An Investigation of how a Specialist Deaf Teacher and a Hearing Teaching Assistant Deal with Troubles and Misunderstandings in Interactions with a Deaf Child.

Hannah Patterson

September 2006

Submitted in Partial Fulfilment of the MSc in Speech and Language Sciences

Word Count: 9991 words

Department of Human Communication Science

University College London

UMI Number: U593931

UMI

Dissertation Publishing

ProQuest

ACKNOWLEDGEMENTS

I would like to thank my supervisor Merle Mahon for her guidance, support and encouragement throughout the development and completion of this study.

ABSTRACT

This study explored how troubles and misunderstandings were dealt with by a specialist deaf teacher (T) and a hearing teaching assistant (TA) in interactions with a deaf four year old child (MC). Trouble sources were examined within two contexts: side sequences and book-related sequences. It was found that T and TA either avoided repair or completed it quickly within book-related sequences, whereas T in particular spent more time resolving trouble sources in the side sequences. TA allowed only one side sequence to develop during her interaction with MC, and it was suggested that differences in training made T more confident in departing from the focus of the book and adopting a more interactive teaching style. Strategies used in addressing troubles that were helpful or detrimental to language learning were also identified.

CONTENTS PAGE

LIST OF TABLES AND FIGURES

1. INTRODUCTION AND LITERATURE REVIEW

1.1 Aims and rationale for current study

This study will explore how troubles and misunderstandings are dealt with by a specialist deaf teacher and a hearing teaching assistant in interactions with a four year old child, MC. The aims of the study are:

1. To explore similarities and differences between T and TA's treatment of different trouble sources and misunderstanding.
2. To explore similarities and differences between T and TA's treatment of trouble sources within two different contexts: side sequences and book-related sequences.
3. To examine why differences occur and whether they may be linked to different training or to hearing status.
4. To explore which repair designs are most beneficial to language learning.

This current study has implications for deaf children from hearing families where spoken language is the primary communication modality, and who are being educated in the oral tradition. Deaf children who are oral communicators use spoken language as their primary communication modality at home and at school, in contrast to signed communicators who use sign languages to some degree (Archbold and Nikolopoulos, 2003).

Much research on teacher-child interaction has necessarily involved the investigation of repair (Langford, 1981; Wood and Wood, 1984; Brinton, Fujiki, Loeb and Winkler, 1986; Beattie and Kysela, 1992; Tye-Murray, 1994; Lloyd, 1999; Most, 2002; Ridley, Radford and Mahon, 2002). These studies have been carried out using a variety of different methods and have focussed on deaf, normally hearing and language-disordered children. There has also been debate as to whether it is a more useful measure to examine the length of the pupil's response or the design of the teacher's turn. However, there have been very few studies examining the effects of the level and amount of teacher training on deaf children's spoken output (Lloyd, Lieven and Arnold, 2001). A study by Ridley et al. (2002) investigated the management of topic

and repair by a mainstream, a specialist teacher, and a mainstream peer. This study seeks to compare the repair strategies of a specialist teacher and a teaching assistant using conversation analysis[1] (CA), and to extend this comparison to encompass two different interaction contexts as well taking into account the different hearing status of each teacher. The findings may have implications for teacher or assistant training, and may be useful to other teachers in helping them deal with trouble sources in a way which is of maximum benefit to children's language learning.

1.2 The development of language in deaf children

The vast majority of pre-lingually deaf children are born into families where both parents are hearing (Gallaway, 2002), and over 80% of deaf children are estimated to be educated through spoken language (Hopwood, 2003). The main challenge associated with hearing loss is agreed to be the acquisition and effective use of spoken language (Marshark and Spencer, 2003). Spoken language fluency has also been shown to have an impact not only on development and education, but on other people's perceptions of deaf children's cognitive abilities and personality (Most, Weisel and Lev-Matezky 1996, cited in Marshark and Spencer, 2005). Becoming competent in understanding and producing spoken language is, therefore, very important for deaf children, and the potential for the proficient development and use of spoken language by deaf children has greatly improved in recent years, both due to teaching methods and technological improvements in cochlear implants and neonatal screening procedures (Blamey, 2003). However, this is a long and complex process, which differs significantly from the acquisition of language by normally hearing children, and many are still acquiring spoken language skills after they start school (Hopwood, 2003).

Research findings concerning deaf children's language development can be contradictory, due to the heterogeneous nature of the group. Most studies are concerned with performance on assessments of speech and language, and in this respect, on average, the spoken language of deaf children is delayed compared with normally hearing children (Blamey, 2003). During the first year of life, preverbal

---

[1] See Methodology for the rationale for the use of CA.

language development may be delayed due to an incomplete triangle of reference[2] (Tait, Kutman and Nikolopoulos, 2001) and oral deaf[3] children also rely on gesture to a greater extent than hearing children (Gallaway, 2002). As they develop, oral deaf children need to learn how to listen, and parents have a crucial role in engaging their attention at appropriate times (Gallaway and Woll, 1994; Gallaway, 2002). Results from studies differ concerning the rate of vocabulary development, some reporting it to be less than, equal to or even faster than hearing children (Lederberg, 2003). Differences seem to be partly due to factors such as age of cochlear implantation (Gallaway, 2002; Blamey, 2003). However, it is widely agreed that deaf children have difficulties acquiring grammatical competency, and often do not develop grammatical skills which are age appropriate (Galloway, 2002). Similarly, the intelligibility of deaf children's speech is almost universally significantly lower than that of normally hearing children (Gallaway, 2002; Blamey, 2003). Early fitting of hearing aids or cochlear implants can make a significant difference in many cases to the extent of language delay (Blamey, 2003). However, these do not provide normal hearing, and, for example, learning how to use information from a cochlear implant takes time and a lot of extra input (Spencer and Marshark, 2003).

1.3 Teacher-child interaction studies

Research advocates that engaging deaf children in conversation is the most facilitative technique in promoting language development and competence at school (Hopwood, 2003). Schirmer (2000) states that, as language develops within conversational contexts and is still developing for deaf children in schools, a wealth of opportunity should be given to deaf children to engage in conversation so that they can learn about language through language. This view arises from studies which find traditional 'teacher-talk' to be detrimental in promoting language learning opportunities.

Studies have found that interactions between teachers and children are characterised by a high number of question-answer exchanges, which give the teacher a high proportion of the control or 'power' (Wood and Wood, 1984; Bishop and Gregory,

---

[2] The triangle of reference denotes the shared attention between a parent, child and an object, which develops as parent and child follow each other's line of gaze. Shared attention helps infants discover the significance of what is being said to them.

[3] Children from hearing families where oral communication is the primary modality.

1985; Musselman and Hambleton, 1990; Lloyd et al., 2001; and Sadler and Mogford-Bevan, 1997). Wood and Wood (1984) found that when teachers used questions, in contrast to personal contributions[4] or the use of phatics[5], deaf children showed less initiative and were less talkative, meaning that language learning opportunities were reduced. Lloyd et al. (2001) and Sadler and Mogford-Bevan (1997) also found that teacher-child conversations contained a high proportion of question-answer sequences, and that deaf and language-disordered children responded to these with short utterances and few contributions. However, some questioning, such as the use of 'wh' questions, can be effective in promoting language learning opportunities, if it is contingent on what the child is thinking or attending to (Wood and Wood, 1994; Sadler and Mogford-Bevan, 1997; Lloyd et al., 2001) and reflects a 'genuine' request for information not already known (Radford, Ireson and Mahon, 2006).

1.4 Repair in teacher-child interaction

Studies have also examined repair using several different methods, either addressing how teachers design their turns when initiating repair, or how hearing, deaf or language disordered children carry out repair.

In conversation analysis (CA) terms, repair refers to the way in which participants design turns to restore mutual understanding when a breakdown in communication, or 'trouble source', occurs (Schegloff, Jefferson and Sacks, 1977). There are many different types of trouble source, including problems with the intelligibility of an utterance, sentence construction, or meaning. Schegloff et al., (1977) also make a distinction between repair initiation, when something is highlighted as a source of trouble, and the repair itself, which addresses or corrects that trouble. There are four varieties of repair, as outlined by Hutchby and Woofit (1998, p. 61):

1. Self-initiated self-repair. Repair is both initiated and carried out by the speaker of the trouble source.
2. Other-initiated self-repair. Repair is carried out by the speaker of the trouble source but initiated by the recipient.

---

[4] Telling children about their own experiences or making comments on their utterances.
[5] Acknowledging what children say, e.g. 'really!', 'that's nice' etc.

3. Self-initiated other-repair. The speaker of the trouble source tries to get the recipient to repair the trouble.

4. Other-initiated other-repair. The recipient of the trouble-source turn both initiates and carries out the repair.

Normally hearing children develop the pragmatic ability to participate in conversational repair sequences from an early age (Most, 2002). Research has shown that even very young children are able to respond to a clarification request with repair (Gallagher, 1977), and that the variety of repair strategies used increases as language age increases (Brinton et al., 1986). Langford (1981) also investigated how normally hearing four year old children respond to requests for clarification, and found that they were able to carry out repair and were sensitive to indications from adults that repair had been successfully completed.

Studies comparing the repair capabilities of deaf and normally hearing children have suggested that deaf children have more difficulty at times when communication breaks down, when requesting clarification and when responding to requests for clarification (Jeanes et al., 2000). As has already been stated, this highlights a prominent area of difficulty for deaf children, as they confront communication breakdown more often than normally hearing children. Studies have used a variety of approaches to investigate how deaf and hearing children manage communication breakdown (Lloyd, 1999). For example, using an elicitation approach[6], Most (2002) found that deaf children demonstrated a different, less knowledgeable use of repair strategies than their hearing peers, despite having age-appropriate elicited grammar. Using a referential communication approach[7], Arnold, Palmer and Lloyd (1999) also found that age matched normally hearing control subjects made significantly more clarification requests than hearing-impaired group. Beattie and Kysela (1992) investigated repairs in preschool children with hearing impairments, using a more

---

[6] Elicitation uses activities that elicit speech from the child, and is used to study responses to clarification requests (Lloyd, 1999). In this study, five pictures were presented to the children and a series of clarification requests made after the children had described the picture (Most, 2002).
[7] This approach is used to evaluate children's use of clarification requests in response to ambiguous instructions, and is concerned with how information is transferred between speakers and listeners (Lloyd, 1999).

naturalistic[8] approach. They found that repair was attempted by the children 84% of the time, that this repair had a 54% success rate, and that repetition was the most common repair strategy used (Beattie and Kysela, 1992).

Other studies have focussed on the design of teacher's turns when initiating and carrying out repair, and looked at the opportunities teachers give for language learning. Sadler and Mogford-Bevan (1997) investigated how four teachers talked to children with language disorders and found that repair moves were used far less often by these teachers than by teachers of the deaf. They also found that a lot of other-initated other-repair was used, and that semantic errors were corrected more often than syntactic errors, even though the teachers did not realise themselves that this was the case. Variations in styles of interaction were related to the value placed by the teachers on the importance of conversation versus instruction. It was concluded that other-repair in the form of reformulation was an effective technique for language promotion, and that specific rather than non-specific clarification requests were more effective when initiating repair (Sadler and Mogford-Bevan, 1997). Conversation analysis has also been used when investigating repair. Ridley et al. (2002) explored how a specialist teacher, a mainstream teacher and a peer managed topic and repair when interacting with a ten-year old with language difficulties. The study found that repair designs which included additional syntactic and semantic features were successful in promoting language learning and in extending topics generated by the child (Ridley et al., 2002). Any failure to repair was seen as representing a lost opportunity for the child to be supported through feedback on her utterances. Radford et al. (2003) also found that when teachers reformulated children's utterances, they provided the children with language learning opportunities and with the chance to negotiate or disagree with the teachers if they wished.

1.5 Advantages of CA

Using conversation analysis enables all aspects which may be significant within an interaction, such as nonverbal behaviours, to be examined; and data is also collected from naturally occurring situations which are more representative of everyday life

---

[8] The naturalistic approach is the study of communication breakdowns occurring in natural conversations (Lloyd, 1999).

(Heritage and Atkinson, 1984). This will be discussed further in the method. Referential and elicitation research methods are limited in that they examine communication within an artificial context (Lloyd, 1999), and there are also limitations apparent in the techniques used in more naturalistic studies. For example, Beattie and Kysela (1992) decided to use only 'classic' breakdown/repair sequences in their study to simplify their analysis, which involved coding. This meant that any repairs not initiated by the phrase 'what/pardon' etc. were not included, which may have had an impact on the results.

1.6 Outline of current study

This study aims to use the conversational analysis technique to explore both a specialist teacher's and a teaching assistant's treatment of different trouble sources in two different contexts within interactions with a deaf four-year old child, MC. Extracts from the T and TA data within book-related and side sequences will be analysed and compared in the 'analysis' section of this project. The 'discussion and conclusions' section will then seek to examine any differences that occur and explain how these may be linked either to the different training of the teacher, or to hearing status. The benefits of different repair designs for language learning will also be discussed.

2. METHODOLOGY

2.1 Design

This is an in-depth case study of two videotaped one:one interactions carried out with a four year old prelingually deaf child (MC). One interaction takes place with a specialist teacher of the deaf (T), and the other with a teaching assistant (TA), both within the same month (June 2005). The participants are involved in a book-sharing activity in both interactions.

This study uses the technique and principles of Conversation Analysis (CA), which is the study of 'talk-in-interaction', talk which is produced in everyday situations (Hutchby and Wooffitt, 1998).

2.2 Participants and setting

The child, MC, attends a specialist unit for hearing impaired children within a mainstream school in London. This unit uses a 'Natural Language Approach', which advocates the acquisition of language through normal means rather than through drills or practice of individual words and phrases (Marschark and Spencer, 2003). Teachers use spoken English, as well as sign and gesture in the early years, and follow the child's lead, taking up any opportunities to facilitate language learning.

MC is an only child, for whom spoken English is her main modality, although she uses some BSL and gestures. She started nursery school in September 2003, aged 2;5 years. MC was diagnosed at 0;1 month with a profound bilateral sensori-neural permanent progressive hearing loss, caused by the Cytomegalovirus infection which she contracted at birth. She was first given hearing aids aged 0;3 months and received a cochlear implant aged 2;0 years. There were no problems reported with accepting the implant and her pattern of use of the device at school is good. At the time of the recordings MC was fitted with Nucleus 24 contour soft tip cochlear implant in her left ear and a BE55D analogue aid in her right ear. The hearing aid for her right ear is not particularly useful, and she is on the list for a digital upgrade. In March 2006, MC's unaided audiogram results were estimated at >100dBHL at all frequencies and her

aided results were at approximately 30dBA. MC has had various bouts of Otitis Media throughout her life.

T is a specialist teacher of the deaf and TA is a hearing teaching assistant. MC is familiar with them both at school.

2.3 Data Collection

Both recordings were made in June 2005, using a fixed digital video camera in the classroom. The recording of the interaction between MC and T is 14 minutes 25 seconds long, and the recording of the interaction between MC and TA is 16 minutes 22 seconds long. In each recording, the teacher and child are alone in the classroom, sitting next to each other at a table and carrying out a book-sharing activity.

Research using video data has been criticised for not being a natural representation of normal interactions due to the 'observer's paradox'[9] (Labov, 1972). However, in the special unit, recordings are carried out on a regular basis, as part of record keeping in the school. This means that being videoed is not an unusual experience for teachers and pupils, suggesting that participants are more natural when they are being recorded. The researcher facilitated, but was not present during the recordings.

2.4 Analytic procedure

The two video recordings were digitised, so that they could be viewed repeatedly, allowing both verbal and non verbal aspects of the conversations to be thoroughly examined. The two recordings were then transcribed in full, using CA procedures, enabling others to access the data directly (see Appendix 1 for a summary of the transcription notations used in this study: Beeke and Wilkinson, 2000). The interactions are transcribed using Roman orthography, except when utterances are unintelligible, when they are transcribed phonetically.

---

[9] This suggests that the presence of the camera makes participants less natural.

After this stage, interesting features of the talk were noted through 'unmotivated looking'[10] as advocated by Sacks (1984). A number of instances of trouble sources were found, and the sequential context, meaning the types of turn which precede and follow them, was then examined. (Hutchby and Wooffitt, 1998). Line by line analyses were written out for the trouble source extracts (see Appendix 2) and a detailed analysis of the treatment of trouble sources by T and TA was then carried out.

2.5 Rationale for the use of Conversation Analysis

When carrying out studies with teachers and deaf children, it is particularly important to be able to examine all aspects of verbal and non-verbal interaction, including use of gesture and eye contact. As deaf children only receive a partial acoustic signal, it is beneficial to see how teachers support their own language with non-verbal cues. It is also important to analyse in detail how deaf children express their meaning non-verbally, as gestures play an important part in oral deaf children's communicative development (Gallaway, 2002).

The use of recorded data in CA enables repeated examination of particular events, meaning that observations are extremely precise and can be shared and checked by others (Heritage and Atkinson, 1984). This means that there is some guarantee that results and conclusions will not be affected by 'selective attention or recollection, or experimental design' (Heritage and Atkinson, 1984, p. 4)

The detailed procedures of Conversation Analysis enable attention to be drawn to very small features, which can reveal elements of interaction that may have huge significance in certain areas, and which would be missed during other types of analysis (Richards, 2005). This project aims to inform professional practice, and Richards (2005) states that CA is suited to this in that it is empirically grounded; it focuses on what can be practically accomplished through interaction; and uses raw materials which are publicly observable and can be used in future training.

---

[10] Analysts should not have a pre-conceived idea of what to look for or what they want to find.

3. ANALYSIS OF DATA

3.1 Introduction to the analysis

This study will explore two sets of data from one:one interactions in school, as outlined in the methodology section. The first interaction is between MC and her specialist teacher, T (6 MC 06-05 T) and the second is between MC and her teaching assistant, TA (6 MC 06-05 TA).

At the beginning of each activity in the interactions, T and TA invite MC to choose a book, which they then look at together. In the T data the book selected is 'The Little Red Hen' and, in the TA data, MC firstly chooses a book of photographs with captions from a recent school trip to London Zoo, and then selects 'The Enormous Turnip'.

This study will focus on troubles and repairs which occur in the two data sets, examining how these are dealt with by T and TA. Any differences found between T and TAs' treatment of trouble sources and misunderstandings will then be explored. The data is also divided into book-related sequences and side sequences[11], and any differences between the treatment of troubles and the progression of repair in these contexts will also be examined. Table 1 shows the number of trouble sources which occur in the extracts; the contexts these occur in; and whether or not repair is attempted by T and TA. When repair is not attempted, this is recorded in the table under 'no uptake.

Table 1: Treatment of troubles in two different contexts in the T and TA data.

INTERACTION	TROUBLE SOURCE					
	Book-related			Side sequence		
	Total	Repair attempted	No uptake	Total	Repair attempted	No uptake
MC & T	9	6	3	13	12	1
MC & TA	10	7	3	3	3	0

---

[11] Where participants do not refer to the book per se but talk about something else.

This table shows that:

1. There are a greater number of trouble sources in the interaction between MC & T, than between MC & TA.

2. Thirteen out of twenty one (almost two thirds of) trouble sources in the MC & T data occur within side sequences.

3. Most of the trouble sources in the MC & TA data occur within book-related sequences.

4. There are higher numbers of 'no uptake' of repair in the book-related sequences in the MC & T and MC & TA data.

Table 2 gives a brief summary of how attempted repairs are designed.

Table 2: Design of repair in two different contexts in the T and TA data.

