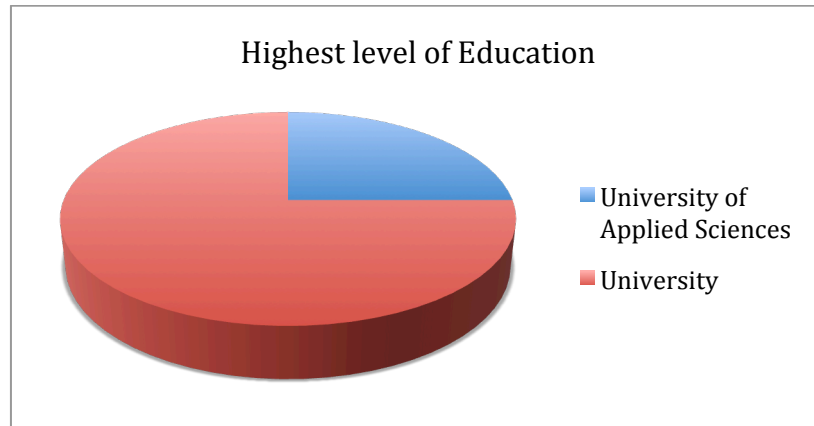


Figure 2: Education distribution among respondents

The following table (Table 1) shows a list of the respondents and what they study.

Respondent	Area of Study
R1	MA Earth Surface and Water
R2	Rechten (Law)
R3	Geschiedenis (History)
R4	Geschiedenis (History)
R5	Liberal Arts and Sciences
R6	Business Management
R7	Business Management
R8	BA Entrepreneurship & Innovation
R9	Journalistiek (Journalism)
R10	Liberal Arts and Sciences
R11	Economics and Business Economics
R12	Communicatie- en Informatiewetenschappen (Communication and Information Sciences)

Table 1: Areas of Study

3.2 Apparatus and Materials

During the experiment, sound files were played using the software programs QuickTime Player and iTunes on a MacBook Air. The online program Google Forms was used to construct the questionnaire and to collect data (See Appendix II). The first task of the questionnaire asks the participant for some general information and the remainder of the test is divided into three parts.

The first part of the test consists of statements concerning the first sound bite and the second part features statements concerning the second sound bite. These statements were designed specifically to measure the level of sophistication of both the British English and American English accent and concerned different aspects regarding sophistication, like refinedness and experience. As mentioned in the previous chapter, the statements used in this experiment were based on the definition of sophistication from the *Oxford English Dictionary*: “The quality or fact of being sophisticated; esp. (a) worldly wisdom or experience; subtlety, discrimination, refinement; (b) knowledge, expertise, in some technical subject.” Measuring the qualities used to define sophistication will show how the respondents evaluate the speaker on sophistication in general. To affirm the responses to the statements concerning qualities like refinedness and experience, antonyms of these qualities were used. This way the qualities were measured on both sides of the spectrum, supposedly measuring the same construct. Examples of the statements that were used are: “The woman seems refined to me,” “the woman seems unrefined to me,” “the woman seems experienced to me” and “the woman seems inexperienced to me.” Based on the OED definition, sophistication, and therefore the statements as well, can be divided into two parts: a competence and intelligence part and a social and economic part. This distinction also surfaces in the way sophistication is considered in other research projects (Sønnesyn, 2011; Moltu, 2014), however they do not make the distinction when measuring levels of sophistication, which will be done in this thesis.

The open questions at the end of the questionnaire were designed to test what the respondents based their evaluation on, what previous experiences they have had with these two accents and what their preferences are.

To test the evaluation of the accents in relation to perceived sophistication, a 7-point Likert scale was used to test statements, ranging from “Strongly disagree” to “Strongly agree”. Figure 3 below shows the 7-point Likert scale.

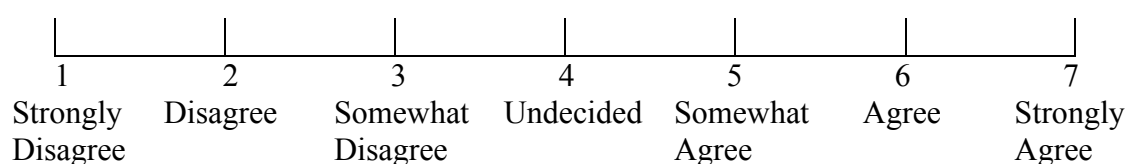


Figure 3: 7-point Likert scale.

In the journal article “Likert scales and how to (ab)use them” (2004) Susan Jamieson states that “methodological and statistical texts are clear that for ordinal data one should employ the median or mode as the measure of central tendency because the arithmetical manipulations required to calculate the mean (and standard deviation) are inappropriate for ordinal data, where the numbers generally represent verbal statements” (p. 1217). In other words, Likert scales collect ordinal data, data that is not suitable for calculating averages as the numbers represent verbal statements like “Agree”. Therefore, the Likert scale data used in the charts below shows the median of the collected data instead of the average. After having completed the experiment all data was transferred to Google Forms. The results were gathered and organised in an Excel File and the medians were calculated using the Excel Formula MEDIAN.

Two different experiments were used to test the participants (See Table 2). Only the order in which the sound bites were played differed. This decision was made to preclude that the order in which the sound files were played would influence the results. 6 of the respondents took part in experiment A and the remaining 6 took part in experiment B.

Experiment	Played first	Accent	Played second	Accent
A	<i>Gracepoint</i>	American English (AE)	<i>Broadchurch</i>	British English (BE)
B	<i>Broadchurch</i>	British English (BE)	<i>Gracepoint</i>	American English (AE)

Table 2: Experiment overview

Sound bites of the British crime drama *Broadchurch* (2013) and its American remake *Gracepoint* (2014) were selected to present to the participants. There were several elements that needed to be taken into consideration while selecting a suitable sound bite. This study aims to explore the difference in evaluation of British and American English. Therefore, a character had to be selected from both series that represented both of these accents, a character played by a British English actor in one series and played by an American English actor in the other. The main character, Detective Hardy in *Broadchurch* and Detective Carver in *Gracepoint*, was not an option as Scottish actor David Tennant plays this character in both series with a Scottish English accent in *Broadchurch* and an American accent in *Gracepoint*. The second lead character is Ellie Miller. English actress Olivia Colman plays Ellie in

Broadchurch (2013) and American actress Anna Gunn plays the same character in the remake *Gracepoint* (2014). Ellie Miller was therefore chosen for the analysis in this study. Another important element to consider was the length of the sound bite. The excerpt had to be long enough for the respondents to form an impression of the accent concerned and Ellie's speech should not be interrupted by other speakers. Thirdly, the content of the sound bite from both series had to be similar. Lastly, the speech excerpt should not be too emotionally charged as this might have influenced the respondents' impression of the accent.

