Appendix A: Transcript conventions for conversation analysis

Sequencing

[	point of overlap onset;
]	point at which utterance terminates;
(.[ )	an overlap which takes advantage of the first speakers slight pause. This is not a standard convention, but quite common in the Marysville tapes
=	no gap between lines (latching utterances). When the same speaker continues on the next line latching signs are not used

Timed intervals

(0.0)	lapsed time in tenths of a second e.g. (0.5);
,	comma indicates a gap between utterances which is too short to time, more like a very short pause;
(.)	a gap of approximately one tenth of a second.

Speech production characteristics

<u>word</u>	underline indicates speaker emphasis;
<u>word</u>	double underline indicates loud sounds relating to surrounding talk;
WORD	upper case indicates shouting;
↑↓	marked shifts in higher or lower pitch in utterance immediately following arrow;
!	animated and emphatic tone;
?	rising intonation, not necessarily a question;
:	prolongation of immediately prior sound.;
::::	the more colons the longer the sound is drawn out e.g. ye::ar;
-	cut off of prior word or sound;
.	full stop, stopping fall in tone, not necessarily end of sentence;
°	relatively quieter than surrounding talk (° F2);
<u>word</u>	indicates fading away, often after °;

(….)	indicates a fading away which is unintelligible.
< >	bracketing an utterance indicating speeding up;
•h	indicates an in breath (• F3). The more hs the longer;
hhh	no dot indicates outbreath;
w(h)ord	breathiness as in laughter, crying;
Heh –heh – huh –huh	
	laughter particles;
☺	laughter, especially when "All ☺" [:)].

Transcriber's doubts and comments

( )	inability to hear what was said;
(word)	dubious hearings or speaker identification;
(( ))	transcribers descriptions rather than or in addition to transcriptions.

Presentation Conventions

1   Line numbering is arbitrary and done for convenience of reference (e.g. L 1). Line numbering does not indicate a measure of time or utterances. Silences between talk may also receive a line number.

1   **D**   Letter in the second column identifies speaker.

2   *****   Indicates that identity of speaker(s) is uncertain

3   ******   Indicates two or more unidentified speakers

These symbols are not a standard convention.

4   •   dot in left hand margin draws readers attention to particular parts of the transcript, which are in the analysis.

.   vertical dots in left hand margin indicate that intervening turns at talk have been omitted
.
.

…   horizontal dots indicate that an utterance is partially transcribed

Limitations of CA Conventions

Pace of turn

This may be:

- rapid;
- average;
- slow.

Although there are conventions for speeding up, fading away

Continuers

mm   may indicate intention to start a turn.

yea

mm   enthusiastic tone = I agree a lot.

mm   toneless   = yes, go on.

mm   dull tone.= I am being polite.

yea

but   both used as a Trojan horse.

Conventions Added

CT   cross talk;

AT   all talk;

☺   all laugh;

(............)   a fading away that is unintelligible.

(Source: Adapted from Have, 1997:313-14 and Hutchby & Wooffitt, 1998: vi-vii.)

Appendix B: Glossary of terms used in conversation analysis

Adjacency pairs (APs)

Adjacency pairs are a turn-taking sequence in which the two parts are usually produced next to each other. For example:

1	A	Hello!
2	B	Hello!

The adjacency-pair mechanism is used by participants to display to one another their on-going understanding and making sense of the other's talk. (See Preference). APs provide the analyst with a powerful normative framework for assessing the actions and motives of those engaged in the conversational exchange.

Analytic concepts

Key analytic concepts of sequential order, based on research findings, are :

- turn-taking;
- the management of overlapping talk;
- the organisation of repair;
- the organisation of turn-construction design. (See *recipient design* and *preference organisation.*)

Coherent conversational units

This is a particular type of sequence. For example, when a set of directions is given and the recipient becomes actively involved in listening, showing understanding and giving acknowledgements to the other. This is a coherent conversational unit because it is collaboratively produced .

Conversational sequences

The way in which turns are linked together in a definite order. One aim of CA is to reveal this sequential order.

Continuers

Utterances made by the listener to signify agreement with content or encourage the speaker to continue, such as "yea" or "sure". Continuers often overlap.