DESIGN OF REPAIR	T		TA	
	Book-related	Side sequence	Book-related	Side sequence
Partial repeat plus expansion/reformulation with rising intonation.		2	1	
Partial repeat plus expansion/reformulation with falling intonation.			1	2
Two options given in the form of questions.		2		
Partial repeat with rising intonation.		2		
Full repeat with rising intonation.		1	2	
Full repeat with falling intonation.			1	
Gloss with rising intonation.		4		1
Gloss with falling intonation	1			
Non-verbal questioning expression.		1		
Use of tag utterance 'really?'/ 'did he?' / 'is it?' etc.	1	2		
Partial repeat with overt interrogative proterm (e.g. what?)				1
Overt negation and completion of repair.	1		1	
Repair carried out covertly as immediate reformulation.	2		2	
Instruction/explanation following repair.			2	
Minimal form clarification request markers, e.g. 'hm?'	1			

This table shows that:

1. T and TA carry out more overt and self-completed repairs in the book-related sequences that in the side-sequences.
2. TA carries out more overt and self-completed repairs overall.
3. T designs all her repair attempts in side-sequences as questions, using rising intonation.
4. TA rarely uses rising intonation to request clarification, but uses falling intonation several times.
5. TA uses 'partial repeat plus expansion/reformulation' most commonly as a repair strategy, whereas T uses 'gloss with rising intonation' most often.
6. TA tends to instruct MC, adopting a more didactic style than T.

The next chapters will illustrate in detail firstly how trouble sources and misunderstandings are dealt with within a complex side sequence in the MC & T data, and within the side sequence in the MC & TA data. Then, differences between the two data sets will be analysed in more depth with reference to examples from the rest of the transcript. For the line by line analyses of all extracts discussed, see Appendix II.

3.2 Treatment of troubles in an MC & T side sequence

In this data, T and MC are discussing the book 'The Little Red Hen'. The conversation reported below begins as an aside when they are talking about a part of the story where the little red hen plants a seed.

MC and T at first discuss a seed that MC planted at home that has grown into a plant, and this leads MC to mention Jack and the Beanstalk[12]. T then asks MC if she would be able to climb up the plant, like Jack in the story, without mentioning Jack's name. There are six main trouble sources and misunderstandings during the conversations, which are dealt with in a variety of ways by MC and T.

---

[12] Refer to Appendix I where this previous interaction can be found.

6 MC 06-05 T: Figure 1- 'man/giant'

T has just asked MC if she would be able to climb up the plant, and MC has nodded.

173	T	what do you ⌈think ⌉might be at the top? --------------- ----- ---------------------- ⌊((points finger up))⌋	
174 →	MC	th:e man. ----	
175		(0.8)	
176	T	an old ma:n? ⌈(0.9) ⌉or a big man. ------------- ------------- ⌊((MC nods))⌋	

177	MC	(1.0) ⌈a giant. ⌉
		          -------- 	
		          ⌊((puts leg up on chair))⌋	

178	T	(.) a ↑giant ⌈°hh ⌉
		       -------- 	
		             ⌊((puts hand over mouth)⌋	

179	MC	hm I(h)like a giant ----------------------	MC smiling

The trouble source here arises when MC gives a candidate answer (line 174) to T's question in line 173. Although T's question is open, MC's selects 'the man', and T's agenda is then to relate this to the 'Jack and the Beanstalk' story, so that an interesting conversation can continue. This is shown when T requests a more specific answer from MC. After a short pause, she asks for clarification in line 176, designing her turn as a two choice question. By putting the stress on 'big' not 'old', T indicates that this is the favoured answer. In this way, T does not tell MC explicitly that her initial answer is incomplete, but alerts MC to the need to provide a more accurate answer, while also confirming that 'man' is acceptable. MC is able to provide an acceptable response (line 177) following T's prompt, and T acknowledges this in line 178. In line 177-8, T makes an assessment of the giant with which MC disagrees, but this trouble source is not dealt with at this stage and will be discussed later in relation to figures 2, 3, 5 and 6.

In summary, in this example, the trouble source, which is the non-specific response by MC, arises after an open question by T. A successful clarification sequence is then completed after a two-choice question repair design. In the next example, the trouble source occurs in T's turn. Repair is attempted in a different way, and the trouble is of a different nature, and not immediately and easily resolved.

6 MC 06-05 T: Figure 2 – 'scary giant?'

Instead of addressing the trouble source concerning their differing opinions about the giant's nature, T continues to talk about MC's possible encounter with the giant

180	T	=heh heh	
181	MC	/iŋgŋ/	
182		(0.5)	
183 →	T	do what if you ⌐what will he ⌐ do if he ↑sees you?	
		⌊((points at MC))⌋	
184	MC	(1.0)	
185		⌐(1.4) ⌐	
		⌊((MC has 'face don't know' expression and pouts))⌋	
186	T	°hh!	T has a questioning facial expression.
187 →	MC	he's going to l(h)et me /æ⌐θ/ do͟or. ⌐	Moves hand in towards her.

In this extract the trouble source in line 183 arises from the very nature of T's question, which implies that MC should make sure the giant doesn't see her (as 'if' he does something bad might happen.) From MC's point of view, she has already asserted that she likes the giant, and so wishes to see him. Therefore, MC requests clarification non-verbally in line 183, after a lengthy pause. In response, T emphasises her question using facial expression and extends it by making a 'scared noise'. By taking this sharp intake of breath, T effectively puts herself in MC's role in the story and thus narrows the scope of her question by suggesting that the giant will do something frightening. MC responds by indicating that the giant will let her into the house. This is not a 'scared' response.

As in Figure 1, T aims to gain an appropriate answer from MC (line 186), by providing more information hinting at a certain response. In this case, however, it is not a specific response that T requires, but one which in some way expresses semantically that the giant is scary, but which could have many variations. However, MC does not follow T's agenda.

In summary, in this example the main trouble source is semantic, and arises *within* an open question by T. Self-repair is attempted by T non-verbally by use of a questioning facial expression. Although MC provides an answer, successfully completing the sequence of turns, the trouble is not resolved.

In the next example, T treats MC's response in line 187 as a trouble source and again attempts repair in different ways, which do not yet resolve the semantic trouble. A trouble source also arises around phonology and syntax, and this is dealt with differently by T.

Figure 3 follows on immediately as the story proceeds.

6 MC 06-05 T: Figure 3: 'giant's not scary'.

MC has just asserted that, after she climbed up the plant, the giant would let her into his house. T suggested previously to this that MC should avoid the giant, who she feels is scary.

188	T	⌊heeheheheh⌋ do you think	
189		⌈he'll let you i:n? ⌉	

		⌊((gestures letting someone in the door))⌋	
190	MC	⌈(1.0) ⌉	
		⌊((nods at T))⌋	
191	T	↑really? he's going to ⌈knock on the giant's door,⌉	
		------- -----	
		⌊((gestures knocking)) ⌋	
192		and he'll say ⌈co:me i:n ⌉	T imitating deep voice for giant.
		⌊((gestures opening of door))⌋	
193	MC	(1) ⌈yea:h ⌉⌈and: ⌉he's m::y: and then (Queen) says	
→		----- -----	
		⌊((nods))⌋	
194	T	⌊yeah,⌋	
195	MC	⌈↑I will ⌉ ⌈(/hεwɪl/) ⌉	
		⌊((hand on hip))⌋ ⌊((points thumb over shoulder))⌋	
196		(0.9) zhh⌈h ⌉	

197	T	⌊so⌋ will you help me?	
		-- --------------------	
198	MC	⌈(0.7) ⌉	
		⌊((nods))⌋	

In this extract, T attempts to clarify what MC means by her response in line 187, beginning a lengthy repair sequence.[13] There is also the suggestion that T wishes MC to alter her response in line 187, in accordance with T's assessment of the giant as being scary. T firstly repeats much of MC's response, emphasising 'in' to check her interpretation of this word, suggesting a small phonological aspect to the trouble source. After MC's nod she then expands her question in line 189, clearly indicating disbelief and non-acceptance of MC's affirmative answer. MC, however, is unaware of T's purpose and continues her story so that the semantic trouble source[14] in line 187 is not fully resolved. T is eventually prepared to accept MC's response in line 187, acknowledging it in line 194, but immediately another trouble source arises, this time on account of an intelligibility issue around MC's verbal utterance in lines 195-197. T deals with this by using a word and phoneme she has heard (/h/ and 'will') and then by taking an educated guess at what MC has said, designing it as a question for clarification. MC accepts the gloss, ending the clarification sequence, although problems of meaning and phonological accuracy still remain unresolved.

In this example two trouble sources are dealt with. The first is semantic and arises from MC's response in line 187. T attempts the repair by using partial repeat plus expansion/reformulation with rising intonation, and by questioning 'really?' Another trouble source arises before the semantic trouble is resolved. This is syntactic and phonological, and arises when MC expands her response after a yes/no question. T attempts repair by glossing MC's response, and this is accepted by MC so that repair is completed. In the next example, a semantic trouble source again arises after an open question but is dealt with in a slightly different way by T.

To summarise thus far: T and MC have just clarified that MC is at the top of the beanstalk, requesting help from someone after being let in the giant's home. However, as shown in the following sequence, troubles continue when T pursues her attempts to clarify the trajectory of MC's story.

---

[13] This extends into extract 4.

[14] The trouble source around meaning concerns T and MC's different assessments of the giant and continues from Extract 2.

6 MC 06-05 T: Figure 4 – 'the keys'.

199	T	what what do you want to help with?	
200 →	MC	(0.8) mmm, (1.4) I can't find my keys.	
201		(0.8)	
202	T	you can't find your keys?	
203	MC	⌈(0.8) ⌉ ⌊((shakes head))⌋	

In this example, the semantic trouble source arises after an open question by T, when MC contributes an unexpected response to T's open question in line 199. Repair is attempted through repetition with rising intonation. As MC does not respond, T attempts to interpret why MC needs keys in the next example, and the semantic trouble source around the giant arises again.

The next extract follows on immediately.

6 MC 06-05 T: Figure 5 – 'keys need to be taken?'

204	T	you need the keys do you, ⌈you have ⌉ to go and	
		⌊((MC nods))⌋	
205 →		⌈take them. ⌉ ⌊((gestures taking keys)⌋	
206		(1.4)	MC looking puzzled
207	T	does the ⌈giant know? ⌉ or would you have to do it	
		⌊((fist on chest))⌋	
208		⌈pff ⌉ without the giant ⌊((brings finger down from lips))⌋ ------------------	
209		knowing.	
210	MC	(2.9) wh:y?	
211	T	well sometimes if you (.) if a giant might be an angry	T puts her finger up to her lip
212		giant.	
213		(1.2)	

While T is trying to resolve the semantic trouble source around the keys, her talk in line 204 creates a further semantic trouble source for MC, as in figure 2. This trouble source is again related to the temperament of the giant, who T suggests is 'scary' by

implying that MC needs to 'take' the keys. MC indicates her misunderstanding nonverbally and T then reformulates her question in a similar way to in figure 1, giving MC two options in order to resolve the misunderstanding. As in figure 1, she clearly indicates which answer is in her opinion 'correct', by placing it in second place and by telling more of a story around it, using gesture to act out what MC might do in that situation. However, in line 210 there is a long pause before MC shows that she realises *which* answer is expected of her, but does not understand why. MC makes an explicit request for clarification and, therefore, the issue is not easily settled as in figure 1. At this stage T stops attempting to resolve the trouble around the keys and makes an effort to repair her own trouble source created in line 205. She does this by starting to explain herself, but stops half way through.

In summary, in this example the trouble source is semantic and originally arises from T's open question in line 199, extending through her attempt to interpret MC's meaning in lines 204-205. Repair is attempted by T through a two-choice question and then through an explanation, which T does not complete. The issue around meaning is not resolved here, but is, finally, in the next example when MC attempts repair.

The next extract follows on immediately, as MC takes up the transition relevance place and explains to T why she needs the keys.

6 MC 06-05 T: Figure 6 – 'friendly giant!'

214	MC	I'm not (/gli̱ːs/), (0.9) he's not an (.) angry giant. (0.7)	
215		I just lock his shed up, (0.6) and ⌈then ⌉	
		⌊((moves arm out))⌋	
216		gave it to giant.	
217		(0.7)	
218	T	oh so he's a nice giant is he?	
219	MC	⌈(0.6) ⌉	
		⌊((nods))⌋	
220	T	↑aa↓ahh. (0.9) well you're lucky, we'll have to wait	
221		and see if it how big it grows won't we?	

In this extract, MC intervenes in T's attempts to repair the misunderstanding around the giant's temperament, and this issue begins to be resolved. MC recognises at this point why misunderstanding has arisen, and so settles the issue of meaning by asserting that the giant is not angry. Now that she is able to clarify this, MC is also able to extend her 'key' story, which she did not do previously in line 205, and attempts to clear up T's misunderstandings around this. T does not continue to ask for clarification about the keys, or their being lost, but recognises the main issue, glossing what MC has said in lines 215-216 to finally resolve it. Once T has summarised the main issue of contention in the form of a clarification request, the familiar sequence is returned to whereby MC nods in agreement and T acknowledges the response.

In this final example, MC repairs and resolves the issue around the giant's temperament. Her explanation contains some syntactic and phonological errors, but T completes the repair by glossing MC's utterance and moving the topic along.

In summary, within these extracts T designs her repairs in six different ways in order to resolve misunderstanding. There are three types of trouble source whose origins are: a non-specific response, semantics, and phonology/syntax. When repairing the first trouble source around MC's non-specific response (see figure 1), T uses 'two options in the form of questions'. When resolving troubles around meaning, T also uses this design as well as 'full/partial repetition plus expansion/reformulation with rising intonation', and use of 'really?' When resolving troubles around syntax or phonology, T uses glossing. Trouble sources arise from, or within, open questions asked by T three times (lines 173, 183 and 199) and from a yes/no question once (line 204-205). T's repairs are mainly designed to encourage self-repair by MC, and her clarification requests are largely non-specific.

In the next chapter the main side sequence in the MC & TA data will be examined.

3.3 Treatment of troubles in the MC & TA side sequence

In this data, TA and MC are discussing a book of photographs from a class trip to London Zoo. The conversation below begins when they are looking at a photograph of a tiger, and develops into a side sequence in which they build a personality and a

story around him. There are three main trouble sources and misunderstandings during the conversation, which are dealt with in a variety of ways by MC and TA. The full transcript can be found in Appendix I (6.3).

6 MC 06-05 TA: Figure 7: 'move away from the tiger'.

TA and MC are looking at a photograph of a tiger and have read the caption underneath the photo together. MC has just agreed with TA, by nodding, that tigers have sharp teeth and can be vicious.

183	TA	⌈I wouldn't go near that tiger, ⌉(1.6)	
		------------------------------- ----	
		⌊((shaking her head and pointing to pic))⌋	
184		because it might go ⌈ra::r ⌉	

		⌊((imitates tiger by clawing air))⌋	
185		(0.6)	MC smiling
186	MC	and then ⌈(ack) ⌉ and then go and	
→		------------------ -----------------	
		⌊((brushes hair back))⌋	
187		⌈move back ⌉	

		⌊((sits back in chair, swinging both arms back))⌋	
188		really really quick'	TA smiling
189	TA	yeah h you'd have to move really really quick.	

190		(1.2)	

The trouble source here occurs in lines 186-187 and is mainly syntactic. MC continues TA's narrative, taking a turn after the transition relevance place in line 185, but omits the pronoun which would denote the referent. TA does not treat this as a trouble source but smiles with MC and, without pausing, in line 189, immediately reformulates and partially repeats her utterance, interpreting MC's referent as being MC herself. TA does not use rising intonation, which would signal a clarification request, but does leave a pause in which MC could either agree with her interpretation or add more information.

In this example, the syntactic trouble is within an extension by MC of a comment by TA and so does not arise after a question, as with many of the examples from the T data above. TA repairs MC's syntactic errors using partial repeat and reformulation, with falling intonation which completes the sequence. In the next example,

phonological and syntactic troubles arise, and this time TA explicitly asks MC for clarification.

At this stage there are no obvious troubles outstanding, and TA and MC continue to talk about the tiger in Figure 8, which follows on immediately.

6 MC 06-05 TA: Figure 8 – 'what will come up?'

191	TA	⌈cos they pouns:e⌉	
		‾‾‾‾‾‾‾	
192	MC	⌊and ⌈(/bɔ/-) ⌋ ⌉(0.4) and the ⌈(/bɔ beə/) ⌉	
→		⌊((flicks arm up))⌋ ⌊((lifts arms up))⌋	
193		c- come up.	
		‾‾‾‾‾‾‾‾	
194		(0.6)	
195	TA	what will come up?	
		‾‾‾‾‾‾‾‾‾‾‾‾	
196	MC	a t- a a ⌈tiger ⌉⌈(crawl), ⌉(0.7)	
→		⌊((points to pic))⌋⌊((lifts arms up))⌋	
197		when ⌈they ⌉come up they just (.)	
		⌊((lifts arms up))⌋	
198		⌈turn round ⌉⌈and th ɛn you have to	
		‾‾‾ᵧ‾‾‾ ‾‾‾‾‾‾	
		⌊((circles her hand in air))⌋	
199	TA	⌊(that i-)⌋	
200	MC	⌈(0.8) ⌉	
		⌊((flicks arm in air))⌋	
201		⌈get out really quick ⌉	
		‾‾‾‾‾‾‾	
		⌊((circles hand,puts her hands behind her,elbows out))⌋	
202	TA	=and get out really quick (0.7) r:run away.	
		‾‾‾‾‾‾‾‾ ‾‾‾‾	
203		⌈(1.3) ⌉	
		⌊((MC nods, TA turns page))⌋	

In this extract, MC continues to extend her narrative in lines 186-188, as TA also starts to speak. TA gives MC the turn, but in line 192 a phonological trouble source arises around one unintelligible word, '(/bɔ beə/)' which makes MC's meaning unclear. After a pause, TA initiates an overt repair in line 195, designing it as a partial repeat with the interrogative proterm 'what?' and so as a specific clarification request. MC completes other-initiated self-repair in line 196, by naming and pointing to the tiger, but then creates another syntactic trouble source when she continues the narrative in lines 196-198 and 200-201. TA attempts to speak once in line 199, perhaps to request clarification, but MC continues to talk until line 201, when TA

immediately takes a turn after the transition relevance place. As in line 189, TA carries out a partial repeat of MC's utterance in line 202 (the last few words) and then reformulates this after a short pause. Again, she uses falling not rising intonation, suggesting that she has understood MC and does not require clarification. However, MC interprets line 202 as a clarification request and nods to complete the repair sequence.

In this example the phonological trouble source again arises after a comment by TA, as MC continues her story. TA attempts repair through partial repeat with the overt interrogative proterm 'what'. After more syntactic and phonological troubles arise in lines 196-201, TA then uses partial repeat with falling intonation, similarly to in figure 8, completing the repair sequence.

TA and MC continue to talk about the tiger in Figure 9, which follows on immediately.

6 MC 06-05 TA: Figure 9 – 'someone else?'

204	MC	and ⌈someone ⌉elses.	
→		⌊((moves arm back over shoulder))⌋	
205		(1.0)	
206	TA	and let him (.) attack somebody else do you think?	
207	MC	(0.7) yep.	

In this extract, MC continues her narrative, gesturing behind her as in line 201. The trouble source is semantic and occurs in line 204 after which there is a pause of one second while TA attempts to interpret the utterance. In line 206, TA glosses MC's utterance in line 204, using rising intonation to carry out the clarification request. The sequence is completed by MC in line 207.