There are not many scenes in the series where Ellie speaks for a significant period of time without being interrupted by other cast members. However, in episode 7 of *Broadchurch* (2013) and episode 9 of *Gracepoint* (2014) a scene takes place where Ellie gives a short speech (See *Table 3* for the details of the design). With the chief detective of the investigation being in hospital, Ellie Miller takes charge and addresses the team to inform them about the progress of the case. The sound bite of this scene was selected from both series for use in the experiment. The text transcripts of the speeches can be found in Appendix I. Although the British and the American speech are not exactly the same when it comes to content, they are similar enough to compare.

Excerpt	Accent	Episode	Time
<i>Broadchurch</i> (2013)	British English	Season 1, Episode 7	03:25-04:16 (51 seconds)
<i>Gracepoint</i> (2014)	American English	Season 1, Episode 9	02:04-02:40 (36 seconds)

Table 3: Design

3.3 Procedure

This study revolved around two independent variables and one dependent variable. The control variable needs to be kept constant throughout in order for the outcome to be valid. The variables of this particular experiment can be found in *Table 4*.

Kind of variable	Variable
Independent	A) <i>Broadchurch</i> excerpt – British English

	B) Gracepoint excerpt – American English
Dependent	Language evaluation: “Sophistication”
Control	Content of speech
	Setting
	Voice

Table 4: Variables

The control variable “voice” is not constant in this experiment as the two speeches were given by two different women. However, having the same person perform both accents would be less authentic. For example, a native speaker of British English trying to give a speech with an American accent will never be as accurate as a native speaker of American English giving a speech in his or her mother tongue. Both the British and the American accent have to be accurately represented.

The experiments were conducted in person and in calm, quiet surroundings. The participants completed a paper version of the questionnaire, after which the results were later transferred to the online form construction program Google Forms. As the respondents are all native speakers of Dutch, the questionnaire was also in Dutch. The sound bites from both *Broadchurch* and *Gracepoint* were presented to the respondents after they received a short explanation about the experiment they were about to take part in. First, the participants were told that they did not need to focus on the content of the sound bite but on how the woman came across. The respondents were asked to listen to one excerpt and then they filled out the Likert scales about that particular sound bite. After this, they listened to the other excerpt followed by the same Likert scales as before, but then in relation to the second sound bite. The last part concerns some open questions focussed on language attitudes and experiences the respondent may have. The overall experiment took about 10 minutes. As the experiment took place in person, the respondents were able to ask questions before, during and after the experiment.

Before the actual experiment was carried out, a pilot study was conducted, testing 3 people to evaluate the feasibility of the design. After having conducted the pilot, it appeared nothing needed to be changed. Therefore, the outcomes of the pilot were also used in the results of the actual experiment.

4. Results

This section will elaborate on the principle findings of this experiment. A small-scale experiment was carried out according to the method section to find an answer to the research question of this thesis: How do native speakers of Dutch evaluate the British English accent in comparison to the American English accent when it comes to “sophistication,” comparing lead character Ellie Miller’s British accent in the crime drama *Broadchurch* (2013) with her counterpart’s American accent in the remake *Gracepoint* (2014). First, the outcomes of the Likert scales will be presented and then the results of the open questions will be looked at.

4.1 Likert scales

The median scores of Experiment A and B (See Appendix III and IV) were compared in order to see whether the order in which the sound files were played would influence the outcome. However, no significant differences could be found between the two experiments. This means that the order in which the different accents were presented to the respondents did most likely not influence their evaluation of the accents. Because the results of these small-scale experiments are very similar, the outcomes of both experiments will be combined for the analysis.

Combining the outcomes of both experiment A and B results in Table 9 and Table 10 (see Appendix V). To obtain a better overview of the outcomes the following charts were made. The first two charts show the results for the statements concerning the competence/intelligence part of sophistication.

The first chart below illustrates the way in which the respondents evaluated positive statements measuring sophistication and the second chart shows how the respondents evaluated the negative statements.