Conversational episode (CE)

A term used after transcription of CA transcripts to identify a developed situation, or incident of interest, in a recording that is integral to the conversation but capable of being separated from the continuous narrative for analysis. Conversational episodes are considered in CA as *specimens* of their kind, not as *statements about* anything or *reflections of* an objective reality.

Data excerpt

A data excerpt is that part of a transcript that represents the conversational episode on the recording that was selected for analysis. Thus, the analytical presentation of a conversational episode always includes the data excerpt on which the analysis is based.

Data segment

A part of a recording of a conversation that is circumscribed by a natural boundary; for example, a subject or theme. This boundary arises from within the conversation itself. When a tape is transcribed data segments are identified.

Disjunct marker

An utterance that separates parts, especially in extended sequences such as "oh" or "by the way".

Embedded repetition

The introduction of some part of prior talk to show connection or continuity

Extended sequences

Stories or reports, for example.

Four-part structures

Two ordered adjacency-pair structures in which the first AP implicates what could be a relevant second AP.

Inferential order

The inferential order of talk is seen in the "cultural and interpretative resources participants rely on to understand one another in an appropriate way" (Hutchby & Wooffitt, 1998:39).

Interruption

Interruption is a specific type of overlap that is identified when the speaker interrupted responds in such a way as to make it clear that he considers the turn-taking rules to have been broken.

Latching

This is when one spate of talk directly follows another, with no discernible pause. Latching symbols (=) are also used when a speaker who is interrupted continues speaking on another line.

Marker

This term has been adopted for this thesis (it's not a recognised CA term) to describe a device used by one member to signal to the member speaking that he or she would like or intends to start a turn. (See City 3 conversational episodes 16 and 17 for examples.)

Membership categorisation device (MCD)

The descriptions of MCD in CA appear very close to what, in sociology, is called *stereotyping*; however, Silverman (1993:80-89) takes pains to point out that MCDs are *individual to members*, not aggregates. Culture is "an inference making machine". MCDs are "devices actively employed by [individual] speakers and hearers to formulate and reformulate the meanings of activities and identities".

Expressed another way: "People need categorization devices or typifications to make sense of the stream of life carrying them forward. Above all they need "*membership*

categorization devices — highly selective and variable mechanisms for 'doing' social relations" (Boden, 1994:57).

Mundane conversation

The assumption is that every aspect of talk — the form turns take, the content and the length of each turn — are free to vary such as in everyday conversation. Mundane conversation is the subject for pure CA research. It derives from the base line established by Sacks, et al. (1974) in their model for describing turn-taking.

Order

CA is concerned with two types of order: *sequential order* (see *analytic concepts* and *conversational sequences*); and *inferential order*.

Overlap (overlapping talk)

Overlap — when two or more speakers talk at the same time — superficially appears to be both a transgression of turn-talking rules and a disorderly situation. Research has shown that most overlap occurs during transition-relevance places that emphasise the 'rules' (Jefferson (1983) quoted in Hutchby & Wooffitt (1998:55)).

The research reported in this thesis suggests that overlap can also be co-creation of meaning, as speakers appear to be responding simultaneously to each other.

Preface (also **story preface**)

An utterance that asks for the right to produce extended talk and says that the talk will be interesting. Starts with a pause and others are expected to signal its OK for the speaker to continue.

Preference (also **preference organisation**)

An inferential aspect of an adjacency pair sequence deriving from the fact that certain first-pair parts make alternative actions relevant in the second position. For example:

1	A	Good day, <u>isn't it</u>
2	B	Yep, sure is

This example shows a *preferred action* in that B responds as anticipated by A, who designed the utterance to achieve this response. Preferred actions are characteristically straightforward and immediate.

A *dispreferred action*, in which the B would disagree with A, is characteristically delayed, qualified or explained. For example:

1   A   Good day, <u>isn't it</u>
2   B   well (.) um could be (.) but its going to rain soon…

Preference organisation refers only to structural features of design turns, and is not intended to infer psychological motives.