In this example, the semantic trouble source arises when MC re-initiates the previous topic to extend the narrative. TA attempts repair by glossing with rising intonation, and the sequence is successfully completed.

In summary, within these extracts TA designs her repairs in three different ways in order to resolve misunderstanding. When repairing troubles around syntax or

phonology, TA uses one 'partial repeat with overt interrogative proterm' and 'part repetition and expansion/reformulation with falling intonation'. When resolving the trouble around meaning, TA uses glossing. Trouble sources do not arise from questions asked by TA in these extracts, as they do in the MC & T data. Instead, they all arise from MC's desire to tell a story, following TA's comment about the tiger in lines 183-184. Two of TA's repair attempts are designed to encourage self-repair by MC, and she makes one specific clarification request within the extracts. However, her use of falling rather than rising intonation suggests that her repair attempts function as other-initiated other repairs rather than clarification requests.

In the next sections, differences within the two data sets and the two contexts will be analysed in more depth, using examples from the rest of the transcript.

3.4 Summary of findings from the side sequences.

Similarities found between T and TA when designing repair in the side sequences are:

1. A wide variety of repair strategies are used.
2. Except for one example, clarification requests are non-specific.

Differences between T and TA in the side sequences are:

1. There are a far greater number of side sequences compared to book-related sequences in the MC & T data.
2. Different repair strategies are preferred by T and TA.
3. A higher percentage of T's repair designs, compared to those of TA, encourage MC to carry out self-repair.

The potential significance of these differences will be discussed in greater detail in the discussion and conclusions chapter.

It has already been noted that there are higher numbers of 'no uptake' of repair in both the MC & T and the MC & TA data in the book-related sequences. The following

examples from the T and TA data are examined in relation to what occurs in the place of repair that may be significant in explaining the lack of uptake.

3.5 Incidences of 'no uptake' in the MC and T book-related sequences.

06 MC 06-05 T: Figure 10 – 'they're lazy'.

MC and T are looking at 'The Little Red Hen' together. The little red hen has just asked for help but no one will give her any. MC and T are discussing this.

318	T	they're laz y aren't they?	
319	MC	a-	
320	MC	(0.9) (and the bear) watch them and (/andəlɔun/)	T leans forward
→			
321		them (/sæmiz/), (0.8) watch them eat.	T putting MC's feet back on floor from chair.

322		(0.5)	
323	T	no:: they- (1.1) they're lazy=	
324		lets have a look at the next page	
		(((turns the page))	

In this extract, the trouble source, which is phonological and syntactic, is in lines 320-321 and arises after a tag question asked by T, expecting a 'yes' response. MC is probably talking about something on the page in front of her, and originally starts her utterance in overlap with T in line 318. This suggests that she may not have paid attention to T's question (line 318). T is distracted during lines 320-321 and then after a short pause emphatically rejects and overlooks MC's comment, reformulating her question in line 318 as a statement of fact. T then immediately proceeds to the next page of the book.

T may not have attempted repair in this example because she was distracted during most of MC's comment. However, the pause in line 323 suggests that she may be considering attempting repair, but instead decides to continue with reading the book. This suggests that her priority is to proceed with the story. In the next example, T also demonstrates a desire to continue with the story rather than carry out repair.

06 MC 06-05 T: Figure 11 – 'their legs'.

MC and T are looking at 'The Little Red Hen' together. Some characters in the book have just said that they will not help the little red hen to take some flour to the baker.

410	T	yea:h they're naughty aren't they	T turns over the page
411	MC	(.) (their legs,)	
→			
412		(1.1)	
413	T	mm.	
414	MC	(their legs.)	
415		(3.8)	
416	MC	(Harold's) ⌈this side ⌉ of the (bed) (Harold)	
→		⌊((points at page))⌋	
417		(1.2)	
418	T	the little red hen went to the Baker's himself didn't	
419		she?	
420	MC	⌈(1.1) ⌉	
		⌊((nodding))⌋	

In this extract, the phonological trouble source again arises after T's tag question in line 410. This question, however, is posed as T turns the page. In addition, T does not use rising intonation or seek eye contact, suggesting that she does not require a response. MC makes a comment in line 411 but, instead of addressing this, T answers her own question in line 413 and also ignores MC's repeat in line 414. There are two long pauses in lines 412 and 415 when repair could have been initiated by T, but she continues to look down at the book. Even when in line 416 MC makes either another comment or attempts to reformulate '(their legs)', and even points at the page, T does not attempt repair. She instead asks another tag question related to the next page, and MC abandons her utterance in line 416 and provides the appropriate response in line 420.

T's use of tag questions in both the above extracts show that she is not inviting comment from MC at this stage, but is intent on getting through the story. There is very little eye contact in extract 10, and none at all in extract 11, suggesting firstly that she may not hear all that MC is saying, and secondly that she is not concerned with this. In both extracts, instead of initiating repair, T ends the sequence by referring explicitly back to the current page of the book.

3.6 Incidences of 'no uptake' in the MC and TA book-related sequences.

06 MC 06-05 TA: Figure 12 – 'where's the spider?'

TA and MC are looking at a photograph with the caption 'where's the spider, Megan?' underneath it. TA has just read the caption out to MC.

224	TA	we can't see it, (0.5) it must be too small.	
225		(1.8)	
226 →	MC	↑a:↓a:h, (0.9) it must have be on the other bed.	MC sitting back in chair
227		(1.0)	
228	MC	(he's) he's gone awa:y, ⌈cos he⌉ (.) ⌈(he's ⌉on bed.)	
229	TA	⌊(it's a)⌋ ⌊has he?⌋	
230		(1.0)	
231	TA	it might be climbing up that stick, (1.5)	Points to picture

The trouble source is syntactic and phonological, and arises in line 226 following a comment by TA on the photograph. In line 225 TA could have initiated repair in the lengthy pause, but instead leaves MC to reformulate her comment in line 228. There is some overlap between MC and TA in this line, during which TA may be attempting to initiate repair, but she does not pursue this during the pause in line 230. Instead, she ignores what is intelligible in MC's utterance about 'going away' and returns the focus to the photograph, suggesting a place in line 231 where the spider may be.

As with the extracts in the T data, TA explicitly returns the focus to the book, rather than initiating repair on a comment by MC that would maybe take them into a complex side sequence. Again, there is no eye contact between TA and MC throughout this example. In the next extract, TA again ignores a comment by MC which has the potential to take them into a side sequence.

06 MC 06-05 TA: Figure 13 – 'gorilla's bottom.'

MC and TA are looking at a photograph of a gorilla. TA has just commented that the gorilla is cheeky as he is wiggling his bottom.

071	MC	(0.2) he's going like that⌈(1.0) ⌉	
		⌊((wiggles bottom on chair))⌋	
072	TA	hehe⌈heh he he he he he he heh ⌉	
073	MC	⌊and then he turn bottom around⌋(0.8)	
074		I like (/ʒi:/)	
→			
075	TA	=and we said⌈we don't like looking at your bottom⌉	MC and TA looking down at
		⌊((waves her hand in the air)) ⌋	book
076		(.) you're cheeky.	

The trouble source is phonological and occurs in line 74, after MC has described what the gorilla is doing in the photograph in lines 71-73. This description occurs after TA herself has made comments about the gorilla (see Appendix I: 6.3). The trouble is also clearly an assessment, although the final word is unintelligible. Instead of requesting clarification, TA ignores line 74 and immediately adds her comment in line 75 to MC's narrative from line 73. After this extract, TA comments on the next photograph in the book.

As with the previous extract, TA ignores the comment by MC that is not directly related to what is happening in the photograph, and quickly focuses the discussion back to what the gorilla is doing before moving on.

The troubles in both of the above extracts arise after TA makes a comment on the photographs. Unlike T's use of tag questions, these comments are not obviously designed to discourage MC from adding her own comments, but TA similarly seeks to return the focus of to the book rather than to pursue repair.

3.7 Summary of findings from the incidences of 'no uptake' in the book-related sequences.

The four extracts discussed have much in common:

1. Opportunities to repair, e.g. pauses, are not taken up by T or TA.
2. There is mutual eye contact for only three words in the four extracts.
3. Both T and TA bring the focus back to their respective books in places where they could have initiated repair.

The main difference is that T designs her turns to deter MC from comment, by asking closed, tag questions. TA in contrast makes comments, which MC adds to but which TA does not then pursue.

The following examples explore how repair is designed when it is attempted in the book-related sequences.

3.8 Design of repair in the MC & T book-related sequences.

06 MC 06-05 T: Figure 14– 'black pig'.

MC and T are looking at 'The Little Red Hen' together. The little red hen has just asked for help and T proceeds to ask MC what the black pig says in reply.

048	T	wha̲t did the ⌈ little ⌉ w- wha̲t did the bi̲g	
		L((points to pg))⌋ -----------------	
		black pig say.	

049	MC	(3.4) ye̲s I̲ wi̲ll he̲lp you.	
→		-----------------------	
050	T	(0.4) ↑di̲d ee::?	

051	MC	⌈(0.9) ⌉	MC and T looking at each other
		L((MC nods head))⌋	
052	T	⌈↑no:: he didn't ⌉	
		│ ------ │	
		L((moves hand across through air, smiling))⌋	
053		⌈he said ⌉ ⌈↓no:: ⌉	MC smiles with tongue out
		L((MC nods, smiling))⌋ L((repeats 'no' gesture))⌋	
054		⌈I'm not he̲lping yo̲u:, ⌉(0.7)	
		L((MC stops smiling and looks across room))⌋	
055		remember the ⌈poo̲:r ⌉ little red he̲n	MC looks down at book
		L((points to pic on pg))⌋ -------	
056		had to do it a̲ll on his ow̲n?	

057	MC	(0.8)⌈(0.6) ⌉	
		L((looks u̲p at T, nodding))⌋	

The trouble source is semantic and arises after T asks MC a question in line 48, which has only one possible answer according to the story. MC gives the wrong answer in line 49, after a long pause, and T firstly attempts repair by saying 'did he?' in emphatic surprise with rising intonation. When MC does not carry out self-repair but only nods in line 51, T overtly tells MC she is wrong and completes other-initiated

other-repair in lines 53-54. T smiles during the repair, however, and MC at first smiles along with her (line 53) but then stops when T completes the repair in line 54. After a pause, T checks that MC has understood in lines 55-56. MC nods but her pause in line 57, and the fact that she looks out across the room in line 54 suggests that she doesn't fully understand.

Unlike in repairs in the side-sequences, T uses overt negation and completes the repair herself relatively soon after the trouble source. During the repair (lines 50-54) there is also no mutual eye contact, whereas eye contact is consistently maintained throughout repair in the side sequences. In the next example, T again completes the repair sequence quickly before returning to the book.

06 MC 06-05 T: Figure 15– 'how about helping?'

MC and T are looking at 'The Little Red Hen' together. MC has just told T that the Miller is going to make flour for the little red hen.

347	T	(.) o:h that's right, (.) what did she do first?	T scratching her nose
348	MC	(1.2)	
349		(how about) ⌈(helping)? ⌉	
→		⌊((points to place on the page))⌋	
350	T	(1.5) hmm?	
351	MC	⌈(0.6) he (.) b- bout⌉ (helping)?	
		⌊((tapping page)) ⌋	
352	T	(1.2) yeah I think the ⌈(0.6) little red hen ⌉	
		⌊((points to hen on page))⌋	
353		wanted ⌈them ⌉to	
		⌊((points to characters on other page))⌋	
354		⌈help ⌉⌈the:re, ⌉(1.0) are	
		⌊((points to hen))⌋ ⌊((points to other page))⌋	
355		they going to help her carry it to the Miller?	
356	MC	⌈(2.6) ⌉	
		⌊((MC shakes her head, then T shakes her head))⌋	

The trouble source is phonological and syntactic and arises after T asks MC a question in line 347, which again has limited possible answers according to the story. MC provides an unintelligible response in line 349, and T then makes her only overt repair initiation, using a minimal form clarification request marker. MC's reformulation in line 351 is again unintelligible. However, T agrees with MC as if she

has understood, and glosses an answer relevant to the story in lines 352-354. After a short pause, T asks MC a yes/no question which enables the story to continue.

As in the side sequences, T uses glossing to repair phonological and syntactic troubles. However, here she does not use rising intonation, which would enable the gloss to function as a clarification request, but quickly moves on with the story. The next example is one of two in which T carries out virtually identical covert syntactic repair, in order to continue with the story.

06 MC 06-05 T: Figure 16– 'baker/bakery'

MC and T are looking at 'The Little Red Hen' together. The little red hen has just gone to the bakery in the story and T has just turned over the page.

446	T	↑↓aahh,	
447		(2.5)	
448	MC	it's the <u>ba</u>kery	
→			
449	T	mm the <u>ba</u>ke:r	
450		(0.6)	
451	MC	<u>Ba</u>ke::r	
453	T	what's <u>he</u> going to <u>do</u>?	

The trouble source, which is grammatical, occurs after T has made an exclamation, leaving MC to take up the transition relevance place indicated by the pause in line 447. T says 'mm' confirming MC's answer to be correct but then covertly carries out repair through immediate reformulation of 'bakery'. After a short pause, MC acknowledges the repair by repeating T in line 451. The repair enables T to continue to ask the next question about the story without further semantic troubles arising. Again, there is no eye contact in this extract.

In summary, as already stated in chapter 1, T designs her repairs differently in the book-related sequences compared with the side sequences. What is most noticeable is that T carries out more other-initiated other-repair, and completes repair sequences much more quickly. There is also very little eye contact between T and MC in these sequences and the priority is seen to be progressing with the book. Trouble sources

arise mostly when T asks questions requiring specific answers, and MC does not give the correct response. Trouble sources are also all resolved.

3.9 Design of repair in the MC & TA book-related sequences.

06 MC 06-05 TA: Figure 17– 'got the hump'

MC and TA are looking at a photograph of a camel.

128	TA	do you think he's tired?	
129	MC	⌈(1.1) ⌉ I bet he's (not) he just ⌊((nods))⌋	
130		goes (.) he says: (0.8) he jus:t sat down and she goes	MC looking across room TA looking at MC
131		(0.7) sh-something not ↑good?	TA looking at MC
132	TA	(0.7) something's not good? (0.7) do you think he's	
133		fed up?	
134	MC	(0.9)⌈(0.4) ⌉ ⌊((nods))⌋	
135	TA	oh maybe, (1.4) °hh that's why we sometimes say	TA gesturing with arm
136		someone's got the hump⌈(1.1) ⌉ ──────────────── ⌊((points at photo))⌋	
137		because camels⌈(1.1) ⌉ ⌊((looks at MC until she looks up))⌋	
138		⌈s:it down a lot⌉ and they look a bit bored | ────── |────────── ⌊((nods)) ⌋	

The trouble source, which is primarily syntactic, occurs after TA asks MC a yes/no question in line 128. TA attempts repair in line 132 by firstly repeating the end of MC's utterance with rising intonation in order to gain clarification. Then, after a small pause, she reformulates this as a yes/no clarification request in order to interpret MC's meaning. MC nods in line 134, completing a successful repair sequence. TA acknowledges this in line 135, and then proceeds to 'teach' MC about the meaning of the phrase 'got the hump'. This instruction actually continues until line 144 (see line by line analysis in Appendix II: 7.2) when MC provides an appropriate 'yeah' response and the conversation moves on.

Although it is difficult to accurately compare TA's repair in the book-related and side-sequences, as there is only one side sequence, TA only uses forms of repeat with rising intonation in the book-related sequences. This is in contrast to T, who only uses these forms in side sequences (see Table 2). It is also interesting that TA uses instruction in this example, using MC's utterance in lines 130-131 as a basis for teaching. In the next example, TA again starts to instruct MC, after carrying out repair.

06 MC 06-05 TA: Figure 18– 'two lions'

MC and TA are looking at the book of photographs. TA has just pointed to a photograph of two lionesses.

146	TA	ooh what's here?	
147	MC	(0.5) l:lion	
148	TA	(0.5) two li:ons=I think they're lionesses (1.1)	
149		they're the ⌈mummy lions ⌉(1.0)	
		└((taps photo with finger))┘	
150		because the daddy lions have got	
151		⌈all that hair? ⌉	
		└((TA puts arms up to her head to mime hair))┘	
152		=they've got a bit ma:ne like that haven't they?	Continues gesture over head
		-------------------------	
153		(0.8) and ⌈they ⌉ haven't got any: so they	
		└((points at photo))┘	
154		must be lionesses.	
155		(0.6)	
156	MC	⌈loo:k ⌉	
		└((MC points to photo))┘	

The trouble source arises after TA's question in line 146, which requires a specific answer. MC provides a slightly inaccurate response in line 147 and TA immediately carries out the repair herself, using covert reformulation by suggesting another potential answer. After a pause in line 148, TA then 'teaches' MC about the difference between lions and lionesses. MC does not acknowledge this instruction, despite TA's use of questioning intonation and pauses in lines 153 and 156, but points to another place in the photograph in line 156, moving on the topic.

TA carries out other-repair in this extract, as T does in extracts 14 and 16. However, in this example, unlike in extract 16, repair is not essential due to MC's error being

very minor. Instead TA seems to see instigation of repair as an opportunity to instruct MC, whereas T carries out repair only when necessary and as quickly as possible during her book-related sequences.

In summary, (see table 2) TA designs her repair differently in the book-related sequences compared with her one side sequence, although it is noted again that comparison is difficult. Most noticeably, TA uses MC's trouble sources as opportunities to repair and instruct, whereas there are no examples of this at any time in the T data. TA, also similarly to T, carries out more repair herself in the book-related sequences rather than encouraging MC to self-repair.

4. DISCUSSION AND CONCLUSIONS

As discussed in the introduction, studies have found that teachers take control of interactions to seek clarification more often with deaf than with hearing children (Wood et al., 1986; Tye-Murray, 1994). More troubles and misunderstandings arise when talking with deaf children, affording teachers more opportunity to initiate repair and so to dominate the interaction. Deaf children need to develop the ability to form utterances that are comprehensible to the listener (Most, 2002) and to monitor when conversation breaks down and repair is necessary. In order to do this, they need a wealth of opportunity to engage in interactive discourse as well as receiving feedback from teachers on their utterances. However, if every trouble in talk is dealt with until its resolution, the normal pattern of conversation can be significantly interrupted, becoming a series of controlling questions (Wood et al., 1986; Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997). This study has explored how troubles and misunderstandings are dealt with by both a specialist teacher of the deaf (T) and a hearing teaching assistant (TA) during interactions with a deaf child aged four years (MC). Implications of the differences found will be discussed in relation to previous research and possible future studies.

Observations from the data sets as a whole (see Table 1 of analysis) show that there are a greater number of trouble sources in the MC & T data than in the MC & TA data; and that almost two thirds of the trouble sources in the MC & T data occur within side sequences. In addition, most of the repair is initiated by T, as has been demonstrated in other teacher/child interaction studies (see Beattie and Kysela, 1992). Examination of the T data shows that, within the side sequences, there is only one example of 'no uptake' of repair, and that repair is designed in seven different ways by T after a trouble source occurs. Six of these repair types are used within one conversation about a giant in which several trouble sources arose. Detailed analysis of several extracts taken from this conversation shows that trouble sources arise most often following open 'wh' questions made by T.