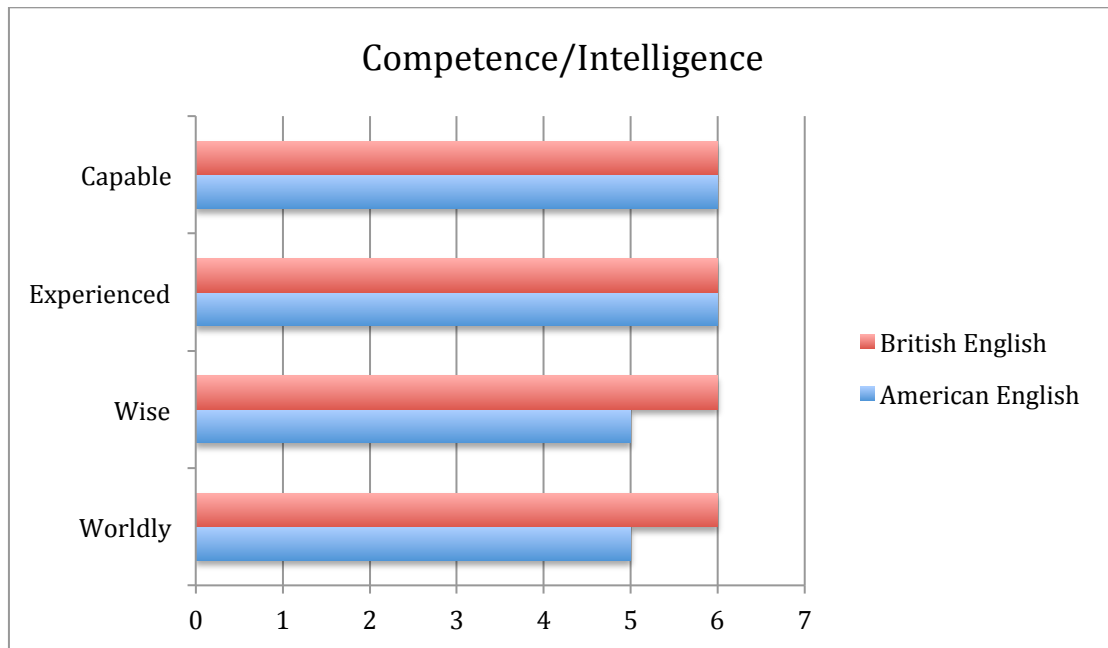


Figure 4: Results competence and intelligence positive qualities

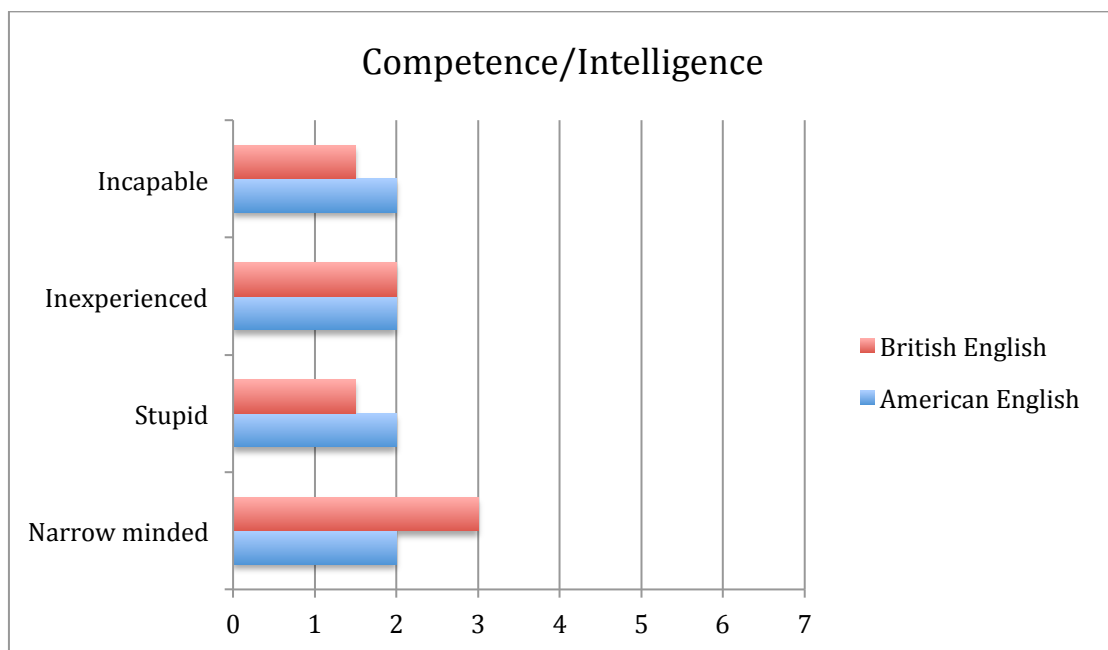


Figure 5: Results competence and intelligence negative qualities

These positive and negative statements aimed to measure the same constructs. As can be seen from the charts above, the evaluation of British and American English does differ a little. However, the scores are never more than one point apart. When looking at Figure 4 it can be seen that the respondents rated the British and the American speaker equally high on the qualities “capable” and “experienced.” On the qualities “wise” and “worldly” the American speaker scored 5 (“Agree Somewhat”)

where the British Speaker scored 6 (“Agree”). The data in Figure 5 shows that the British English speaker scores lower on “incapable” than the American English speaker. The respondents perceived both speakers to be equally “inexperienced”. When taking the quality “stupid” into consideration, it appears that the American speaker scores a little higher than the British speaker. Lastly, “narrow mindedness” was measured. This is the only negative quality on which British English scores higher than American English. On all occasions but one, the British English speaker scored the same as the American English speaker or higher on the positive statements and lower on the negative statements. The only negative construct on which British English scores higher than American English is on narrow mindedness. Although the respondents rated the British English speaker slightly more positively than the American English speaker, overall it can be said that the evaluation of the two accents concerning competence and intelligence do not differ significantly.

The following charts show the results on the social and economic elements of perceived sophistication. The first chart illustrates the results on the positive qualities and the second chart shows the outcomes regarding the negative qualities on the other side of the spectrum.