Pre-sequence:

A variety of these have been described in the CA literature:

- preface;
- core sequence;
- trouble- premonitory;
- gloss;
- cycles of similar sequence (e.g. question–answer). (Have, 1999:114)

Repair

When one speaker corrects another whether there is a factual error or not. Repair includes selection of words, slips of the tongue, misunderstandings, mis-hearings etc. In other words, any way of identifying errors and executing corrections. There are four types of repair:

- self-initiated self-repair;
- other-initiated self-repair;
- self-initiated other-repair; and
- other-initiated other-repair (Hutchby & Wooffitt, 1998:116)

Recipient design

Recipient design is literally when a speaker builds an utterance to fit the recipient. For example, the use of names (avoiding repair), and locational formulations. Research

shows that all turns in talk are designed to be understood in terms of what the speaker knows or assumes he or she knows about existing mutual knowledge.

Recipient design is also an important general principle of conversational interaction. The facts that "turn-size and turn-order are locally managed, party administered, and interactionally controlled" fall under the "jurisdiction of recipient design". This leads to members individualising the particular conversation in which they are taking part. Thus turn-allocation, turn-construction and turn-transition characteristics are adapted locally by members themselves.(Sacks et al. 1974:727). The influence of recipient design is evident in the different speech-exchange systems.

Sequence organisation

Sequence organisation is the theory at the heart of CA. There are three interrelated parts to sequence organisation:

1. Members normally address themselves to preceding talk when constructing their turn;

2. In doing this, members normally project the next action, both empirically and normatively, for the next speaker thus creating or renewing context.

3. By producing the next action, members demonstrate an understanding of the action before (Heritage, 1997:162).

Speech exchange system

Speech-exchange systems are said to lie on a continuum from mundane conversation — being the most natural everyday conversation — to speeches and lectures, being the most one-sided. There are many gradations in between. The difference between speech-exchange systems lies in the extent to which members have equal rights to participate in talk or not.

Story preface

An utterance that asks for the right to produce extended talk and says that the talk will be interesting. After a pause others are expected to signal it's okay to continue.

Turn-construction unit (TCU)

During the production of a TCU, the current speaker is always the owner. (See turn taking.)

Transition-relevance place (TRP)

The place in a conversation when one speaker takes over from another. (See turn taking.)

Turn-construction design

Turn construction design is a general category used to introduce three sequential features of talk closely related to turn taking. These are the notions of *adjacency*, *preference* and *recipient design*.

Turn taking

The model for turn taking accepted by practitioners of CA is that established by (Sacks et al., 1974). The "rules" below were shown to "account for the vast range of turn-taking practices in conversation" (Hutchby & Wooffitt, 1998:50). Turn taking has two components:

1. Turn construction: A turn-construction unit (TCU) has two features:

    a. projectability, which is the ability of a speaker to project meaning; and

    b. transition-relevance: places at the end of each TCU that provide the possibility for the next speaker to take over legitimately. This provides a boundary for the TCU.

2. Turn distribution is normally governed by simple "rules":

    Rule 1:
    a. The current speaker identifies or selects the next speaker; or

    b. where there is no selection, any speaker may self-select on a first-come, first-speak basis; or

    c. after a pause, the first speaker continues.

Rule 2:

Whatever option was chosen, all speakers are open for selection at the next transition-relevance place.

Unit of analysis

The unit of analysis in CA is the conversational episode, which consists of linked utterances. It is always backed up by a data excerpt. Units of analysis are never aggregated, as in quantitative research (Sekaran, 1992:106). In CA the recurring discovery of similarities between conversational episodes is always a local phenomenon.

Utterance

A string of speech or sound that an individual produces, from when he or she starts to when he or she ends. In CA, an utterance is the basic unit for research, which is analysed as a numbered sequence. Linguistics generally uses sentences as the basic unit, which CA considers too restrictive and not reflecting natural conversation (Sacks, 1992/2000a:647).

Vocal sounds

Some of the most common are:

um, er,	used in a TCU as a holding mechanism by the speaker
mm,mm	used as an overlap to signify agreement a claim to speak
eh	indicating a question or doubt
heh,ha	for laughter
hhh	indicating breathiness

In CA vocal sound are transcribed because they may well have can have interactional meaning. Furthermore, it is argued they contribute towards illustrating the rhythm of the talk in a transcript (Have, 1999:82).