There has been much debate in the literature concerning the value of teachers asking a lot of questions, and on the effectiveness of 'wh' questions (Wood et al., 1986; Sadler

and Mogford-Bevan, 1997; Lloyd et al., 2001; Radford et al., 2006). The MC & T data is dominated by T's questions and studies have found this to be a common feature of child-teacher interactions which, however, restricts children's initiative and talkativeness (Wood and Wood, 1984; Bishop and Gregory, 1985; Lloyd et al., 2001; and Sadler and Mogford-Bevan; 1997). As in the Wood and Wood study (1984), a great number of troubles occur after 'wh' questions in the T data and some uncertainties are never fully resolved. However, it has also been shown that 'wh' questions can be a useful way of extending a topic without reducing the initiative of the child, when they are contingent on the topic in hand (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997; Lloyd et al., 2001; Radford et al., 2005). In the case of the giant story (see fragments 1-6 of analysis), T's questions arise from a discussion about seeds linked to the book she is reading with MC, which leads MC herself to mention Jack and the Beanstalk. Therefore, she is exploring and extending a topic already initiated by MC, meaning that a shared 'realm of discourse' has been set up (Prosser, 1974). This results in more extensive contributions from MC over a long sequence of turns, even though more troubles occur because of this.

In the giant story extracts (see fragments 1-6 of analysis), when T repairs a semantic trouble source she uses clarification requests designed as 'full/partial repetition plus expansion/reformulation with rising intonation' (see table 2), as well as one two-choice question and one tag utterance. Research shows that two-choice questions produce short answers from deaf children, and that also, as responses are easy to give, they do not necessarily reflect understanding (Wood and Wood, 1984). In contrast, however, repetition plus expansion provides a good model for language learning, due to the inclusion of extra semantic or syntactic features, and also builds on the child's utterance (Ridley et al., 2002). As Cazden states (2001) reformulating an utterance in the form of a clarification request gives children the right to negotiate and challenge teacher's assumptions, and so is a beneficial repair strategy. Using this design to repair semantic troubles means that T adds mostly semantic information, and is less concerned about phonological or syntactic accuracy, which will be shown.

When T repairs a syntactic or phonological trouble source, she uses glossing most frequently. This is an effective technique, as using it can avoid complex question-answer sequences, which they feel are detrimental to developing communicative

competency, while also drawing the child's attention to any misunderstandings (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997). However, it may be that as T is deaf, she finds it difficult to hear and understand enough of MC's phonologically and syntactically inaccurate utterances to attempt a partial repetition. It may also be the case that T feels it is more important to effectively repair semantic errors within an interactive situation such as the side sequence with MC, so that conversation and topic can progress.

T adopts a more interactive rather than didactic teaching style within the 'giant story' side sequence, shown by her use of non-specific requests for clarification, her encouragement of self-repair by MC and her focus on semantic rather than syntactic or phonological repair. The conversation leads to MC making two clarification requests herself and eventually initiating and completing repair on the main issue of contention, the giant's temperament. Beattie and Kysela (1992) question whether certain approaches to teaching 'facilitate or inhibit the number of breakdown/repair sequences which occur' and these extracts show that although a greater number of trouble sources arise, these are, to an extent, dealt with jointly by T and MC. MC is oriented to the subject, participates in the generation of ideas, and is ultimately able to monitor that the conversation has broken down necessitating repair.

As already mentioned, there are fewer troubles in the MC & TA data, and most of these occur in book-related sequences. However, there is only one example of a side-sequence in the TA data, suggesting that TA is reluctant to depart from the constraints of the book in front of her. This could be because she feels less confident during unguided interaction, due to limited training: a study by Monkman and Baskind (1998) found that eight out of nine assistants interviewed wanted further training. It could also be, as Sadler and Mogford-Bevan (1997) suggested of a similarly task-focused mainstream teacher, either that TA's priority is to keep MC on task; that she is not fully aware of the effect of her style of interaction; or that she gives a low priority to verbal interaction when this is made an explicit aim of a session. All repair is initiated in the MC & TA data by the TA, which is not an uncommon finding in studies with deaf children. Examination of the TA data shows that, in the side sequence, there are no incidences of 'no uptake' of repair and that repair is designed in three different ways by TA after a trouble source occurs. Analysis of the side

37

sequence shows that the trouble sources all arise from MC's desire to tell a story after TA's comment about the tiger. This comment takes the form of a personal contribution, which research has shown results in both hearing impaired and language-disordered children showing more initiative and being more talkative (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997).

In contrast to T, when attempting to resolve the semantic trouble in the side sequence, TA uses glossing. Although glossing can avoid complex repair sequences and draw children's attention to any misunderstandings, as already stated (Wood and Wood, 1984), in this case it ends the side sequence: TA's turn is not designed to give MC a clear chance to expand her ideas. When repairing troubles around syntax and phonology, TA uses 'part repetition and expansion/reformulation with falling intonation' as well as one 'partial repeat with overt interrogative proterm'. The latter is a specific clarification request which draws MC's attention to the exact trouble source, and which Sadler and Mogford-Bevan (1997) suggest gives more beneficial, effective feedback than non-specific clarification requests such as those used by T. TA's use of part repetition with expansion/reformulation gives MC a good model for language learning, as discussed in relation to the T data. However, as it is used in syntactic and phonological repair, it does not extend MC's ideas. Also, TA's use of falling rather than rising intonation takes away the 'negotiation' aspect of the repair design and suggests that they function as other-initiated repairs, which MC may not even be aware of, rather than clarification requests (Sadler and Mogford-Bevan, 1997). This type of repair design gives MC less opportunity to have an equal contribution to the discussion.

As has already been noted, there are higher numbers of 'no uptake' of repair in the book-related sequences in both the MC & T and the MC & TA data. T appears to design her turns to discourage comment from MC, using tag questions and, when trouble sources arise, referring quickly back to the book rather than initiating repair. Trouble sources in the TA data again arise after TA makes personal contributions relating to the photos. As already discussed, this turn design encourages rather than discourages comments (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997). However, TA similarly seeks to return the focus to the book rather than to pursue repair, suggesting that her intention is not to invite comment from MC or to begin a

possible side sequence. The extracts suggest that T plans ahead for when it is appropriate for side sequences to develop. In contrast, even though TA designs some of her turns to invite comment from MC, she is reluctant to depart from the book, only pursuing one side sequence during the entire data set. There is also virtually no mutual eye contact throughout the 'no uptake' extracts, which could help to explain why repair is not attempted, as non verbal clues to MC's meaning may be missed. Although the focus of T and TA in these extracts does not appear to be on developing interaction and encouraging language learning, Ridley et al. (2002) state that failure to repair risks the development of further misunderstanding and confusion and 'represents a lost opportunity for...contingent support'[15].

When T attempts repair in the book-related sequences, she does so in a different way to the side sequences, as shown in the analysis section. Trouble sources again occur most frequently after 'wh' questions, but T designs her repairs more overtly and completes repair sequences much more quickly, carrying out other-initiated other-repair much more often and bringing the focus back to the book rather than expanding the scope of the topic. Unlike in the side-sequences, T's questions relate to the book and so require specific answers, which T already knows, before she and MC can move on with the story. Research has shown that these types of questions occur a lot in the classroom setting; that they are used to display knowledge; and that they discourage 'natural' interaction and participation (Hopwood, 2003). T's style in these sequences is therefore shown to be more didactic: she carries out more other-repair, and ensures that all trouble sources are resolved. T continues to gloss phonological and syntactic errors, only addressing trouble sources when they interfere with the meaning and progression of the story, which suggests that her teaching aims have not greatly changed. However, her turn designs discourage MC from active and equal involvement in the conversation and so reduce language learning opportunities.

TA also designs her repair differently in the book-related sequences compared with the one side sequence. Trouble sources arise from both questions and personal contributions, and TA, like T, carries out more other-initiated other-repair. What is also noticeable, is that TA only uses forms of repeat with rising intonation, or

---

[15] Ridley et al., 2002, p. 57.

clarification requests, in the book-related sequences. This is in contrast to T, who uses these forms only in side sequences. This suggests that TA is more comfortable in addressing trouble sources when she has a book in front of her to restrict and support the repair. TA repairs a minor syntactic trouble and also uses MC's trouble sources as opportunities to repair and instruct in the book-related sequences, whereas T only initiates repair on semantic troubles that significantly impact the progression of the activity. There are no examples in the T data of instruction sequences such as are seen within the TA book-related sequences.

TA's teaching style in the book-related sequences as well as in the side sequence is more didactic than interactive, shown by her preference for syntactic or phonological repair, her use of instruction sequences and her avoidance of side sequence development. As this style does not reflect the normal patterns of conversation, it is less conductive to language learning and to the development of awareness of the roles of speaker and listener (Jeanes et al., 2000). However, TA uses personal contributions, in contrast to T, which have been shown to produce more initiation and talk from both deaf and language disordered children (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997). If TA then allowed MC's subsequent comments to be expanded and developed, a lot of opportunities for language learning would be created. TA also uses a certain amount of partial repetition with reformulation, which is seen as beneficial to language learning (Ridley et al., 2002).

T and TA both design the vast majority of their repairs covertly. This avoids giving negative feedback to the child which could damage self-esteem (Ridley et al., 2002). Reformulation and expansion in particular often functions in the T and TA data as expressions of interest or surprise rather than correction, which is less likely to inhibit MC (Sadler and Mogford-Bevan, 1997). However, in order to avoid giving this negative feedback, clarification requests, made in particular by T, are non-specific. This may contribute to the development of further troubles and also mean that MC does not always realise or understand when she has made an utterance which is troublesome (Sadler and Mogford-Bevan, 1997; Lloyd et al., 1999).

In conclusion, the findings of this study are treated with caution due to the data coming from only one specialist teacher and one teaching assistant, interacting with

one child. This means that any findings will not necessarily generalise to other similar contexts. However, the study does illuminate some interesting differences between how teachers and teaching assistants may deal with trouble sources when interacting with deaf children. The use of CA as a technique has enabled differences in teaching style, teacher focus, and choice of repair design to be explored in detail, in relation to resultant opportunities or limitations for language learning in both side and book-related sequences. These findings have implications for training, and may be of benefit to teaching staff, speech and language therapists and parents in highlighting the effects and success of different repair designs. As found by Sadler and Mogford-Bevan (1997) teachers often profess that their ultimate goal is to foster language, but do not demonstrate an awareness of how and when to best achieve this.

This study also sought to highlight differences between T and TAs' repair design from a hearing and hearing-impaired perspective but, although tentative differences have been suggested, no firm conclusions can be drawn. Lloyd et al (2001) suggested more studies were needed comparing the effects of the input of different types of teacher on the spoken language output of deaf children, and this study has sought to address this in relation to treatment of trouble sources and misunderstandings. Further work is needed in comparing the different approaches of teachers and teaching assistants, and in examining in detail how these different approaches relate to subsequent language output and the implications for language development.

5. References

Archbold, S. & Nikolopoulos, T. (2003). Multidisciplinary working practice: examples of research into outcomes from paediatric cochlear implantation. In Gallaway, C & Jones, S. A. (eds.) Deafness and education in the UK: Research perspectives. London: Whurr.

Arnold, P., Palmer, C. and Lloyd, J. (1999). Hearing-impaired children's listening skills in a referential communication task: an exploratory study. *Deafness and Education International*, 1, 47-55.

Beattie, R.G. & Kysela, G.M. (1992). A descriptive study of communication breakdowns and repairs in preschool children with hearing impairments. *Association of Canadian Educators for the Hearing Impaired*, 18, 7-22.

Beeke, S. & Wilkinson, R. (2000). Instructions for CA Transcription. Department of Human Communication Science, UCL.

Bishop, J. & Gregory, S. (1985). Mothers and teachers looking at books with deaf children. *Child Language Teaching and Therapy*, 1, 149-161.

Blamey, P.J. (2003). Development of spoken language by deaf children. In Marschark, M. & Spencer, P.E. (Eds.) Oxford handbook of deaf studies, language, and education. New York: Oxford University Press

Brinton, B., Fujiki, M., Loeb, D.F., & Winkler, E. (1986). Development of conversational repair strategies in response to requests for clarification. *Journal of Speech and Hearing Research* 29, 75-81.

Cazden, C.B. (2001). Classroom discourse: The language of teaching and learning (2nd edn.) Portsmouth: Heinmann.

Gallagher, T. (1977). Revision behaviours in the speech of normal children developing language. *Journal of Speech and Hearing Research*, **20**, 303-318.

Gallaway, C. (2002). Language development in hearing and deaf children. In Newton, V. (ed) Paediatric Audiological Medicine. London: Whurr.

Gallaway, C. & Woll, B. (1994). Interaction and childhood deafness. In Gallaway, C. & Richards, B. (eds) Input and interaction in language acquisition. Cambridge: CUP.

Heritage, J. and Atkinson, J.M. (1984). Introduction. In Atkinson, J.M. and Maxwell, J (eds). Structures of Social Action. Cambridge: Cambridge University Press.

Hopwood, V. (2003). Deaf children in hearing classrooms: teacher-pupil talk in secondary schools. In Gallaway, C & Jones, S. A. (eds.) Deafness and education in the UK: Research perspectives. London: Whurr.

Hutchby, I. & Wooffitt, R. (1998) Conversation Analysis: Principles, Practices and Applications. Cambridge: Polity Press.

Jeanes, R.C., Nienhuys, T.G.W.M, & Richards, F.W. (2000). The pragmatic skills of profoundly deaf children. *Journal of Deaf Studies and Deaf Education*, **5**, 237-247.

Labov, W. (1972). Sociolinguistic Patterns. Philadelphia: University of Pennsylvania Press.

Langford, D. (1981). The clarification request sequence in conversations between mothers and their children. In French, P. & Maclure M. (eds.) Adult-Child Conversation. London: Croom Helm.

Lederberg, A. R. (2003). Expressing meaning: From communicative intent to building a lexicon. In M. Marschark & P. E. Spencer (Eds.), Oxford Handbook of deaf studies, language, and education. New York: Oxford University Press

Lloyd, J (1999). Hearing-impaired children's strategies for managing communication breakdowns. *Deafness and Education International,* **1,** 188-199.

Lloyd, J., Lieven, E. & Arnold, P (2001). Oral conversations between hearing-impaired children and their normally hearing peers and teachers. *First Language,* **21,** 83-107.

Marshark, M. & Spencer, E. (2005). Spoken language development of deaf and hard-of-hearing children: Historical and theoretical perspectives. In Spencer, P. & Marshark, M. <u>Advances in the Spoken-Language Development of Deaf and Hard-of-Hearing Children.</u> New York: Oxford University Press.

Monkman, H. & Baskind, S. Are assistants effectively supporting hearing-impaired children in mainstream schools? *Deafness and Education,* **22 (1),** 15-22.

Most, T. (2002). The use of repair strategies by children with and without hearing impairment. *Language, Speech and Hearing Services in Schools,* **33,** 112-123.

Musselman, C., & Hambleton, D. (1990). Creating classroom conversations with deaf children. *ACEHI/ACEDA,* **16** 68-90.

Radford, J., Ireson, J. and Mahon, M. (2006). Triadic dialogue in oral communication tasks: what are the implications for language learning? *Language and Education,* **20 (3),** 191-210.

Richards, K. & Seedhouse, P. (Eds) (2005). <u>Applying Conversation Analysis.</u> Basingstoke: Palgrave Macmillan.

Ridley, J., Radford, J. & Mahon, M. (2002). How do teachers manage topic and repair? *Child Language Teaching and Therapy,* **18 (1),** 43-59.

Sacks, H. (1984). Notes on methodology. In Atkinson, J.M. and Maxwell, J (eds). <u>Structures of Social Action.</u> Cambridge: Cambridge University Press.

Sadler, J., & Mogford-Bevan, K. (1997a). 'Teacher talk' with children with language disorder: Four case studies 1. *Child Language Teaching and Therapy*, **13**, 15-36.

Sadler, J. & Mogford-Bevan, K. (1997b). 'Teacher talk' with children with language disorder: Four case studies 2. *Child Language Teaching and Therapy*, **13**, 37-58.

Schegloff, A., Jefferson, G. & Sacks, H. (1997). The preference for self-correction in the organisation of repair in conversation. *Language,* **53, (2)**, 361-382.

Schirmer, B.R. (2000). Language and literacy development in children who are deaf. Boston: Allyn and Bacon. Second Edition.

Spencer, P. & Marshark, M. (2003) Cochlear Implants: Issues and implications. In Marschark, M. & Spencer, P.E. (Eds.) Oxford handbook of deaf studies, language, and education. New York: Oxford University Press.

Tait, M., Lutman, M.E., & Nikolopoulos, T.P. (2001). Communication development in young deaf children: review of the video analysis method. *International Journal of Paediatric Otorhinolaryngology,* **61**, 105-112

Tye-Murray, N. (2003). Conversational fluency of children who use cochlear implants. *Ear and Hearing* **24 (1)** Supplement 82S-89S.

Wood, H.A & Wood, D.J. (1984). An experimental evaluation of the effects of five styles of teacher conversation on the language of hearing-impaired children. *Journal of Child Psychology, Psychiatry and Allied Disciplines,* **25**, 45-62.

Wood, D., Wood, H., Griffiths, A. & Howarth, I. (1986). Teaching and Talking with Deaf Children. Chichester: John Wiley & Sons.

6. Appendix I

6.1 Symbols used in CA Transcription (Beeke and Wilkinson, 2000)

⌐
    a large left-hand bracket links an ongoing utterance with an overlapping
L   utterance or non-verbal action at the point where the overlap/simultaneous
    non-verbal action begins

    a large right-hand bracket marks where overlapping utterances/simultaneous
    non-verbal actions stop overlapping

eg.   01   PR   how have you been since I last saw ⌐you⌐
        02   AM   Lnot⌡ so ⌐good   ⌐
                                  L((AM shakes head))⌡

=   an equals sign marks where there is no interval between adjacent utterances

e.g.   01   DG   did he really say that?=
       02   FB   =yes

(.)   a full stop in single brackets indicates an interval of tenth of a second or less in
    the stream of talk

oh: a colon indicates an extension of the sound or syllable it follows (more colons
    prolong the stretch)

.   a full stop indicates a stopping fall in tone, *not necessarily the end of a
sentence*

,   a comma indicates a continuing intonation

?   a question mark indicates a rising inflection, *not necessarily a question*

!   an exclamation mark indicates an animated tone, *not necessarily an
exclamation*

but-   a single dash indicates a halting, abrupt cut off to a word or part of a word

↑↓   marked rising and falling shifts in intonation are indicated by upward and
    downward pointing arrows immediately *prior* to the rise or fall

stress   underlining indicates emphasis

°no°   degree signs indicate a passage of talk which is *quieter* than surrounding talk

TALK   capital letters indicate talk delivered at a *louder volume* than surrounding talk

h,heh   indcates discernable aspiration or laughter (the more hs the longer the

hah   aspiration/laughter)

fu(h)n an h in single brackets marks discernable aspiration or laughter *within* a word
in an utterance

°h   discernable inhalation (the more hs the longer the inhalation)

>talk< lesser than/greater than signs indicate sections of an utterance delivered at a
greater speed than the surrounding talk

⌜yes   text in double brackets represents a gloss or description of some non-verbal

⌞((nods))aspect of the talk, and is linked to the relevant section of talk with large
brackets (see above)

(1 syllable)

(dog)   single brackets containing either a word, phrase, or syllable count (if utterance
is very unclear) mark where target item(s) is/are in doubt

/dɔd/   transcribe paraphasias and jargon between slashes, using an IPA font. Check
with your supervisor about which vowel transcription system to use.