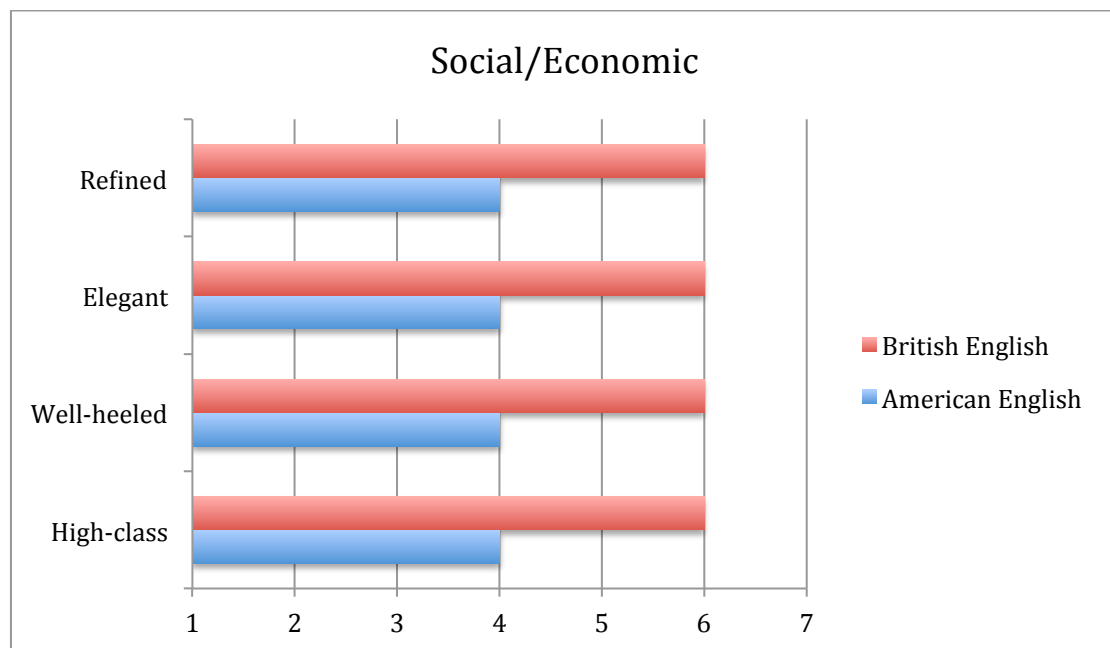


Figure 6: Results social and economic positive qualities

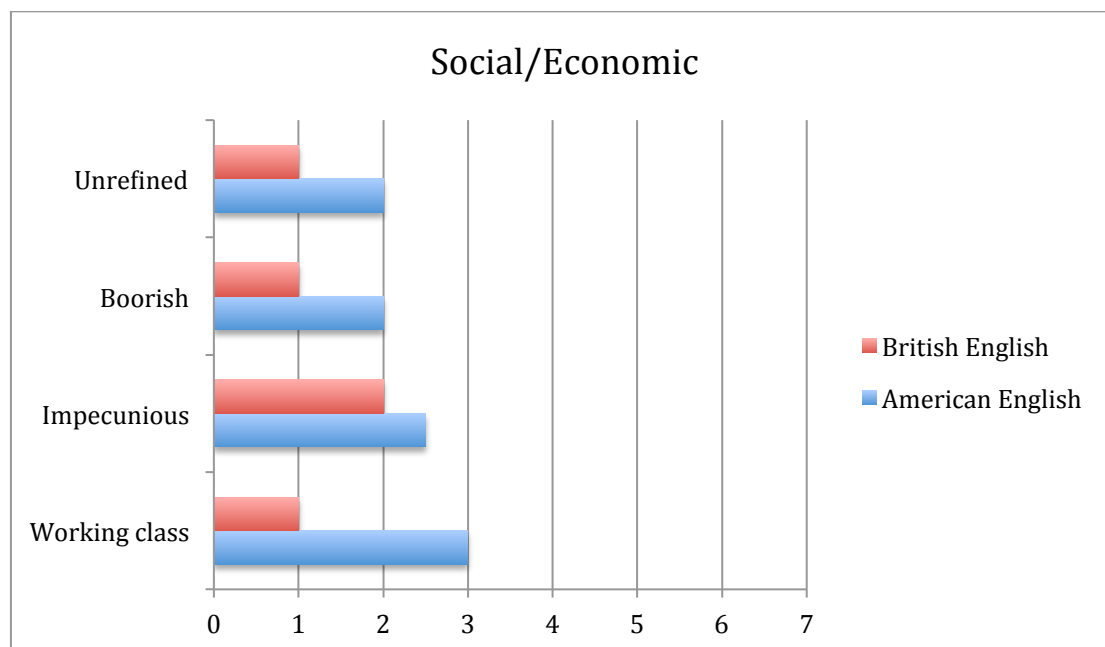


Figure 7: Results social and economic negative qualities

Looking at the first chart, it can be seen that all the statements have a similar outcome. It turned out that when evaluating the British English speaker, the respondents agreed on the speaker being refined, elegant, well-heeled and high-class. The participants were rather undecided, however, when it came to evaluating the American English speaker on these qualities, scoring not higher than 4 on the Likert scale.

From Figure 7 it can be seen that the British English speaker scores below the American English speaker on the negative social and economic qualities. The American speaker scores one point higher than the British English speaker on the qualities “unrefined” and “boorish.” Closer inspection of the chart reveals that of the negative qualities, the evaluation of “working class” differs most. Respondents thought that the American English speaker sounded more working class than the British English speaker.

In comparison with the charts about competence and intelligence, the difference between British and American English is somewhat bigger. When it comes to the evaluation of the social and economic part, none of the scores are even and sometimes they differ two whole points. When the positive social/economic constructs are taken into consideration it can be seen that British English scores higher than American English, by two points, in all cases. From the second graph with the negative

qualities, it is apparent that American English scores higher than British English on all constructs.

When looking at the charts' overall outcome it can be concluded that the scores are fairly similar when it comes to competence and intelligence. This means that, according to the respondents, the British and American English accent do not differ as much when it comes to intelligence and competence. However, when we look at the social/economic part of sophistication, it can be seen that the evaluation of these constructs differs more. From the charts it becomes apparent that the British English speaker was perceived as more refined, elegant, wealthy and more associated with a higher social class than American English speaker. In other words, the character with the British English accent was perceived to be more “sophisticated” than the character with the American English accent.

4.2 Open questions

Apart from the Likert scales, the questionnaire also included some open questions. See Appendix VI for tables containing both the questions and all the answers given by the respondents. Some of the results are presented by means of figures to make it easier to form an idea of the distribution. Figure 8 illustrates what the respondents based their evaluation on.

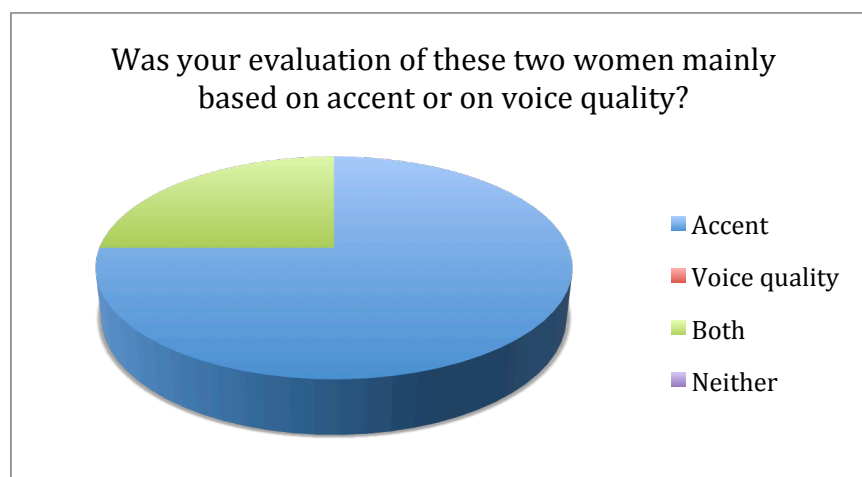


Figure 8: Results question “Was your evaluation of these two women mainly based on accent or on voice quality?”

Figure 8 shows that most of the respondents based their evaluation on the accent of the women instead of on their voice quality. If they considered voice quality at all it was in combination with accent.