------ a broken underline in *bold* indicates speaker's gaze is directed at listener
(place on *separate line directly below* relevant talk). Only note eye gaze if (a)
it seems particularly relevant/important to the interaction, or (b) you are
particularly interested in analysing it.

e.g.   01   IB   did you hear about John?
                             ------

      02   JM   no (.) what?

→ an arrow in *column 2* alerts the reader as to which line contains the issue
discussed in the analysis.

6.2 Transcript 1: MC 06-05 T

counter time	line no.	speaker	talk	notes
00:00:11	001	T	⌈Megan? d' ya want t'choose a book? (0.8)⌉ ⌊((T lays out 4 books on the table)) ⌋	
	002		which one would you like to choose.	

	003	MC	(0.6)⌈(1.2) ⌉
			      ｜((puts her hand on the book nearest to her and｜
			      ⌊drags it towards her)) ⌋	

	004	T	⌈do you know what that one is?⌉ ⌊((points to book)) ⌋	
	005	MC	(0.7)⌈(0.8) ⌉ ⌊((shakes her head))⌋	
	006	T	that⌈is ⌉the⌈little red ↑hen.⌉ ⌊((taps finger on book x1))⌋ ⌊((taps x3)) ⌋	MC looks up at T during 'that is'
	007		⌈(1.5) ⌉ ⌊((MC lifts up the front cover of the book))⌋	
	008	T	but it's a⌈↑different kind of book.⌉ = it just ⌊((taps x5)) ⌋	
	009		⌈looks different ⌉ ⌊((runs finger up and down book))⌋	
	010		°but's the same story,° (1.9)	MC watches as T clears away other books
	011	T	⌈°now let's have a look.° ⌉ ⌊((moves closer to MC & bends over looking at book))⌋	MC lifts up front cover of book
	012		⌈(9.1) ⌉ ⌊((MC turns over 2 pages of book))⌋	
	013	T	⌈↑haa↓aahhh, ⌉ ⌊((MC turns to beginning page of book and back))⌋	
	014		⌈(8.7) ⌉ ｜((T points to picture on current pg, MC turns back 1｜ ⌊pg then turns back to current pg)) ⌋	
	015		⌈(0.2) ⌉(0.8) ⌈(0.2) ⌉ ⌊((T looks up at MC))⌋ ⌊((MC looks up at T⌋	
	016	T	d'ya know who⌈↑this ⌉ ⌊((T taps on pg, MC looks at finger))⌋	
	017		is?	
	018	MC	(0.8) /ə/ liddl red hem.	

	019	T	(0.3) it is the little red hen ↑that's right,	
			================	
	020	T	⌈(1.0) ⌉and there's the ⌊((MC looks down at pg))⌋ ⌈farm, here, ⌉ ⌊((circles pic on pg with finger))⌋	
	021		(2.0)	
00:01:00	022	MC	⌈what's that? ⌉ ⌊((taps 2 different places on pg, 1 with each hand))⌋	
	023	T	(0.9)⌈that's her nes:t. ⌉ >so she can ⌊((MC plays with her hair))⌋	T looking at MC
	024		⌈sit in there and keep herself nice and< war::m. ⌉ ⌊((MC looks up briefly at T then out across room))⌋	MC playing with her hair T looking at MC
	025		⌈(1.2) ⌉ ⌊((MC looks down at pg))⌋	

026　T　　he probly lays her ⌈eggs　　　⌉ in there?
　　　　　　　　　　　　　　⌊((taps pg))⌋

027　MC　⌈(0.7)　　　　　　⌉⌈(0.6)　　　　　　　⌉
　　　　　⌊((T looks at MC))⌋⌊ ((MC nods head))⌋

028　MC　⌈(5.3)　　　　　　　　　　　　　　　　⌉
　　　　　│((MC looks up at T & smiles,looks down at book &│　　T smiles back at MC
　　　　　⌊ turns pg.T and MC look down at pg))　　　　　　⌋

029　T　　↑oo↓ohh,

030　MC　⌈(0.9)　　　　　　　　⌉ wheat'
　　　　　⌊((T looks up at MC))⌋———

031　T　　(0.6)⌈↑wheat=↑yea:::h　　　⌉(.) (he) found some
　　　　　　　⌊((T nods,looking at MC))⌋
　　　　　⌈↑wheat.　　　　　　　　　　　　　⌉
　　　　　⌊((T points at pg,MC follows finger with gaze))⌋

032　　　　(1.3)

033　T　　⌈↑aaa↓ahh　　　　　　　⌉↑wha d'yathinkshegoing
　　　　　⌊((moves finger across pg))⌋
　　　　　t' ↓do with i'.

034　MC　(0.6)⌈(1.7)　　　　　　　　　　　　⌉
　　　　　　　│((T looks up at MC then MC looks up at T,│
　　　　　　　⌊ shrugging her shoulders))　　　　　　　⌋

035　T　　is she going to ↑eat it?

036　MC　⌈(1.4)　　　　　　　　　　⌉　　　　T and MC looking at
　　　　　⌊((MC shakes head then T shakes head))⌋　each other
037　T　　no:, (0.2) what does she want　　　MC fiddling with pg
　　　　　⌈to do:.　　　　　　　　⌉
　　　　　⌊((MC turns pg over and looks down))⌋

038　MC　⌈(7.1)　　　　　　　　　　　　⌉
　　　　　⌊((T turns back to correct pg & looks up at MC))⌋

00:01:36　039　MC　/nɒ?/⌈o:n said the /dʊæ?/⌉(.)°hh where's /i?/ ↑(/vɔn/)?
　　　　　　　　　　⌊((MC points at pg))⌋

040　T　　(3.0)　　　　　　　　　　　　　　MC scanning pg
041　MC　where's /də/ (/dɒ:?/)?　　　　　　MC frowns at pg

042　T　　(1.1) where's the ↑dog? (0.8) I doesn't look like it's
043　　　　a dog in the story=you've got the⌈pig,　　　　⌉
　　　　　　　　　　　　　　　　　　　　　⌊((points to pg))⌋

044　　　　(0.9) the⌈ca',　　　　⌉(0.2) and the
　　　　　　　　　⌊((points to pg))⌋
　　　　　⌈↑m::ous:e.　　　　　　　⌉(0.9) I can't see the
　　　　　⌊((points at pg, raising eyebrows))⌋
　　　　　dog.

045　　　　(1.5)⌈(1.0)　　　　　　　　　⌉
　　　　　　　⌊((T points at pg & glances at MC))⌋

046　T　　the little⌈red hen　　⌉(said)=will ↑you ↑help me:::?　MC flicking next pg
　　　　　　　　⌊((taps pg x2))⌋　　　　　　———　　　over and back again

047　　　　(1.9)

00:02:00　048　T　　what did the⌈little　　　⌉w- what did the big
　　　　　　　　　　⌊((points to pg))⌋　———————
　　　　　black pig say.
　　　　　————————

049　MC　(3.4) yes I will help you.
　　　　　—————————

050　T　　(0.4) ↑did ee::?
　　　　　————————

051　MC　⌈(0.9)　　　　　⌉　　　　　　　MC and T looking at
　　　　　⌊((MC nods head))⌋　　　　　　each other

49

052   T   ⌈↑<u>no</u>:: he d<u>i</u>dn't   ⌉
                | ——— |
                ⌊((moves hand across through air, smiling))⌋

053   ⌈he said   ⌉ ⌈↓<u>no</u>::   ⌉   MC smiles with tongue
                ⌊((MC nods, smiling))⌋ ⌊((repeats 'no' gesture))⌋   out

054   ⌈<u>I</u>'m not h<u>e</u>lping y<u>ou</u>:,   ⌉(0.7)
                ⌊((MC stops smiling and looks across room))⌋

055   remember the ⌈poo:r   ⌉ little red <u>hen</u>   MC looks down at book
                        ⌊((points to pic on pg))⌋   ———

056   had to do it <u>a</u>ll on his <u>own</u>?
          ————————————————

057   MC   (0.8)⌈(0.6)   ⌉
                    ⌊((looks up at T, nodding))⌋

058   T   ⌈↑ y<u>ea</u>h   ⌉⌈wasn't <u>fair</u> w<u>a</u>s it?⌉
               ⌊((nods head))⌋⌊((shakes head))   ⌋

059   MC   ⌈(0.4)   ⌉
                ⌊((MC looks down at book, T turns pg))⌋

00:02:20   060   T   loo:k, let's have a look (0.7) ↑°HH ↓<u>no</u>:: they had to   T turns over page
            061   do it on their <u>o</u>wn look

062   ⌈<u>NO</u>T <u>ME</u>: said the cat (0.6) not ↑<u>ME</u> said the rat⌉   Not looking at MC
                ⌊((pointing at the animals on the pg one by one))   ⌋

063   °fhh n<u>o</u>t ⌈me: ⌉ said the b<u>i</u>g f<u>a</u>t p<u>ig</u>   MC puts hand on pg
                        ⌊((points at pg))⌋

064   (0.7) ↑oink oink
          ----

065   (2.3)   T looking at MC

066   T   so the l<u>i</u>ttle red ⌈↑<u>hen</u>   ⌉ had to do it on
                        ⌊((points to pg)) ⌋   ---

067   his ↑<u>o</u>:wn   MC turns pg over
          ----

068   (5.3)   T looks at MC, who taps the page of the book several times with her hand.

069   T   ↓ahhh (0.6) th<u>a</u>t's not nice <u>is</u> it?

00:02:45   070   MC   ((shakes head))   T turns over pg
            071   (2.0)   T & MC looking at book

072   T   °the::re° <u>look</u> (.)

073   ⌈wh<u>a</u>t's h<u>a</u>ppening h<u>ea</u>?   ⌉
                ⌊((moves rt arm & moves finger along bottom of pg))⌋

074   MC   (1.5)⌈((moves hand onto pg))⌉
075   T   ⌊°hhh   ⌋

076   T   it's all been ⌈ra:ining   ⌉ and the ⌈sun shi:ning   ⌉   MC shakes her head after 'raining', looking at T.
                       ---------   -----------------------
                        ⌊((gestures rain))⌋   ⌊((gesture sun))⌋

077   MC   ⌈(1.3)   ⌉   MC and T looking at each other
                ⌊((MC shakes her head))⌋

078   T   and what's h<u>a</u>ppening?   Both look down at book as T points to it.

079   MC   ⌈(2.0)   ⌉
                ⌊((T looks up at MC))⌋

080   T   °hhah ⌈what's h<u>a</u>ppened?   ⌉
                    ⌊((slides her finger up the page))⌋

081   MC   (2.8) gr<u>e</u>:w (0.5)
          ------

082   T   it ⌈gr<u>e</u>:w   ⌉
                ⌊((moves hand up through the air))⌋

```
           083   MC   ⌈(0.7)                                          ⌉
                      ⌊((looks at T and slides her finger up the page))⌋
           084   T    do you remember ⌈yours?          ⌉=what did
                      -------------------⌊((points at MC))⌋ ---------
           085        ⌈you              ⌉have.
                       -----
                      ⌊((points at MC))⌋
           086   MC   ⌈(1.5)            ⌉
                      ⌊((looks out across room))⌋
           087   T    do you remember in your little ⌈pot          ⌉      T looking at MC, MC
                                                      ⌊((gestures 'pot'))⌋  still looking away.
           088        you put a ⌈seed in.       ⌉
                                ⌊((gestures 'in'))⌋
00:03:15   089   MC   (1.6)⌈it did start to ↑↓grow.        ⌉
                           ⌊((turns back towards T, smiling))⌋
           090        (0.5)
           091   T    ⌈it did didn't it,⌉
                      ⌊((nodding)    ⌋
           092   MC   ⌈(0.5)         ⌉
                      ⌊((nods, smiling))⌋
           093   T    where is it now?
           094   MC   (1.2) m (.)⌈it's in the ga:rden.⌉(0.5)
                                 ⌊((nodding))         ⌋
           095   T    ↑is it?
           096   MC   ⌈(1.1)           ⌉
                       ------
                      ⌊((nods, smiling))⌋
           097   T    °hh (.) and what does it look like now?
                      --------------------
           098   MC   ⌈(1.1)                              ⌉drill a hole
                      ⌊((eyes pointed up, sticking her lip out))⌋ -------
           099        ⌈in i:t,                ⌉                      same sign as T used
                       -----                                         earlier.
                      ⌊((points down with finger))⌋
           100        ⌈n n⌉⌈someone eat it.              ⌉
                       -----  --------------------
                            (puts hand over her mouth))
           101   T    ⌊°hhh⌋        ⌊((puts hand over her mouth))⌋ °hh
                                                                    ---
           102        ⌈no::            ⌉(0.5) did someone eat from
                       ---              --------------------------
                      ⌊((sits back in her chair))⌋
           103        the⌈le:af?       ⌉
                       ---  ----
                         ⌊((signs leaf?))⌋
           104   MC   ⌈(0.8)   ⌉
                      ⌊((nods))⌋
           105   T    °hh! do you think=what do you think might have    T leans back over desk.
           106        eaten it?
           107   MC   ⌈(1.8)                        ⌉ °h
                      ⌊((eyes look away, hand is over her mouth))⌋
           108        mummy⌈put           ⌉special bean in it,⌈(.)⌉
                      ---------  ---        --------------------
                           ⌊((moves arm down))⌋
           109   T                                         ⌊°h!⌋
           110   MC   around the edge.                             MC playing with her hair
                      --------------------
```

51

	111		(0.9)	
	112	T	arou:nd the egg? ⌈(.) ⌉rea::lly,	
			----------------- ⌊((MC nods))⌋ --------	
	113		⌈what. ⌉	Eye contact throughout
			⌊((MC starts gesturing in a circle with her arm))⌋	
00:03:45	114	MC	⌈(0.5) in the (r- in busy) circle. ⌉	Eye contact throughout
			⌊((MC continues gesturing round and round))⌋	
	115		(1.4)	
	116	T	ah=⌈has it go-⌉	Puts arm up on 'go-'
	117	MC	⌊a bi- ⌋	Puts arm up on 'bit'
			-- --------	
	118		(0.3)	
	119	MC	it's a bit like a /stȝtəl/.	MC playing with her hair

	120	T	(0.5) ↑is it:?	MC playing with hair

	121	MC	⌈(0.7) ⌉it a /stȝtəl/.	
			⌊((nods))⌋	
	122		(0.7)	
	123	T	you think⌈caterpillar's been eating it? ⌉	
			---------- ⌊((gestures caterpillar eating))⌋	
	124	MC	(0.5)⌈no. ⌉	
			⌊((shakes her head))⌋	
	125		(0.7)	
	126	T	↑↓no?	
	127	MC	(1.0) I bink it's the blies eat it all up.	MC fiddling with hair.
	128		(0.6)	
	129	T	°hhh⌈h⌉(0.4)⌈has it⌉	T sits back in chair
	130	MC	⌊i-⌋ ⌊(i-i-)⌋	
	131	T	⌈stopped growing now or is it still growing.⌉	Eye contact throughout.
			⌊((moves hand up in air)) ⌋	
	132	MC	(0.6) still growing.	MC fiddling with hair

	133	T	(.)⌈°hhhhha ⌉that will be good.=how big	
			--------- ------------------	
			⌊((taps once on table))⌋	
	134		is it now is it⌈this big? ⌉	
			⌊((puts her hand near the floor))⌋	
	135	MC	(0.8)⌈(0.7) ⌉	
			⌊((looks down at T's hand))⌋	
	136		no⌈that big. ⌉	
			⌊((gestures bigger size with both her hands))⌋	
	137	T	(0.5)⌈°it's that big?° ⌉	

			⌊((makes same gesture as MC))⌋	
	138	MC	⌈(0.9) ⌉	
			⌊((makes gap between hands slightly smaller))⌋	
	139	T	°hhhh 'a you got it in your garden?	T moves forward on her chair.

00:04:15	140	MC	⌈(1.9) ⌉	
			⌊((keeps making gap between hands smaller))⌋	
	141		'til it gro:wn /bɪdə/.	
	142		(1.1)	
	143	T	it's getting⌈bigger and bigger, ⌉	
			⌊((MC extends gap between hands))⌋	
	144		⌈(1.3) ⌉and soon you'll have	
			⌊((MC reaches full stretch))⌋	

145		some be<u>a</u>ns w<u>o</u>n't you?	
146	MC	(.) (/nənə/) ⌈grow / b<u>ɪ</u>də/ (further) ⌉	
		⌊((moves both hands gradually upwards))⌋	
147		/ən/⌈ an then the <u>Jasmine</u> (/bʊd/)(0.7)and the (/d<u>ʒ</u>estə/)⌉	MC wriggling and smiling.

		⌊((T with mouth open, reaching under desk)) ⌋	T settling MC on seat?
148		(0.7) Jess found the ↑↓b<u>ea</u>n. (0.8) ⌈/m<u>ʌ</u>⌉mbə/ that	
149	T	⌊y- ⌋	
150	MC	↑↓b<u>ea</u>n.	
151	T	(.) ⌈(he took) wh<u>a</u>t (.) J<u>a</u>ck and the B<u>ea</u>nstalk?⌉	
		⌊((T nods and puts hands back on desk)) ⌋	
152	MC	(0.5) yeah	
153		(0.7)	
154	T	⌈do⌉ ya th<u>i</u>nk (0.6) ⌈do you think it's going to go⌉	
		⌊((moves arm up in air)) ⌋	
155	MC	⌊um⌋	
156	T	⌈<u>up</u> >an up an <u>up</u> an up an< <u>up</u>? ⌉	MC looks up at T's arm
		⌊((moves arm gradually further up))⌋	on final 'up'
157	MC	⌈(0.7) ⌉ y<u>e</u>:ah.	
		⌊((MC looking up at T's arm))⌋	
158		(0.5)	
159	T	d<u>o</u> you.	
160	MC	⌈(2.3) ⌉	
		⌊((nods and moves around on chair, looking forward))⌋	
161		i-, I been (K<u>e</u>vy's)= <u>a</u>ll his (muds) have been d-br<u>o</u>ken,	MC moving about a lot; T bending to see her.
162		(0.4) gr<u>o</u>:w gro up ⌈r<u>ea</u>:lly high. ⌉	

		⌊((moves hand up in air))⌋	
163		(0.9)	
164ˊ	T	⌈do you th<u>i</u>nk ⌉you'll be able to	
		⌊((points at MC))⌋	
165		⌈cl<u>i</u>:mb up it? ⌉	
		⌊((gestures climbing up rope))⌋	
166	MC	⌈(1.3) ⌉	
		⌊((nods))⌋	
167	T	↑↓y<u>ea</u>:h.	
168	MC	/nɑ/ and I'd climb up with (m<u>a</u>d (0.7) m<u>a</u>d m<u>a</u>d 'n I'd)	MC pretends to climb
169		get <u>a</u>ll the and I'd climb up ⌈r<u>ea</u>:lly r<u>ea</u>:lly up the ↑t<u>op</u>⌉	

		⌊((stretches with one arm))⌋	
170		(0.4)	
171	T	w<u>i</u>ll you?	

172	MC	⌈(0.6) ⌉	
		⌊((nods))⌋	
173	T	wh<u>a</u>t do you ⌈think ⌉ might be at the t<u>o</u>p?	
		--------------- ------ ----------------------	
		⌊((points finger up))⌋	
174	MC	th:<u>e</u> m<u>a</u>n.	

175		(0.8)	
176	T	an old m<u>a</u>:n? ⌈(0.9) ⌉ or a b<u>i</u>g man.	
		--------------- ---------------	
		⌊((MC nods))⌋	
177	MC	(2.0) ⌈a g<u>i</u>ant. ⌉	

00:05:00 (at line 168)

```
                               └((puts leg up on chair))┘
        178    T        (.) a ↑giant ⌈°hh                        ⌉
                        ---------
                                     └((puts hand over mouth)┘
        179    MC       hm I(h)like a giant
                        ----------------------
        180    T        =heh heh
                        ------------
        181    MC       /iŋgŋ/
                        -------
        182           (0.5)
        183    T        do what if you ⌈what will he     ⌉ do if he ↑sees you?
                        ------------------ --------------    -----------------------
                                    └((points at MC))┘
        184    MC       (2.4)
        185    T        °hh!
        186    MC       he's going to let me out ⌈the door.  ⌉
                        -------------------------------------
        187    T                                 └heheheheh┘ do you think
        188             ⌈he'll let you i:n?⌉
                        ------------------
                        └((gestures))      ┘
        189    MC       ⌈(1.0)         ⌉
                        └((nods at T))┘

        190    T        ↑really? he's going to ⌈knock on the giant's door,⌉
                        -------                ------
                                              └((gestures knocking))     ┘
        191             and he'll say ⌈co:me i:n,                ⌉      T  imitating  deep  voice
                                     └((gestures opening of door))┘      for giant.
        192↗   MC       (1.1)⌈yea:h    ⌉⌈and: ⌉he's m::y: and then (Carima)
                        ------
                        └((nods))┘
        193    T                      └yeah,┘
00:05:40 194    MC       ⌈↑I will           ⌉ ⌈(her) will.                    ⌉
                        └(( hand on hip))┘ └((points thumb over shoulder))┘
        195             (0.9) zhh⌈h ⌉
                        ------
        196    T                 └so┘ will you help me?
                                  --  ---------------------
        197    MC       ⌈(0.7) ⌉
                        └((nods))┘
        198    T        what what do you want to help with?
                        ----------------------------
        199    MC       (0.8) mmm, (1.4) I can't find my keys.
                                             ----------------
        200             (0.8)
        201    T        you can't find your keys?
                        ----------------------------
        202    MC       ⌈(0.8)          ⌉
                        └((shakes head))┘
        203    T        you need the keys do you, ⌈you have     ⌉ to go and
                        ------------------------------ ----------   ----------
                                                  └((MC nods))┘
        204             ⌈take them.             ⌉
                        └((gestures taking keys)┘
        205             (1.4)                               MC looking puzzled?
```

206	T	does the ⌈giant know?　　⌉or would you have to do it
		----------　------------　-----------------------------
		L(((fist on chest))⌋
207		⌈pff　　　　　　　　　　　⌉without the giant
		L((brings finger down from lips))⌋ --------------------
00:06:00	208	knowing.

209	MC	(2.9) wh:y?

210	T	well sometimes if you (.) if a giant might be an angry　　　T puts her finger up to
		------------------　　　　　　　　　　-----　her lip
211		giant.

212		1.2
213	MC	I'm not (/gli:s/), (0.9) he's not an (.) angry giant. (0.7)

214		I just lock his shed up, (0.6) and ⌈then　　　　　　　⌉
		----　-----
		L((moves arm out))⌋
215		gave it to giant.

216		(0.7)
217	T	oh so he's a nice giant is he?

218	MC	⌈(0.6)　⌉
		L((nods))⌋
219	T	↑aa↓ahh. (0.9) well you're lucky, we'll have to wait
220		and see if it how big it grows won't we?
221	MC	⌈(1.7)　⌉
		L((nods))⌋
222 ،	T	you'll have to tell me later won't you.
223	MC	⌈(0.6)　⌉
		L((nods))⌋
00:06:30	224	T	⌈↑↓mm　　⌉
		L((nodding))⌋
225		(1.1)　　　　　　　　　　　　　　　　　　　　　　　　Both nodding
226	T	right let's have a look at do you think
227		⌈this one will grow that big?　　⌉
		L((runs finger up page of book))⌋
228	MC	⌈(1.4)　⌉　　　　　　　　　　　　　　　　　　　　　Looking at T
		L((nods))⌋
229	T	it might do mightn't it.
230	MC	⌈mm /bʒ/　　　　　　　　　　　⌉
		L((runs finger up page onto table))⌋
231	T	⌈well let's see what this wheat does⌉
		L((tapping page))　　　　　　　　⌋
232		⌈let's have a look on the next page.⌉(0.6) °hhh ↑↓oooh　　MC still reaching out
		L((turns over the page))　　　　⌋　　　　　　　　　　over table.
233		(1.5)⌈no:w what have you got here?　　　　　　⌉
		L((points to pic and runs finger up and down it))⌋
234	MC	/nɒm/⌈whe:at　　　　　　　　　　　⌉
		L((stands up with hands on desk))⌋
235	T	whe::at that's right
236	MC	whe:at'. (0.6) on (/tʃeriə/) it said wheat on it it said
		--------　　-------------------------------
237		whe:at.
238		(0.6)

55

239   T   do you have <u>Cheerios</u> do you: and that h<u>a</u>s <u>wheat</u>   MC nodding

240   <u>doe</u>sn't it

241   MC   (.) <u>ye:</u>⌈s ⌉

242   T   ⌊do⌋ you like <u>whee</u>tabix?
243   MC   ⌈(1.0)   ⌉I do I I l<u>i</u>ke sh<u>re</u>ddies.
          ⌊((frowns, thinking))⌋

244   (0.6)
245   T   you like sh<u>re</u>ddies <u>do</u> you   MC smiling

246   MC   I like shreddi (/kwɪs/) and sh:reddi (/bɒŋ/), (0.7)

247   ↑cra:ckers:

248   (0.7)

00:07:10   249   T   <u>and</u> wh: heheh wh<u>eat</u> crackers as <u>well</u>? =<u>mmm</u> n<u>i</u>ce

250   M   (/mʌm⌈ri::/)   ⌉
251   T   ⌊and that <u>a</u>ll comes⌋ from <u>here</u> d<u>oe</u>sn't it?   T points to pg, looking
                                                                   down at book.

252   MC   ⌈(1.2)   ⌉
          ⌊((nodding, looking down at book))⌋
253   T   ⌈wh<u>a</u>t's the little red h<u>e</u>n going to d<u>o</u> with this <u>now</u>?⌉
          ⌊((running her finger along page))   ⌋

254   MC   ⌈(1.1)   ⌉
          ⌊((swings her arm down))⌋
255   T   wh<u>a</u>t's he going to d<u>o</u>?   ⌉   T not looking at MC
256   MC   ⌈(1.1)   <u>cut</u> it.⌉

          ⌊((swings her arm down twice again))   ⌋
257   (0.5)
258   do you think he lets him <u>cut</u> it? (0.6)
259   ⌈l<u>e</u>t's have a l<u>oo</u>k (1.1) ⌉ahh >I th<u>i</u>nk he needs a
          ⌊((turns the page over))⌋
260   ⌈little bit of <u>help</u> first<   ⌉d<u>o</u>n't y<u>o</u>u?
          ⌊((smooths hand down middle of book))⌋

00:07:30   261   MC   ⌈(1.0) ⌉ /j<u>e</u>t/⌈(1.5)   ⌉
          ⌊((nods))⌋   ⌊((both hands on book, looking down))⌋
262   hah⌈(1.4)   ⌉
          ⌊((swings arm down))⌋ kn<u>i</u>⌉fe

263   T   ⌊go to ⌋ cut it with a re-
264   <u>y</u>eah⌈it's like a   ⌉⌈rou:nd knife <u>i</u>sn't it?   ⌉   MC looking across room
          ⌊((taps page))⌋⌊((turns head, looks across room))⌋   where there is noise.
265   (0.8)⌈it's a <u>rou:</u>nd kn<u>i</u>fe.   ⌉   MC still looking across
          ⌊((turns back to page))⌋   room.
266   (1.1)
267   T   ⌈<u>no:</u>w what have <u>you</u> got h<u>e</u>re?⌉
          ⌊((points to page))   ⌋
268   MC   (1.6)   MC looking across room
269   T   ⌈what have we got h<u>e</u>re?   ⌉
          ⌊((tapping page and looking up at MC))⌋
270   MC   ⌈(2.9)   ⌉   MC looking across room
          ⌊((T looks across room and back, still tapping page))⌋
271   th<u>ere</u>. (0.6) >we'll have a look at th<u>i</u>s?<

```
272  MC   (2.0) Merle didn't go.
273       (1.8)
274  T    yea:h ⌈Merle just thought they'd        ⌉
                ⌊((turns head to front of room))⌋
275       ⌈(0.7)                      ⌉ we're doing some videoing
          ⌊((makes 'shush' gesture))⌋
276       aren't we?
          ----------
277  MC   (0.9)
278  T    so maybe do you ⌈think they'll       ⌉
                          ⌊((points behind her))⌋
279       go and find another room?
280  MC   ⌈(1.4)                       ⌉
          ⌊((MC nods, then T also nods))⌋
281  T    °yeah I think they'll go and find another room.°
282       (0.8)
283  MC   °oo° (1.2) who?
          -----
284  T    (0.8) that was ⌈(Tanair)          ⌉
                         ⌊((points behind her))⌋
285       (1.2)
286  MC   wh:y?
287  T    Tanair (0.5) (>maybe we have to work somewhere<)
288       cos ⌈we're in here           ⌉⌈looking      ⌉
              ⌊((finger pointing down))⌋ ⌊((points to book))⌋
289       at a book aren't we?
          ----------
290  MC   ⌈(0.8)              ⌉
          ⌊((gives one nod))⌋
291  T    we're en⌈joy              ⌉ing the story.
          -------- ⌊((points at book))⌋        -----
292  MC   ⌈(1.3)   ⌉
          ⌊((nods))⌋
293  T    let's have a loo:k ⌈now      ⌉
                            ⌊((points to page))⌋
294  MC   ⌈(/mʌms/) no lights on.  ⌉
          ⌊((points up to the ceiling))⌋
295       (0.7)
296  T    we don't need it.
297       (0.6)
298  MC   why?
          -----
299  T    (0.8) ⌈it's quite bright in here (.) today,⌉
                ⌊((looks around room))                ⌋
300       ⌈(1.1)                    ⌉isn't it?
          ⌊((looks back at MC))⌋
301  MC   ⌈(0.9)          ⌉it's no:t
          ⌊((nods once))⌋
302       (1.2)
303  T    it is,=do you want the light on?
304  MC   ⌈(1.1)   ⌉
          ⌊((nods))⌋
305  T    you do (.) ⌈right we'll go turn the lights on.⌉
                     ⌊((gets up out of chair))          ⌋
306       (4.0)
307  T    there you go, (1.4) is that better?
308  MC   ⌈(1.0)        ⌉
```

Timestamps in left margin:
00:08:00 (at line 280)
00:08:30 (at line 305)

Right margin notes:
- MC looking across room (at line 288)
- T turns light on. (at line 307)

		⌊((nods once))⌋	
309	T	⌈right let's get <u>on</u> with this then <u>shall</u> we?⌉	
		⌊((sits down on chair again)) ⌋	
310		(1.1)	
311	T	so the ⌈little ⌉red <u>he</u>n said will you <u>help</u> me:?	
		⌊((taps page))⌋	
312	MC	(1.6) n<u>o</u>t <u>I</u> said the r<u>a</u>t (.) n<u>o</u>t <u>I</u> said the b<u>i</u>g bl<u>a</u>ck p<u>i</u>g	MC leaning over book
313		<u>o</u>ink <u>o</u>ink <u>o</u>ink, (0.5) n<u>o</u>t <u>I</u> the c<u>a</u>t (1.2) ⌈m-mea ⌊ow	
314	T	(t⌊at) ⌋	
315	MC	mea<u>ow,</u> (0.5)	
316	T	that's <u>ri:g</u>ht.	
317		⌈(1.3) ⌉	
		⌊((T prepares to turn the page))⌋	
318	T	they're <u>la</u>⌈<u>z</u> y ⌉ <u>a</u>ren't they?	
319	MC	⌊<u>a</u>-⌋	
320	MC	(0.9) (and the <u>bear</u>) <u>wa</u>tch them and (/<u>an</u>dəlɔʊn/)	
321		them (/<u>sæ</u>miz/), (0.8) <u>wa</u>tch them <u>ea</u>t.	T putting MC's feet back on floor from chair.

322		(0.5)	
323	T	<u>no::</u> th<u>e</u>y- (1.1) they're <u>lazy</u>=	
324		⌈l<u>e</u>ts have a look at the <u>n</u>ext page⌉	
		⌊((turns the page)) ⌋	
325		(0.6)	
326	MC	hahaah <u>bottom</u>	
327	T	⌈hmhmhmhmhm ⌉°hh <u>yea:</u>h th<u>e</u>y're not going	
		⌊((resting chin on hand))⌋	
328		to ⌈<u>help</u>, ⌉⌈(1.6) ⌉°hh!	
		⌊((turns page))⌋⌊((smooths page))⌋	
329		(3.3)	
330	MC	I cut it <u>a</u>ll her<u>self.</u>	
331		⌈(0.6) ⌉	
		⌊((MC looking up at T))⌋	
332	T	yes she <u>did did</u>n't she?	

333	MC	⌈(1.0) ⌉	
		⌊((nods))⌋	
334	T	Ph<u>wor</u> that must have been h<u>a</u>rd w<u>or</u>k Megan,	T shaking head
335	MC	⌈(1.2) ⌉	
		⌊((nods))⌋	
336	T	⌈<u>poor</u>⌉ little red <u>he</u>n	
337	MC	⌊yeah⌋	
338	T	she cut it <u>a::</u>ll herself d<u>i</u>dn't she	

339	MC	⌈(1.8) ⌉	
		⌊((MC and T nod, T turns page))⌋	
340	T	so wh<u>a</u>t happened <u>ne:x</u>t, (1.1) wh<u>a</u>t's she going to do	
341		<u>no::</u>w?	
342	MC	(1.3) mmm t<u>a</u>ke it to <u>Mi</u>ller.	
343		(1.3)	
344	T	she's going to t<u>a</u>ke it to the <u>Mi</u>ller? ⌈(0.4) ⌉	
		-------------- ⌊((MC nods))⌋	
345		wh<u>a</u>t's the <u>Mi</u>ller going to d<u>o</u>?	

346	MC	(1.1) make them <u>flo</u>ur.	T turns page
347	T	(.) <u>o:</u>h that's <u>ri</u>ght, (.) wh<u>a</u>t did she do <u>fir</u>st?	
348	MC	(1.2)	T scratching her nose
349		(how about) ⌈(<u>help</u>ing)? ⌉	

00:09:00 (at line 320)

00:09:30 (at line 338)

58

```
                                     L((points to place on the page))⌡
        350   T      (1.5) hmm?
        351   MC     ⌈(0.6) he (.) b- bout⌉ (helping)?
                     L((tapping page    ⌡
        352   T      (1.2) yeah I think the ⌈(0.6) little red hen        ⌉
                                            L((points to hen on page))⌡
00:10:00 353                wanted ⌈them                        ⌉to
                                   L((points to characters on other page))⌡
        354          ⌈help           ⌉⌈the:re,              ⌉(1.0) are
                     L((points to hen))⌡L((points to other page))⌡
        355          they going to help her carry it to the Miller?
        356   MC     ⌈(2.6)                                 ⌉
                     L((MC shakes her head, then T shakes her head))⌡
        357   T      Mmmm (0.6) ⌈what did the black pig say?⌉
                                L((T turns page))            ⌡
        358   MC     ⌈(2.4)                    ⌉ not I said the big black pig
                     L((T taps the page twice))⌡
        359          oink oink, ⌈(1.0)          ⌉ not I said the cat (0.7)
                                L((T points at pic))⌡
        360          me:ow meow ⌈(0.5)          ⌉wot I said the fhhh
                                L((T points at pic))⌡
        361          rat (0.8) umm (.) a rat says /wi:s ⌈wi:s    ⌉
                     ---------   ----  ----
        362   T                               L↑twee↑t⌡wee yea:h    T turns over the page.
        363          that's right ⌈↑twee↑twee    ⌉
        364   MC                  L /wi:s/    /wi:s/ ⌡
        365          (0.8)
00:10:35 366   T     it's like a mouse isn't ⌈it.               ⌉
                                            L((smooths down the page))⌡
        367          (0.8)
        368╴ MC      mm
        369   T      ahh so what did the ⌈little red hen do?⌉
                                         L((taps on page)) ⌡
        370   MC     (1.1) (pare) it all her: self.
        371          (0.4)
        372   T      (she did it) herself didn't she?=ohh ⌈look at that      ⌉  MC nods
                                                          L((points at page))⌡
        373          (0.7) °h⌈hh (0.9)⌉ do you kno⌈w what⌉ that is?
        374   MC          Lmm⌡              Lwha- ⌡
        375   MC      (0.9) /emə/ (.) ahh ⌈I don't           ⌉
                                         L((shrugs shoulders))⌡
        376          (0.5)
        377   T      it's a windmill.
                     -----------------
        378          (0.7)
        379   MC     mi mill
        380   T      oo it's a windmill that's right these sails go
        381          ⌈round and round and round and then            ⌉
                     L((circles the picture in the book with her finger))⌡
        382          ⌈insi:de,                 ⌉(.)
                     L((runs finger down picture))⌡
        383          ⌈they're all turning around,            ⌉
                     ------------------
                     L((looks at MC and circles hand around in the air))⌡
        384          and do you remember, ⌈(0.9)        ⌉thi:s, (0.5)    MC looks up in last
                                          L((MC nods))⌡                  pause
00:11:00 385         is going to be turned into fl:our, ⌈it's going    ⌉to be
```

```
                    ------------------------------------  ----
                                                ⌊((MC nods))⌋
386        ⌈grou:nd down        ⌉into flour.
           ⌊((circles fist on page))⌋
387        ⌈(1.4)              ⌉
           ⌊((T turns page))⌋
388   T    so aahh⌈you know who this is don't you⌉
                  ⌊((taps finger on page))        ⌋
389   MC   ⌈(1.1)  ⌉a⌈Miller      ⌉
           ⌊((nods))⌋ ⌊((T taps page))⌋
390   T    the⌈Miller     ⌉that's right.
              ⌊((taps page))⌋
391        (1.1)
392   T    an he said⌈(0.5) I           ⌉will turn it into flour
                     ⌊((taps page twice))⌋
393        for you little red hen.
394        ⌈(1.6)          ⌉
           ⌊((T turns page))⌋
395   T    ⌈there you go ↑look⌉
           ⌊((points to page))  ⌋
396   MC   (1.1) little⌈piece                    ⌉of
                       ----                        --
                 ⌊((makes a circle with 2 fingers))⌋
397        ↑flo↓ur
           ---------
398   T    yeah you've got a⌈bag of flour.  ⌉
                            ⌊((signs flour?))⌋
399        (1.5)
00:11:30  400   T    ⌈aahh,     ⌉(0.8) now what's he going to do?
                     ⌊((turns page))⌋
401 ⌐ MC   (1.3) (/kærə? tʃu::/), (5.7) baker.
           ---
402   T    °hhhh that's right going to take it to the⌈baker:.    ⌉   MC leaning over desk
                                                     ⌊((turns pg))⌋
403        (1.6)
404   T    will you help me?                                         T looks up at MC
405   MC   (0.8) not⌈I said             ⌉the (p-ig (.) pie::ce of cat)
                    ⌊((taps the page))⌋
406        said oing oing oing, (1.1) the, (0.9) not I              T pointing to next pic
407        ⌈said the cat              ⌉(1.0) weow weo:w: (.)
           ⌊((looks down at T's finger))⌋
408        what I not I said the rat said ↑/wi:k wi:k wi:k/          T pointing to next pic
           -----
00:12:05  409        (0.7)
410   T    yea:h they're naughty aren't they                        T turns over the page
411   MC   (.) (their legs,)
412        (1.1)
413   T    mm
414   MC   (their legs.)
415        (3.8)
416   MC   (Harold's)⌈this side        ⌉of the bed (Harold)
                     ⌊((points at page))⌋
417        (1.2)
418   T    the little red hen went to the Baker's himself didn't
419        she?
420   MC   ⌈(1.1)     ⌉
           ⌊((nodding))⌋
```

421	T	look at that
422		⌈do you remember when we went to the Bakery? ⌉
		⌊((circles finger around pg, taps MC then taps page))⌋
423	MC	⌈(1.3) ⌉
		⌊((nods))⌋
424	T	what did we ⌈see? ⌉
		⌊((runs finger up place on page))⌋
425	MC	(1.2) a bread.
426		(0.9)
427	T	we di:d, do you remember what⌈this is? ⌉
		⌊((touches page))⌋
428	MC	(0.9) baguette.
429	T	yeah we saw some⌈baguettes, ⌉
		⌊((puts thumb up to count 1))⌋
430		⌈what else did we see ⌉

		⌊((holds up finger for 2))⌋
431	MC	⌈(1.4) ⌉roll,
		⌊((taps page))⌋
432		(0.4)
433	T	⌈rolls, ⌉
		⌊((shows '2' on hand))⌋
434		(1.3)
435	MC	rolls,
436		(0.4)
437	T	mm⌈they look like um buns like hot cross buns ⌉
		⌊((leans over book and touches place on page))⌋
438		(1.2)
439	MC	buns,⌈bread, ⌉(0.9)⌈(/bɪdet/), ⌉
		⌊((points to page))⌋ ⌊((points to page))⌋
440 ⸌		(2.1) (don't)⌈rolls, ⌉
		⌊((points to page))⌋
441	T	↑↓mmm⌈(2.1) ⌉(>do you remember
		⌊((MC looks up at T))⌋ --------------------
442		wor- is< we saw some cakes as well didn't we?