The next question presented to the respondents was: What did you think was the biggest difference between the two women? Many responded with just “accent” or “pronunciation.” However, other respondents also mentioned elements like speed and pitch. Some interesting responses to this question are: “The American English woman spoke like she just had an exhausting week. I also feel like she had to work very hard to be able to occupy a position like this (R4),” “The English woman was more difficult to follow (R6)” and “I always associate British English with a higher social status, whereas American English sounds more normal (R11).” These responses are in line with the previously discussed Likert scale results. It seems that the respondents feel that the British English speaker came across as more natural in this well-educated position than her American counterpart. They seem to associate British English with prestige and a higher social class and think of American English as more “normal” or familiar and therefore perhaps more approachable.

All participants but one knew what accent was spoken in both sound bites. When asked how they could hear the difference, most replied with a comment summarised by “pronunciation.” Some also mentioned associations they had with the accents, for example: “The second woman had this typical American film-voice and the first one was just clearly British (R7)” and “The British woman came across as tougher, sterner and more authoritative, while the American woman seemed way more friendly (R9).” This means that the respondents were well aware of the differences between the accents.

Next, the respondents were asked what accent they preferred themselves. The results can be seen in Figure 9 below.

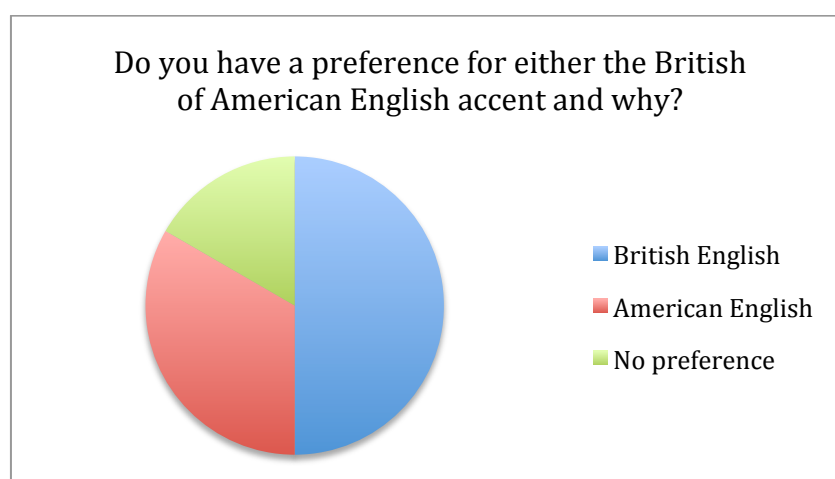


Figure 9: Results question “Do you have a preference for either the British of American English accent and why?”

As the figure shows, the outcomes differed significantly. Half of the respondents had a preference for British English, although some added that their own English accents lean more towards American English. Four respondents preferred American English and two others did not have a preference. Some comments that stood out were: “British English, it’s more refined and elegant and less over-the-top and fake (R4),” “I don’t have a preference, just different associations with the accents. I think British English is more highly regarded, but personally I think American English is easier to understand and to speak (R11),” “American English, less posh and a calmer vibe (R8)” and “ I have a preference for British English, because I think it’s more authentic and it commands more respect. I think it’s classier. I do speak American English myself though, because it’s easier (R5).” What can be concluded from most comments is that the respondents thought higher of the British accent when it came to status and prestige, but that most participants preferred to speak with an American-like accent themselves, as this was considered easier. This might tie in with the next question: Which accent do you encounter more often? The figure below shows the results regarding this question.

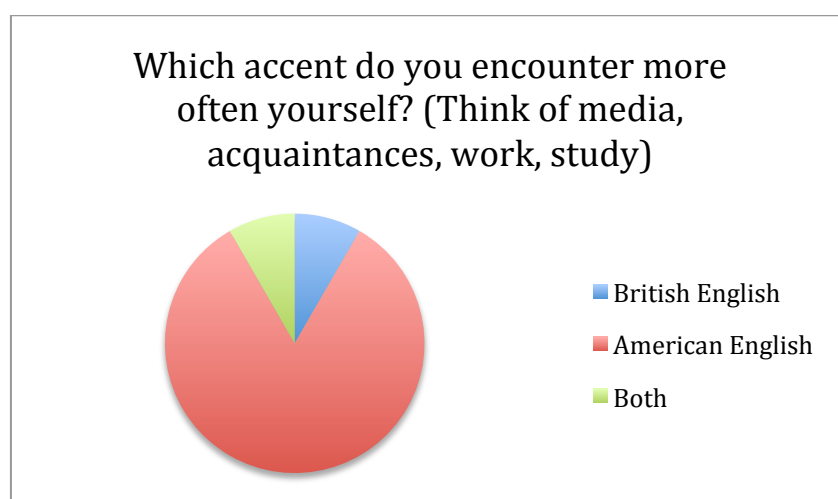


Figure 10: Results question “Which accent do you encounter more often yourself? (Think of media, acquaintances, work, study)”

Figure 10 above illustrates that 83% of the respondents encounter American English more often than British English. When they elaborated on their response in the questionnaire the main role appears to be the media. The frequent exposure to American English might explain why many of the respondents consider American English more “normal” and familiar and why they find it easier to speak with an

American English accent. They might find the British English accent harder to follow simply because they do not encounter the British accent as much and are therefore less familiar with the accent.

The last question concerned the experience the respondents had in both England and/or the United States. Most of the respondents, however, did not stay in either the United States or England and if they did, they only stayed for a short holiday or trip. As most respondents did not spend time in the United States or England, no correlation can be found between their accent preference and their stay in the relevant country.

5. Discussion & Conclusion

This chapter will discuss the findings of this study with regard to the research reviewed in chapter 2 of this paper and acknowledge the study's limitations. At the end of this paragraph, recommendations for further research will be made.

Against a media backdrop of film and television, this study set out to assess the evaluation of the British English and American English accent by Dutch students with regard to sophistication. The experiment was carried out among Dutch students using audio material from the British crime drama *Broadchurch* (2013) and its American remake *Gracepoint* (2014). The results showed that there was only a slight difference in the evaluation of the two accents when it came to the intelligence and competence part of sophistication. When looking at the results regarding the social and economic part of sophistication, however, the evaluation of the accents differed significantly. Overall, it can be concluded that especially when it comes to social status and economic welfare, the Dutch respondents assigned the British English speaker a slightly higher level of sophistication than the American English speaker.

The findings of this experiment are in line with previous research (Jarvella, Bang, Jakobsen & Mees, 2001; Ladegaard & Sachdev, 2006; Rindal, 2010; Moltu, 2014) regarding language attitudes among non-native speakers of English. British English generally seems to be perceived as being more prestigious and sophisticated than American English. However, what was not necessarily expected was the distribution of the evaluation of the two parts that make up sophistication. When taking a look at the definition of sophistication from the *Oxford English Dictionary* once more, it can be seen that sophistication has two sides to it: the competence and intelligence side

and the social and economic side. It appeared that the perception of the two accents did not differ that much when it came to competence and intelligence, while the difference in evaluation of the accents when looking at social status and economic welfare was much more evident. The British English speaker was perceived to be more refined, elegant, well-heeled and of a higher social class than the American speaker, whereas the evaluation of competence and intelligence of the accents was more or less the same for both varieties. This means that the associations the respondents have regarding these two speakers mainly differ when it comes to social status and economic welfare rather than competence or intelligence. The fact that both speakers occupied a well-educated position in the sounds bites and both speak a standard variety of English might have had an influence on this difference.

From the open questions in the questionnaire, it can be concluded that associations, familiarity and previous experiences with both of the accents played a large role in the results. Almost all participants could name the accents and from their answers their associations with the accents became apparent. The British English speaker was often associated with prestige, economic welfare, higher social status, authority, class and poshness. The American speaker, on the other hand, was perceived as calmer, less refined, more normal and easier to understand and associated with “a typical American film voice (R7).” These non-native speaker responses to British and American English are in line with previous research (Ladegaard & Sachdev, 2006; Rindal, 2010). Rindal found, for instance, that when it comes to Norwegian learners “British English is considered the most prestigious model of pronunciation, while American English is associated with informality” (Rindal, 2010, p. 240).

A possible drawback of this study might concern the variable “voice quality.” This study did not utilise the MGT (Matched Guise Technique), which uses sound bites recorded by the same person speaking with different accents, like some other researchers do (Rindal, 2010). Instead, two different women were used to test the respondents’ evaluation, meaning that the voice quality might have influenced the results. However, other research done in the field of language attitudes that compared the speech of two or more speakers does not always tend to take voice quality into consideration either (Davis & Houck, 1992; Jarvella, Bang, Jakobsen & Mees, 2001; Ladegaard & Sachdev, 2006). Besides, almost all respondents claimed that their evaluation was mainly based on accent, not on voice quality (see Figure 8 in chapter

4). It could be also argued that voice quality functions extralinguistically to characterize or identify the individual speaker (Esling & Wong, 1983). As “voice quality setting features are often associated with individual speaker recognition (p. 90)” people might not judge the speaker on voice quality when it comes to the perception of non-emotional qualities like sophistication. In addition, Esling (1983) states that “distinctions in voice quality would be particularly difficult for a foreign learner of the language to recognize, lacking the opportunity or ability to observe the distribution of the phenomenon.” In other words, taking voice quality into consideration in this study might not be relevant as it concerns foreign speaker perception.

Another possible limitation of this study is the size of the test group. A recommendation for further research would be to use more respondents. If the number of respondents were larger, SPSS could have been used to test the validity of the constructs as well as significance. This would also have increased the reliability of this experiment.

Something else to take into consideration is the amount of material this experiment was based on. The experiment comprises only one sound bite from each accent in a particular setting. This makes it difficult to say generalise about the language attitudes the respondents have regarding a specific accent. It might make more sense to talk about their evaluation of this particular speaker of the accent. In this case, the Dutch students rated the British English speaker higher when it came to the level of sophistication than her American counterpart.

Further research could look at why Dutch students evaluate the British English and the American English differently concerning sophistication. It would be interesting to investigate whether this difference is due to particular linguistic elements. Another question this study raises is what factors exactly contribute to Dutch students' language associations. Further research might also explore different groups of respondents regarding their evaluation and perception of accents. Adolescents could, for instance, be compared to elderly people or young children.

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Appendices

Appendix I:

Text transcripts of the two excerpts:

Broadchurch Season 1 Episode 7 03:25-04:16 (51 seconds)

Ellie Miller:

“SOCCO are back up at the hut after last night.

Frank, you go through the list of people of interest, those with no alibis or questionable alibis on the night of Danny’s death.

Knock on their doors and find out their movements from last night.

The likelihood is the killer was there.

We were very close.

They are rattled and they will make more mistakes.

We have Susan Wright in custody.

We’ve connected her to the site where Danny’s body was found.

We’re... I’m continuing to question her, but time is running out before we have to apply for an extension.

Now, I know this might sound daft, but we need to find her dog, Vince.

Nish has a picture.

The dog is a priority.

She is very attached to it and I think it would help her to talk.

Uniform have turned up nothing so far.

Now, you probably know that the boss was taken ill last night during the pursuit.

I don’t know when he’ll be back.

But we carry on.

Do not get distracted.

Our duty is still to the Latimer family.”

Gracepoint Season 1 Episode 9 02:04-02:40 (36 seconds)

Ellie Miller:

“CSI’s at the hut.

Now, Frank, go through our list of people of interest, questionable alibis on the night of Danny’s death.

Knock on their doors and find out where they were last night.

We think the killer was there.

We were close.

Now, we have Susan Wright in custody.

We have her connected to the site where Danny’s body was found.

We’re continuing... I am continuing to question her, but we’re running out of time before we have to charge her with something.

We have to find her dog.

She is very attached.

It might help her talk.

You probably already know this, but the boss was taken to the hospital last night.

I don’t know when he’ll be back.

We cannot let ourselves be distracted by this.

We have a duty to the Solano’s and that remains the most important thing.”

Appendix II:

Google Forms questionnaire:

Onderzoek

Alvast heel erg bedankt voor het meewerken aan dit onderzoekje!

Het eerste gedeelte van dit onderzoek betreft een aantal algemene persoonlijke vragen en vervolgens ga je naar twee geluidsfragmenten luisteren. Na het eerste fragment beantwoord je een aantal multiple-choice vragen en vervolgens wordt dit proces herhaald na het beluisteren van het tweede fragment. De multiple-choice gedeeltes bestaan beide uit 16 korte stellingen. Tot slot zijn er nog een aantal open vragen. Het hele onderzoek zal ongeveer 15 min. van je tijd in beslag nemen.

De fragmenten zijn afkomstig uit twee detective series, waarin een onderzoek gaande is naar de moord op een kind. Een van de detectives bespreekt de stand van zaken met haar team.