443	MC	(0.8) I don't know the cakes are there?
444	T	(0.5) no I can't see any cakes.
445		⌈(2.6) ⌉
		⌊((T turns over page))⌋
446	T	↑↓aahh,
447		(2.5)
448	MC	it's the bakery
449	T	mm the bake:r
450		(0.6)
451	MC	Bake::r
452		(0.5)
453	T	what's he going to do?
454	MC	(1.5) °h ma:ke some brea:d.
455	T	mmm make some⌈ b ⌉rea:d.
456	MC	⌊°h ⌋ (can I ↑do it)
457		(2.1)
458	T	that's beautiful bread isn't it?
459	MC	⌈(0.8) ⌉
		⌊((nods))⌋
460	T	looks⌈delicious. ⌉
		⌊((turns over page))⌋

Right margin annotations:
- (line 442) T playing with her hair
- (line 443) Both leaning over book
- (line 458) T pointing to pic in book.

Left margin timestamps:
- 00:12:40 (at line 435)
- 00:13:00 (at line 444)

	461		(1.1)
	462	T	°hh! no:w what's he going to do now?
00:13:30	463	MC	⌈(1.1) ⌉take it ho:me.
			⌊((looks at page))⌋
	464	T	yea:h I think she's going home now, (1.0) T turns page.
	465		↑↓o::h (1.2) who will help me eat the bread?
	466	MC	(1.1) I's will said the cat (0.9) no:t I said the-
	467	T	oh I think it's I will?
	468	MC	(0.6) yes I will said a (1.0) °hhhh a pig said oink oink,
	469		(.) l- (0.8) I s- ⌈I will said the rat, ⌉(0.8) T pointing at page
			⌊((T nodding as MC looks up))⌋
	470	T	m⌈mmmm ⌉(0.8) but what did the (0.6) um:
	471	MC	⌊wink wink wink⌋
	472	T	⌈hen say:? ⌉
			⌊((turns page))⌋
	473	MC	(1.6)
	474	T	⌈n::: ⌉
			⌊((shaking head))⌋
	475	MC	(1.8)⌈not I:: ⌉
			⌊((shaking head))⌋
	476		⌈won't let you eat it ⌉
			⌊((points hand in air at beginning of each word))⌋
	477	T	no: they⌈didn- ⌉
	478	MC	⌊our new⌋ friends gonna do it. MC doing same gesture.
	479		(0.4)
	480	T	that's right who was his new friend?

	481	MC	(0.9) mmm (1⌈2) ba ⌉kery,⌈(1.2) ⌉
			⌊((T nods))⌋
	482	T	⌊do you remem⌋
	483	T	the baker,
	484	MC	(0.6) baker, (1.3) the ↑Miller.
	485		⌈(0.5) ⌉
			⌊((T looks at her watch))⌋
	486	T	and the Miller that's right yea:h,⌈(1.5) ⌉oh
			⌊((shuts book))⌋
00:14:36	487		that was goo:d, (1.5) the:re, T puts away book.

6.3 Transcript 2: MC 06-05 TA

counter time	line no.	speaker	talk	notes
00:02:07	001	TA	⌈now (0.7) what would you like to look at.⌉ ⌊((speads books out in front of MC)) ⌋	
	002		1.4	
	003	TA	⌈°ooh we've got a lot here° ⌉ ⌊((looking down and shuffling through books))⌋	MC looking down at one book
	004		(1.4)	
	005	MC	⌈that's ↑me ⌉ ⌊((pointing at a photo on the front of a book))⌋	
	006		⌈(2.1) ⌉ ⌊((TA leans over to look at the photo))⌋	
	007	TA	you didn't go to that one=so perhaps we won't look at	
	008		that one ⌈(1.4) you didn't go to the caf (.) you weren't ⌊((picks the book up, looks inside the back	
	009		in school that day, ⌉ (1.5) cover, shakes her head and puts it aside))⌋	Megan watches book being put aside
	010		⌈maybe you were at the doctors ⌉ ⌊((pushes some other books towards MC))⌋	
	011		(2.5)	
	012	MC	⌈(oh but) ON there ⌉ ⌊((MC points to a photo on another book))⌋	
00:02:29	013		⌈(0.5) ⌉ ⌊((TA taps her finger on the photo 3 times))⌋	
	014	TA	you went the:re (.) to the london zoo	
	015		d'you want to look at that book?	

	016	MC	⌈(1.2) ⌉ ⌊((nods her head))⌋	
	017	TA	↑yeh?	
	018		⌈(0.7) ⌉ ⌊((reaches over to clear other books away))⌋	
	019	MC	Cos (0.8) I like that one,	TA still clearing away books
	020	TA	oka:y. that says ⌈LO:Ndon zoo: ⌉ ⌊((moving finger across words on pg))⌋	
	021		⌈(1.5) ⌉ ⌊((TA looks up at MC))⌋	
	022	MC	lo:ndon zoo:	
	023	TA	⌈(.) °mm.° ⌉ ⌊((slightly nods head, looking back at page))⌋	
	024		⌈(3.6) ⌉ ⌊((TA turns page and points at a picture))⌋	
	025	TA	⌈↑oo↓oo:: look at thi:s, ⌉ ⌊((moving finger back and forth across picture))⌋	
	026		(0.9)	
	027	MC	a gira::ffe	
	028	TA	(.) that gira:ffe=>and it says<	
	029		⌈he:re is a gira:ffe, ⌉(0.7) ⌊((runs finger along sentence))⌋	
	030		⌈it has a lo::ng, ⌉ ⌊((points to each word on the page as she says it))⌋	
	031		(1.3)⌈(0.5) ⌉ ⌊((TA looks up at MC))⌋	

	032	TA	d'ya know what ⌈that is?⌉
	033	MC	⌊neck ⌋
	034		(0.5)
	035	TA	⌈n:eck ⌉(.)⌈a lo::ng neck ⌉
			⌊((looks back at page))⌋ ⌊((moves finger over pic))⌋
	036		°hh⌈I:: ⌉ remember seeing that
			⌊((points quickly at pic))⌋
00:03:00	037		giraffe in the zoo,
	038		(1.1)
	039	MC	(/vɑː dʉː/),
	040		(0.7)
	041	TA	⌈I think we saw a ⌉ ↑baby
			⌊((TA looks up at MC))⌋ -----
	042		giraffe as ↑we:ll,
	043	MC	⌈(1.8) ⌉
			⌊((MC shakes her head))⌋
	044	TA	did we?
	045	MC	(0.9) no

	046		(0.5)
	047	TA	↑no? ⌈(1.1) ⌉
			----- ⌊((TA then MC look down))⌋
	048		°hm° perhaps that was a different day (.) °hhha
	049		⌈look at that ⌉
			⌊((points at pic))⌋
	050		(1.4)
	051	MC	/e::?/
	052		(0.7)
	053	MC	⌈(/də ⌉ mɪlə/).
	054	TA	⌊this is⌋
	055		(0.4)
	056	TA	⌈a big hai:ry gorilla. ⌉
			⌊((pointing to the words as she says them)) ⌋
	057		(2.3)
	058	TA	⌈↑o↓oh I don't like that ⌉ ⌈(0.9) ⌉
			⌊((pointing to pic on pg))⌋ ⌊((TA glances at MC))⌋
	059	MC	⌈(1.4) ⌉
			⌊((MC shakes her head))⌋
	060	TA	he was a bit ↑cheeky,
	061	MC	⌈(1.2) ⌉
			⌊((nods head))⌋
	062	TA	⌈wiggling his ↑bottom,⌉
			⌊((points at pic again)) ⌋
	063		(2.5)
	064	TA	like ↑that.
	065		(1.0)
00:03:30	066	TA	↑you⌈cheeky gorilla ⌉
			⌊((pointing to pic))⌋
	067		(1.4)
	068	MC	⌈so⌉he's trying to (/ʊʊk/) something down⌈there::. ⌉

Right-hand margin notes:

- (032) TA points to word
- (039) same intonation pattern as TA used
- (040) MC playing with hair
- (042) TA still looking at MC, who is looks down
- (047) TA turns over page during pause
- (052) MC playing with her hair
- (056) MC running her arm along the table
- (063) MC makes eye contact with TA, TA wiggles her bottom on the chair making a silly face. MC then imitates her.
- (064) TA looking at MC.
- (068) Points to pic on 'he's'

64

```
                              -------------------------------
069  TA    ⌊I-⌋                                          ⌊heheheh⌋
070  TA    is he trying to look for something down there. (.) heh
           ------------------

071  MC    (0.2) he's going like that⌈(1.0)                        ⌉
                                      ⌊((wiggles bottom on chair))⌋
072  TA    hehe⌈heh he he he he he he he heh    ⌉
073  MC        ⌊and then he turn bottom around⌋ (0.8)
074        I like (/ʒi:/)
075  TA    =and we said⌈we don't like looking at your bottom⌉      MC  looking  down  at
                       ⌊((waves her hand in the air))          ⌋   book
00:03:50  076        (.) you're cheeky.
          077        (4.9)
          078  TA    ⌈°hh                           ⌉
                     ⌊((TA looks over at next page))⌋
          079        ⌈oh here we are,    ⌉(1.2) havin our ↑lunch.
                     ⌊((points at photo))⌋
          080        (0.8)
          081  MC    ↑/leə:::↓::/ where's me gone?                  MC leaning over photo
          082  TA    ⌈(.) I:: don't know=who's that one?⌉          Both leaning over book
                     ⌊((points at the photo))            ⌋
          083  MC    (1.5) °↑/kɪbi/.°
          084        (0.3)
          085  TA    Kiv:i,⌈and                              ⌉
                           ⌊((points to another person in photo))⌋
          086  MC    (0.5) Millie,
          087  TA    (.) M:illie,⌈(0.7)                          ⌉
                                 ⌊((points to another person in photo))⌋
          088  MC    ↑Morgan.
          089  TA    (0.6) >and Morgan<=it's the back of your head,  Finger still on photo
          090        (1.4) can only see the back.
          091        (1.2)⌈(1.3)                              ⌉
                          ⌊((TA points at another person in photo))⌋
          092  MC    /Tɑmə/.
          093  TA    =mm looks like Ta:na,
          094  MC    ⌈(3.2)                                ⌉
                     ⌊((TA points at another person in photo))⌋
          095        miz /legɜ?/.
          096  TA    (0.5) Miss Legert eating her bun?
          097        (1.4)
          098  MC    ⌈(1.4)                             ⌉↑mm >miss
                     ⌊((TA points at another person in photo))⌋
          099        /dɔ::/<⌈=where's arn you::?      ⌉
                           ⌊((sits up and looks at TA))⌋
          100  TA    ⌈(mister/miss D-) where am I:?,      ⌉(0.7)    TA still looking at photo
                     ⌊((Puts hand against left side of head))⌋
          101        ⌈ma:ybe          ⌉I took the photograph.
                     ⌊((looks upat MC))⌋ ------------------------
          102        (2.5)
                     -----
          103  TA    ⌈ma:ybe            ⌉ I had the camera. (0.5) I'm   TA  and  MC  both  look
                     |--------          |                                back down at book
                     ⌊TA shrugs left hand⌋
          104        not sure.
          105        (1.0)
          106  MC    °h I bet⌈you watching    ⌉ at the back.
```

⌊((looks up at TA))⌋ ------------

107 TA (0.4) oh <u>was</u> I? ⌈(0.7)   ⌉ oh p'raps I was on
------------   ⌊((TA nods))⌋

108   ⌈<u>this</u> table.   ⌉
             ⌊((taps an area just outside photo 4 times))⌋

109   (2.0)

110 TA ⌈<u>I</u> was on   ⌉
             ⌊((circles edge of photo with finger))⌋

111   ⌈<u>this</u> table   ⌉⌈ then <u>maybe</u>.   ⌉
             ⌊((taps edge twice))⌋⌊((puts hand on chin))⌋

112   (1.2)

113 MC ⌈<u>yea</u>:h   ⌉
             ⌊((MC nods))⌋

00:04:45 114   ⌈(3.9)   ⌉
             ⌊((TA turns the page))⌋

115 TA ↑<u>oo</u>↓oh=oh⌈have <u>I</u> turned two <u>pages</u> over?⌉
                  ⌊((turns page back to check)) ⌋

116   (2.1) no. (0.7) °hh⌈(0.8)   ⌉   Checks pages during
                       ⌊((points to next photo))⌋   pause.

117   ooh look at <u>that</u>.

118 MC (1.5) °hh I don't know <u>oo</u> <u>that</u> is (0.3)

119 TA <u>don</u>'t you know what that <u>is</u>? it says it's a

120   ⌈lo:ng ye:llow and bla:ck sna:ke   ⌉
             ⌊((runs finger along writing under photo))⌋

121   (3.0)

122 MC ⌈(1.4)   ⌉ /kæmɪn/
             ⌊((TA points at a next photo))⌋

123   (0.5)

124 TA and <u>that</u>'s the camel with⌈<u>two</u> humps,   ⌉
                        ⌊((runs finger along photo))⌋

125   (1.3)⌈I think   ⌉he's <u>ti:</u>red that camel he's
           ⌊((points at photo))⌋

126   sitting <u>down</u>.

127   (1.9)

128 TA do <u>you</u> think he's <u>tired</u>?

       ----

129 MC ⌈(1.1)   ⌉I bet he's (<u>not</u>) he just
       ⌊((nods))⌋   ------

130   goes (.) <u>he</u> says: (0.8) <u>he</u> jus:t sat <u>down</u> and <u>she</u> goes   MC looking across room
                                                        TA looking at MC

00:05:29 131   (0.7) sh-something not ↑<u>good</u>?   TA looking at MC
                          ----

132 TA (0.7) something's not <u>good</u>? (0.7) do you think he's
       ----

133   <u>fed</u> up?
       ----

134 MC (0.9)⌈(0.4)   ⌉
            ⌊((nods))⌋

       ----

135 TA oh <u>maybe</u>, (1.4) °hh <u>that</u>'s why we sometimes say   TA gesturing with arm
       ----

136   someone's got the <u>hump</u>⌈(1.1)   ⌉
       -------------------------- ⌊((points at photo))⌋

137   because <u>camels</u>⌈(1.1)   ⌉
                   ⌊((looks at MC until she looks up))⌋

138   ⌈s:it <u>down</u> a lot⌉and they look a bit <u>bored</u>
       | ----------- |--------------------

```
                        ⌊((nods))        ⌋
139                     ⌈(1.1)                                    ⌉
                        ⌊((TA's eyes down then flick up to MC))⌋
140         they look as if they're fed up, ⌈(1.1)        ⌉
            --------------------------------- ⌊((MC nods))⌋
141         so you could have the ↑hump:?
                                       -----
142                     ⌈(1.0)                        ⌉
                        ⌊((TA wiggles shoulders))⌋
143    MA   yeah
144    TA   =mm maybe
145                     ⌈(5.0)                                          ⌉
                        ⌊((TA points to photo, waits til MC looks at it))⌋
146    TA   ooh what's here?
147    MC   (0.5) l:lion
148    TA   (0.5) two li:ons=I think they're lionesses (1.1)
149         they're the ⌈ mummy lions             ⌉ (1.0)
                         ⌊((taps photo with finger))⌋
150         because the daddy lions have got
151         ⌈all that hair?                                 ⌉
            ⌊((TA puts arms up to her head to mime hair))⌋
152         =they've got a bit ma:ne like that haven't they?        Continues gesture over
                                 ------------------------            head
153         (0.8) and ⌈they               ⌉ haven't got any: so they
                       ⌊((points at photo))⌋

154         must be lionesses.
155         (0.6)
156    MC   ⌈loo:k                ⌉
            ⌊((MC points to photo))⌋
157         (1.6)
158    TA   that's his leg (.) ⌈her leg ( 1.6)              ⌉
                               ⌊((circles finger around photo))⌋
159         that's her back leg, (0.9) ⌈like this (0.6)        ⌉
                                        ⌊((outlines on photo))⌋
160         that's her back leg her hind leg.
161         (2.3)
162    TA   they look a bit sleepy
163         (1.3)
164    MC   which one
165    TA   ⌈the lioness        ⌉
            ⌊((pointing to page))⌋
166         (1.6)
167    MC   ⌈that lion i:s          ⌉
            ⌊((leaning over book))⌋
168    TA   mmm
169    MC   (.) no it isn't, (1.3) ⌈(it's-) ⌉
170    TA                          ⌊it's not⌋ ↑sleepy (0.9) ↑↓ah      MC shakes head in pause
171         ⌈(2.9)                                                 ⌉
            ⌊((TA shrugs her shoulders and points to the next pic))⌋
172    TA   o::r who's this?
173    MC   ⌈(1.2)                ⌉ tiger
            ⌊((looks up at TA))⌋ ----
174    TA   °mm° (0.9) that says ⌈the tiger has sh:arp teeth        ⌉
            ----                 ⌊((following words with finger))⌋
175         (1.9) ⌈and stripes.                  ⌉
                  ⌊((runs finger down picture))⌋
```

176   ⌈(2.1)   ⌉
             ⌊((MC nods slightly))⌋
177   TA   I think that⌈tiger,   ⌉
                         ⌊((points to pic))⌋
178   ⌈(1.5)   ⌉could be very
             ⌊((MC then TA looks up at the other))⌋ --------------
179   ⌈vicious::   ⌉