Je hoeft niet op de inhoud van dit fragment te focussen. Let vooral op de indruk die je krijgt van deze vrouw wanneer je haar hoort spreken.

-----Heb je vragen over wat er precies met de stellingen of vragen wordt bedoeld?
Geef het aan, dan worden ze uitgelegd-----

Algemene vragen

Vul eerst een aantal algemene vragen in over jezelf:

Geslacht

- ☐ Man
- ☐ Vrouw

Leeftijd

- ☐ 20
- ☐ 21
- ☐ 22
- ☐ 23
- ☐ 24
- ☐ 25
- ☐ Anders, namelijk:

Moedertaal

.....

Hoogst genoten opleiding

- ☐ HO
- ☐ WO
- ☐ Anders, namelijk:

Opleiding

Luister naar het eerste geluidsfragment

Geef aan in hoeverre je het eens bent met de volgende stellingen:

Deze vrouw komt werelds op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt simpel op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt incompetent op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt wijs op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt onervaren op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt verfijnd op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt onbemiddeld op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt op mij over alsof ze afkomstig is uit een lage sociale klasse.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt lomp op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt ervaren op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt dom op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt op mij over alsof ze afkomstig is uit een hoge sociale klasse.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt welgesteld op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt competent op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt elegant op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt bekrompen op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Luister naar het tweede geluidsfragment

Geef aan in hoeverre je het eens bent met de volgende stellingen:

Deze vrouw komt werelds op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt simpel op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt incompetent op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt wijs op mij over.

	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt onervaren op mij over.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt verfijnd op mij over.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt onbemiddeld op mij over.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt op mij over alsof ze afkomstig is uit een lage sociale klasse.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt lomp op mij over.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt ervaren op mij over.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt dom op mij over.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt op mij over alsof ze afkomstig is uit een hoge sociale klasse.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt welgesteld op mij over.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens
Deze vrouw komt competent op mij over.								
	1	2	3	4	5	6	7	
Helmaal niet mee eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal mee eens

Deze vrouw komt elegant op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Deze vrouw komt bekrompen op mij over.

1 2 3 4 5 6 7

Helmaal niet mee eens ☐ ☐ ☐ ☐ ☐ ☐ ☐ Helemaal mee eens

Open vragen

Is je evaluatie van de twee vrouwen vooral gebaseerd op accent of op stemgeluid?

.....

Wat vond je zelf het grootste verschil tussen de twee sprekende vrouwen?

.....

Welk accent hoorde je in het eerste fragment?

.....

Welk accent hoorde je in het tweede fragment?

.....

Was je je er van bewust dat in het ene geluidsfragment een Brits Engelse vrouw sprak en in het andere geluidsfragment een Amerikaans Engelse vrouw? Zo ja, hoe kon je dat horen?

.....

Heb je zelf voorkeur voor het Brits Engelse accent of het Amerikaans Engelse accent en waarom?

.....

Met welk van de twee accenten kom je zelf meer in aanraking? (Denk aan media, kennissen, werk, studie etc.)

.....

Heb je wel eens verbleven in Engeland of Amerika, zo ja, hoe lang?

.....

Appendix III:

The two following tables (Table 5 and Table 6) show the results of the questionnaire that started off with the sound bite from *Gracepoint* and then played the file from *Broadchurch* second (Experiment A).

Gracepoint (AE)

Competence/Intelligence			
Werelds (worldly)	5	Bekrompen (narrow minded)	2
Wijs (wise)	5.5	Dom (stupid)	2
Ervaren (experienced)	6	Onervaren (unexperienced)	2
Competent (capable)	6	Incompetent (incapable)	2
Social/Economic			
Hoge sociale klasse (high-class)	4	Lage sociale klasse (working class)	2.5
Welgesteld (well-heeled)	4	Onbemiddeld (impecunious)	3
Elegant (elegant)	4	Lomp (boorish)	2
Verfijnd (refined)	4	Simpel (unrefined)	2

Table 5: Results experiment A: *Gracepoint*

Broadchurch (BE)

Competence/Intelligence			
Werelds (worldly)	6	Bekrompen (narrow minded)	2.5
Wijs (wise)	6.5	Dom (stupid)	2
Ervaren (experienced)	6	Onervaren (unexperienced)	2
Competent (capable)	6	Incompetent (incapable)	2
Social/Economic			
Hoge sociale klasse (high-class)	6	Lage sociale klasse (working class)	1
Welgesteld (well-heeled)	6	Onbemiddeld (impecunious)	2
Elegant (elegant)	6	Lomp (boorish)	1.5
Verfijnd (refined)	6	Simpel (unrefined)	2

Table 6: Results experiment A: *Broadchurch*

Appendix IV:

The next two tables (Table 7 and Table 8) show the results of the questionnaire that played the sound bite from *Broadchurch* first and played the file from *Gracepoint* second (Experiment B).

Broadchurch (BE)

Competence/Intelligence			
Werelds (worldly)	6	Bekrompen (narrow minded)	3
Wijs (wise)	6	Dom (stupid)	1
Ervaren (experienced)	6	Onervaren (unexperienced)	2
Competent (capable)	6	Incompetent (incapable)	1
Social/Economic			
Hoge sociale klasse (high-class)	7	Lage sociale klasse (working class)	1
Welgesteld (well-heeled)	6	Onbemiddeld (impecunious)	1.5
Elegant (elegant)	6	Lomp (boorish)	1
Verfijnd (refined)	6	Simpel (unrefined)	1

Table 7: Results experiment B: *Broadchurch*

Gracepoint (AE)

Competence/Intelligence			
Werelds (worldly)	5	Bekrompen (narrow minded)	2.5
Wijs (wise)	5	Dom (stupid)	2.5
Ervaren (experienced)	6	Onervaren (unexperienced)	2
Competent (capable)	6	Incompetent (incapable)	1.5
Social/Economic			
Hoge sociale klasse (high-class)	4	Lage sociale klasse (working class)	3
Welgesteld (well-heeled)	4.5	Onbemiddeld (impecunious)	2
Elegant (elegant)	4.5	Lomp (boorish)	2
Verfijnd (refined)	4	Simpel (unrefined)	2.5

Table 8: Results experiment B: *Gracepoint*

Appendix V:

Combining the outcomes of both experiment A and B results in the following tables (Table 9 and Table 10):

Gracepoint (AE)

Competence/Intelligence			
Werelds (worldly)	5	Bekrompen (narrow minded)	2
Wijs (wise)	5	Dom (stupid)	2
Ervaren (experienced)	6	Onervaren (unexperienced)	2
Competent (capable)	6	Incompetent (incapable)	2
Social/Economic			
Hoge sociale klasse (high-class)	4	Lage sociale klasse (working class)	3
Welgesteld (well-heeled)	4	Onbemiddeld (impecunious)	2.5
Elegant (elegant)	4	Lomp (boorish)	2
Verfijnd (refined)	4	Simpel (unrefined)	2

Table 9: Results experiment A+B combined: Gracepoint

Broadchurch (BE)

Competence/Intelligence			
Werelds (worldly)	6	Bekrompen (narrow minded)	3
Wijs (wise)	6	Dom (stupid)	1.5
Ervaren (experienced)	6	Onervaren (unexperienced)	2
Competent (capable)	6	Incompetent (incapable)	1.5
Social/Economic			
Hoge sociale klasse (high-class)	6	Lage sociale klasse (working class)	1
Welgesteld (well-heeled)	6	Onbemiddeld (impecunious)	2
Elegant (elegant)	6	Lomp (boorish)	1
Verfijnd (refined)	6	Simpel (unrefined)	1

Table 10: Results experiment A+B combined: Broadchurch

Appendix VI:

The outcomes of the open questions per question:

Res pon dent	Is je evaluatie van de twee vrouwen vooral gebaseerd op accent of op stemgeluid?
R1	Accent
R2	Accent
R3	Op accent
R4	Accent
R5	Hoewel hun stemmen wel anders zijn heb ik mijn evaluatie vooral gebaseerd op het accent
R6	Op het accent van de vrouwen
R7	Ze hadden wel een andere stem, maar ik vond het accent vooral verschillen
R8	Accent
R9	Op beide
R10	Op accent vooral
R11	Ik heb ze vooral op accent beoordeeld
R12	Op accent

Res pon dent	Wat vond je zelf het grootste verschil tussen de twee sprekende vrouwen?
R1	Accent en toonhoogte
R2	Uitspraak
R3	Ze spraken andere accenten (met andere nadruk op woorden en toon)
R4	Het accent. De Amerikaans Engelse vrouw sprak meer alsof ze een hele vermoeiende week achter de rug had. Ook kwam het op me over alsof ze zich heel erg heeft op moeten werken voor deze functie.
R5	Het accent
R6	Hoe ze spreken, uitspraak, accent. Ik vond ook de Engels vrouw moeilijker te volgen
R7	Het accent
R8	Accent, toonhoogte en tempo
R9	Ik vond de Britse vrouw harder en feller en de Amerikaanse vrouw prettiger en zachter overkomen
R10	Accent, de Engelse vrouw praatte ook wel iets sneller dan de Amerikaanse vrouw
R11	Het accent was heel verschillend. Brits komt op mij altijd meer over alsof je uit hogere kringen komt, terwijl Amerikaans wat normaler klinkt.
R12	Het accent van de vrouwen

Res pon	Welk accent hoorde je in het eerste fragment?
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R8	Niet van bewust maar ik hoorde het verschil wel
R9	Ja dat hoorde ik. De Britse vrouw kwam harder, strenger en autoritairder op me over, terwijl de Amerikaanse vrouw veel vriendelijker leek.
R10	Ja, de Amerikaanse vrouw had wel een typische Amerikaanse vrouwenstem en de Britse vrouw een echt Engelse uitspraak.
R11	Ja, de uitspraak was duidelijk anders
R12	Ja daarvan was ik me bewust. Ik vind accenten altijd best interessant, dus daar let ik wel op als ik ergens naar luister.

Res pon dent	Heb je zelf voorkeur voor het Brits Engelse accent of het Amerikaans Engelse accent en waarom?
R1	Brits
R2	Geen voorkeur
R3	Ik vind Brits mooier, maar spreek Amerikaans uit gewenning
R4	Brits Engels, het is verfijnder en eleganter. Minder overdreven en minder nep
R5	Zelf heb ik een voorkeur voor Brits Engels omdat ik het authentieker vind, het dwingt bij mij altijd wel een soort van bewondering af. Ik vind het meer classy. Zelf spreek ik wel meer Amerikaans omdat ik dat makkelijker vind.
R6	Ik heb zelf voorkeur voor Amerikaans, dat vind ik beter begripbaar. Wel heeft Brits Engels meer aanzien
R7	Amerikaans, want dat is beter verstaanbaar
R8	Amerikaans Engels, minder bekakt en een rustigere vibe
R9	Amerikaans vind ik warmer en voller klinken
R10	Voor Brits Engels, omdat ik het mooier vind klinken. Amerikaans vind ik wat minder verfijnd.
R11	Ik heb niet echt een voorkeur, meer andere associaties bij beide accenten. Brits Engels staat wel hoger aangeschreven denk ik, maar Amerikaans vind ik persoonlijk makkelijker te verstaan en makkelijker om zelf te spreken.
R12	Ja ik heb een voorkeur voor Brits. Ik vind dit accent mooi en classy en probeer het ook zelf te spreken. Amerikaans vind ik altijd wat harder en koeler.

Res pon dent	Met welk van de twee accenten kom je zelf meer in aanraking? (Denk aan media, kennissen, werk, studie etc.)
R1	Amerikaans
R2	Amerikaans
R3	Amerikaans
R4	Amerikaans
R5	Amerikaans
R6	Amerikaans
R7	Amerikaans, door films en series
R8	Brits Engels door studie
R9	Amerikaans
R10	Toch met Amerikaans door de media

R11	Amerikaans
R12	Over het algemeen met Amerikaans. Maar omdat ik zelf Brits mooier vind probeer ik ook bewust Brits Engelse series te volgen en films te kijken.

Respondent	Heb je wel eens verbleven in Engeland of Amerika, zo ja, hoe lang?
R1	Nee
R2	Nee
R3	Nooit langer dan twee weken in de VS
R4	Nee
R5	Ja 3 weken in Amerika en ook wel eens een paar dagen in Engeland
R6	Nee
R7	Nee
R8	nvt
R9	Ja, in Engeland een aantal dagen
R10	Ik ben in allebei de landen wel eens geweest, maar nooit voor langere tijd
R11	Nee
R12	Ik ben meerdere keren naar Engeland op vakantie geweest