             ⌊((gestures 'clawing' of the tiger))⌋
180   ⌈(0.9)   ⌉
             ⌊((MC nods))⌋
181   do you think so?
             ----
182   MC   ⌈(0.6)   ⌉
             ⌊((nods more vigorously))⌋
183   TA   ⌈I wouldn't go near that tiger,   ⌉(1.6)
             --------------------------------   ----
             ⌊((shaking her head and pointing to pic))⌋
184   because it might go⌈ra::r   ⌉

                                ⌊((imitates tiger by clawing air))⌋
185   (0.6)   MC smiling
186   MC   and then⌈(ack)   ⌉and then go and
             ------------------   ----------------
                    ⌊((brushes hair back))⌋
187   ⌈move back   ⌉

             ⌊((sits back in chair, swinging both arms back))⌋
00:07:05 188 really really quick'   TA smiling
189   TA   yeah h you'd have to move really really quick.
             ------
190   (1.2)
191   TA   ⌈cos they pouns:e⌉
             ----
192   MC   ⌊and⌈(/bɔ/-)⌋   ⌉(0.4) and the⌈(/bɔ beə/)   ⌉
                 ⌊((flicks arm up))⌋   ⌊((lifts arms up))⌋
193   c- come up.
             ----
194   (0.6)
195   TA   what will come up?
             ----
196   MC   a t- a a⌈tiger   ⌉⌈(crawl),   ⌉(0.7)
                     ⌊((points to pic))⌋⌊((lifts arms up))⌋
197   when⌈they   ⌉come up they just (.)
                 ⌊((lifts arms up))⌋
198   ⌈turn round   ⌉⌈and th en you have to
             ---------   ----------
             ⌊((circles her hand in air))⌋
199   TA   ⌊(that i-)⌋
200   MC   ⌈(0.8)   ⌉
             ⌊((flicks arm in air))⌋
201   ⌈get out really quick   ⌉

             ⌊((circles hand,puts her hands behind her,elbows out))⌋
202   TA   =and get out really quick (0.7) r:run away
             ---------------   ------
00:07:30 203 ⌈(1.3)   ⌉

```
                        L((MC nods, TA turns page))⌋
204    MC    and⌈someone                    ⌉elses.
                   L((moves arm back over shoulder))⌋
205          (1.0)
206    TA    and let him (.) attack somebody else do you think?
207    MC    (0.7) yep.
208    TA    °hhhhhh (0.7) o:h do you remember what was in
209          ⌈there?                    ⌉
             L((points to part of next pic))⌋
210    MC    (0.5) no
211    TA    (.) shall I read it it says
212          ⌈where's the spider, (0.6) Morgan,        ⌉(1.5) I
             L((pointing to words as she reads them out))⌋
213          think you were⌈looking      ⌉(0.5) for the spider.
                          L((taps picture))⌋
214          ⌈(1.9)                    ⌉
             L((TA looks closely at picture))⌋
215          I can't see it.                              Skaking head
216          (1.9)
217    MC    ⌈where is the ↑spide:r?                    ⌉
             L((points to words on the page as she speaks))⌋
218    TA    >(like that) look<⌈where's the spider,      ⌉
                              L((points to words as reads them))⌋
219    MC    ⌈(2.4)                                      ⌉
             L((TA points to next word and looks up at MC))⌋
220          Morda:n.                                     Smiling, hand on chest
221          (0.5)
222    TA    Mo(h)rgan.
223          (3.2)
224    TA    we can't see it, (0.5) it must be too small.
225          (1.8)
226    MC    ↑a:↓a:h, (0.9) it must have be on the other bed.   MC sitting back in chair
227          (1.0)
228    MC    (he's) he's gone awa:y,⌈cos he⌉(.)⌈(he's  ⌉on bed.)


229    TA                     L(it's a)⌋    Lhas he?⌋
230          (1.0)
231    TA    It might be climbing up that stick, (1.5)     Points to picture
232    MC    no:
233    TA    it might be (.) under that leaf:,             Pointing to picture
234    MC    no:
235    TA    (0.8) it might be⌈under that stone?        ⌉
                            L((rubs finger over part of pic))⌋
236    MC    (0.5)⌈yeah    ⌉
                 L((nodding))⌋
237          (0.5)
238    TA    d'ya think so?
239    MC    ⌈(0.4)  ⌉
             L((nods))⌋
240    TA    hiding (0.7) I think⌈that spider was probably⌉
                                L((pointing at picture))   ⌋
241          scared.
242          (1.2)
243    MC    °ye:ah°
244    TA    of all you⌈children                    ⌉because
                      L((running finger along picture))⌋
```

00:08:40	245		you were n<u>oi</u>sy (1.0) and it ran aw<u>ay</u>,
	246		(2.7)
	247	MC	⌈l<u>oo</u>k　　　　　　　　⌉ L((points at another picture))⌋
	248	TA	(1.4) do you know what <u>Kiffy</u>'s looking at? (0.6) do
	249		you re<u>member</u>? what was in ⌈th<u>e</u>re?　　　⌉ 　　　　　　　　　　　L((taps picture))⌋

Pointing at picture

	250	MC	(0.7) r<u>a</u>bbit
	251	TA	⌈(0.4) the r<u>a</u>bbits.⌉ L((nodding))　　　 ⌋
	252		(1.5)
	253	TA	th<u>e</u>re's ⌈Millie　　　　　　⌉ looking at a r<u>a</u>bbit, 　　　L((points at picture))⌋
	254		(1.7)
	255	MC	I can't s<u>ee</u> Millie th<u>e</u>re?
	256	TA	(.) th<u>e</u>re's Millie ⌈l<u>oo</u>k (1.6)　　 ⌉ 　　　　　　　　　L((taps picture))⌋
00:09:00	257		⌈>°she's up on th<u>a</u>t one°<⌉　⌈°h　 ⌉n<u>o:</u> I th<u>i</u>nk they
	258	MC	Lcan't s<u>ee</u> Mill　　　 ⌋ ie Lth<u>e</u>re⌋

Pointing to picture

	259	TA	must have been (0.8) m<u>ay</u>be they would would they

Tapping pic with two fingers alternating.

	260		have tw<u>o</u> cages?

Two fingers on page

	261	MC	(2.5) °mm y<u>eah</u>°
	262	TA	or per<u>haps</u> she ⌈had a l<u>oo</u>k　　⌉ and then walked 　　　　　　L((points at pic))⌋
	263		aw<u>ay,</u> ⌈(0.5)　　　　　　　　⌉ and somebody 　L((puts finger on another pic))⌋
	264		<u>e</u>lse came.=oo l<u>oo</u>k who's th<u>a</u>t?
	265	MC	(1.9) °mm° erm Mish<u>a</u>mmod.
	266	TA	⌈Moh<u>a</u>mmed,　 ⌉(0.9) m<u>ay</u>be he came. (0.5) and L((points at pic))⌋
	267		⌈Kivvy,　　　 ⌉(1.8) and ⌈↑wh<u>o</u> I w<u>o</u>nder who that⌉ L((points at pic))⌋　　　　　L((finger on picture))　 ⌋
	268		is: (.) I'm not s<u>u</u>re, (1.5) o:h ⌈that's probably <u>A</u>my,⌉ 　　　　　　　　　　L((taps picture))　 ⌋
00:09:30	269		(1.1) l<u>oo</u>ks like her blue ⌈c<u>oa</u>t,　　　　 ⌉ 　　　　　　　　　L((taps picture))⌋
	270		(1.5)
	271	MC	no (?) there m<u>u</u>st have been K<u>o</u>lla (0.9) (cos) K<u>o</u>lla's in
	272		there.
	273	TA	(.) n<u>o</u> bu- I- ⌈w<u>e</u>::ll I don't know if th<u>a</u>t's Kolla⌉ I don't 　　　　　L((Puts finger on picture))　　　 ⌋
	274		think ⌈th<u>a</u>t's Kolla K<u>o</u>lla⌉ didn't have a blue c<u>oa</u>t, 　　L((taps picture))　 ⌋
	275		(1.5) that looks like ⌈a g<u>i</u>r:l,　　　 ⌉ 　　　　　　　L((taps picture))⌋
	276		⌈(6.0)　　　　　　　　　 ⌉ L((TA turns over to back page))⌋
	277	TA	let's s<u>ee</u> who⌈=↑o:↓o:h it w<u>a</u>sn't Kolla it was K<u>a</u>yon,⌉ 　　　　L((puts finger on picture))　　　　 ⌋
	278		(1.4) ⌈K<u>a</u>yon　　　 ⌉ had a bl<u>ue</u> c<u>oa</u>t. 　　L((taps picture))⌋
	279		(3.7)
00:10:00	280	TA	↑↓<u>a</u>::h, (4.3) ⌈l<u>o</u>ts⌉ of ch<u>i</u>ldren, (0.8)
	281	MC	L/<u>e:</u>/⌋
	282	TA	⌈th<u>a</u>t looks like all the b<u>ig</u>⌉ children you're-

```
                              L((taps the picture))        ⌡
        283              ⌈nursery          ⌉children are not there, (2.7) there's
                         L((shakes head))⌡
        284              not a photograph of nursery children, (1.8)
        285              ⌈that's the big children.                        ⌉
                         L((taps the picture then looks up at MC))⌡
        286              (0.7)
        287    MC        °hh⌈looks that's     ⌉Gouis:e.
                            L((points to pic))⌡
        288              (1.1)
        289    TA        ⌈it's Louise⌉
        290    MC        LLouisa,     ⌡⌈Connor,              ⌉(1)⌈(?4syllables)⌉
                                      L((points to picture))⌡   L((TA points))⌡
        291              (blue coat) there?
        292    TA        no that's:: yeah that's Kolla but this
        293              ⌈(1.2)                  ⌉I think⌈Kayon           ⌉
                         L((takes hold of page))⌡       L((points to picture))⌡
00:10:30 294            ⌈is that one             ⌉⌈(1.5) with that blue coat, ⌉
                         L((turns page back over))⌡L((running finger over pic))⌡
        295              ⌈(1.1) look              ⌉it's⌈light blue.     ⌉
                         L((turns again to back page))⌡   L((finger on pic))⌡
        296              (1.6)
        297    MC        and⌈he's got      ⌉dark blue.
                            L((taps picture))⌡
        298    TA        ⌈(.)        ⌉and he's got a dark blue one that's right,
                         L((nods))⌡
        299              (1.0)
        300    MC        and where's me? (0.8)
        301    TA        th⌈e nurs-⌉
        302    MC          Lthere, ⌡
        303    TA        u:m no I don't think so I don't think
        304              ⌈the nursery children              ⌉are in that
                         L((circles little finger in air near picture))⌡
        305              photograph.
        306              (0.5)
        307    MC        (I wasn't in me::)
        308              (1.1)
        309    TA        oh that⌈is you actually,     ⌉(0.5)
                                L((points to picture))⌡
        310    MC        yeah
00:10:56 311    TA        (.)⌈yeah          ⌉that is you: good s- well spot.
                            L((taps on pic))⌡
        312    MC        where's Emily::
        313    TA        ⌈I don't know    ⌉unless⌈maybe she's behi:nd,⌉
                         L((shakes head))⌡       L((point to picture)) ⌡
        314              (3.4)
        315    TA        I'm not sure, (0.5)⌈perhaps          ⌉they're not in
                                            L((flicks out hand))⌡
        316              that photograph,
        317              (0.8)
        318    MC        who?
        319    TA        (0.5) Amy (0.6) she⌈might be     ⌉
                                            L((flicks out hand))⌡
        320              somewhere else (.) p'rhaps she's with: (0.7) Miss
00:11:12 321            Legett somewhere
        322              (2.9)
        323    MC        ⌈maybe out there              ⌉
```

298	TA	MC brushing hand through her hair.
301	TA	Flicks hand out
302	MC	Puts hand on picture
307	MC	Shaking her head
316		Looking at MC
321		Looking at MC

```
                            L((pointing just outside of picture))⌟
324                         (0.5)
325    TA    ⌈maybe at this si:de        ⌉⌈mm  ⌉              TA nodding on 'mm'
             L((gesturing along with MC))⌟
326    MC                              L(mm)⌟
327          ⌈(1.4)          ⌉
             L((TA sits up))⌟
328    TA    do you want to look at another book?
329    MC    (0.8) °hh⌈hmmm, (1.1)           ⌉
                      L((pushes 1ˢᵗ book away))⌟
330          ⌈I've been on the (0.8) I've been on the that one⌉   TA clearing away other
             L((pointing across table at another book))        ⌟   books
331          (.)
332    TA    that one (0.9)⌈oh you like that one        ⌉do you
                           L((brings a book towards them))⌟
333          remem-⌈oh not that⌉one=which one
334    MC          Lmmm uh  ⌟                              Leaning  over  table,
                                                          pointing.
335          (1.2)                                        TA piling up books
336    TA    ⌈°hh!               ⌉
             L((reaching for a book))⌟
337    MC    (y-) (.) I've just s:ee it this one.
338          (0.4)
339    TA    that one
340          (0.7)
341    MC    ⌈yeah.              ⌉
             L((slides book towards her))⌟
342    TA    the enourmous turnip.
343          ⌈(0.9)                      ⌉
             L((TA clears all other books away))⌟
344    MC    no it isn't                                 Looking down at book
345          (0.5)
346    TA    ⌈that i:s it's called the       ⌉
             L((reaches over and points at title of book))⌟
347          enourmous turnip.
348          (2.1)
349    MC    °hh⌈(/ænʌs/)       ⌉
350    TA       Lwhat do you think it is?                Looking at MC
351    MC    (0.8) (/nɔrnɪ təʊnɪ⌈:k/) ⌉                  MC turns to first page
352    TA                       Lenour⌊mous turnip that's ri⌈ght ⌉
353    MC                                               Loh it's⌟
354          ⌈upside down                ⌉
             L((turns book other way around))⌟
355          (0.7)
356    TA    it's not⌈upside down it goes that way.⌉
                     L((turns book back around))  ⌟
357          ⌈(1.2)              ⌉
             L((TA turns to first page))⌟
358    MC    look⌈ladybird          ⌉⌈(upside down)⌉
                 L((points to page))⌟
359    TA                              Lthe ladybird's⌟ upside down,
360    MC    (.) why?
361    TA    ⌈(1.1)                ⌉because they've
             L((puts hand on page))⌟
362          ⌈often crawl upside down they crawl round things⌉
             L((running finger around outside of page))        ⌟
363          don't they
```

	364		(2.3)	TA takes hold of page

364   (2.3)   TA takes hold of page

365 TA that's all ⌈the spots like a ladybird,⌉
             ⌊((tapping the page))   ⌋

366   ⌈(0.9)   ⌉
      ⌊((MC tapping all around the pages))⌋

367 MC sp<u>o</u>t spot spot s:pot spot spot spot sp↑↓<u>o</u>t   MC still tapping pages

368 TA hmhmhmhm ⌈hm   ⌉
                ⌊((MC taps on page))⌋

369   (0.7)

00:12:15 370 TA spotty spotty:

371   (1.5)

372 MC ⌈spotty spotty: ⌉
          ⌊((TA turns over page))⌋

373   (2.2)

374 TA there, (2.1) <u>one</u> day ⌈(1.4)   ⌉ the <u>o</u>ld man
                    ⌊((taps page))⌋

375   decided to plant some <u>tu</u>rnip seeds, (1.8)

376   ⌈so he got his sp<u>a</u>de,⌉ and he dug a h<u>o</u>le, (1.0) °and put
      ⌊((pointing to pic))   ⌋

377   the <u>see</u>ds in.°

378   (2.2)

379 TA he had to ⌈<u>ta</u>ke out   ⌉ all the w<u>ee</u>ds and the
             ⌊((rubs place on page))⌋

380   <u>sto</u>nes first becaus:e s<u>ee</u>ds don't grow if there's lots of

381   w<u>ee</u>ds and <u>sto</u>nes about,

382   ⌈(5.0)   ⌉
      ⌊((TA turns page over))⌋

383 TA then, ⌈what do you think he d<u>i</u>d?   ⌉
             ⌊((points to place on the page))⌋

384 MC (2.8)

385 TA h<u>e</u> w- (1.3) ⌈<u>watered</u>   ⌉ the seeds
              ⌊((gestures watering))⌋

386   (1.8)

387 TA ⌈<u>and</u> they started to ↑gr<u>o</u>w.⌉
      ⌊((points to page))   ⌋

388   (3.0)

389 TA he said <u>I</u> think these are going to be v<u>e</u>ry <u>fi</u>ne <u>tu</u>rnips

390   ⌈(1.3)   ⌉
      ⌊((points to page))⌋

391 TA and th<u>e</u>re he is, (1.0) (tut) <u>la</u>zy man l<u>oo</u>k at him

392   (1.0)

393 TA (wanna) c<u>u</u>p of tea and a <u>ca</u>ke?

394   ⌈(2.5)   ⌉
      ⌊((MC nods))⌋

395 TA h<u>a</u>s he been working <u>ha</u>rd?

396 MC ⌈(1.3)   ⌉
      ⌊((nodding))⌋

00:13:15 397 TA ⌈<u>I</u>   ⌉ think so as w<u>e</u>ll
              ⌊((nods))⌋

398   ⌈(2.3)   ⌉
      ⌊((TA turns page))⌋

399 TA °hh! but that ⌈<u>tu</u>rnip grew <u>bigger</u> (.) and <u>bigger</u> (.) ⌉
                ⌊((finger moving up page on 'bigger'))⌋

00:13:30 400   and <u>bigger</u> un↑<u>til</u> it ↑w<u>a</u>s e↑<u>nour</u>↓mous.

401   ⌈(3.2)   ⌉
      ⌊((TA looks at MC, who nods))⌋

402 TA dear m<u>e</u> ⌈he said °hh! <u>scra</u>tched his h<u>ea</u>d like th<u>i</u>s,⌉

```
                        L((scratching her head))                    ⌋
403            ⌈(1.6)                           ⌉t- °h! look at that    MC  looking  at  TA,
               L((TA and MC scratching heads))⌋    --                 scratching her head
404            ⌈it's enourmous:. ⌉
               L((points to page))⌋
405            ⌈(4.0)              ⌉
               L((TA turns page))⌋
406    TA      ⌈one day the man decided that it was big enough,⌉
               L((finger on page))                            ⌋
407            (0.6) and it was time to p:ull out the enourmous turnip
408            (1.5) so he ⌈held the leaves      ⌉
                           L((gestures holding))⌋
409            ⌈and he began to p:⌉ull ⌉        ⌉
               L((gestures pullling out turnip))⌋
410    MC                      L pull,⌋ (0.6) pull ⌈pull⌉    MC clenching her fists
411    TA                                         Looo Joo (0.5)   TA gesturing pulling
                                                  -----
412            did it come out?
               --------------------
413    MC      ⌈(1.5)             ⌉
               L((shakes head))⌋
414    TA      °mmm dear ⌈he couldn't pull it up,            ⌉
                         L((shaking head and turning page))⌋
415            (4.2) so he called fo:r (0.8) do you know who that is?   Pointing at picture
416    MC      (0.7) /mmmə/, (0.7) m old woman.
417    TA      (.) the old woman, his wife he said
418            ⌈come and help me      ⌉pull out this enourmous turnip
               L((gestures beckoning))⌋
419            (1.7)
420    TA      so they both, (0.6) pulled and pu:lled and pu::lled,   Pointing at picture
421            (1.3) ⌈but they couldn't pull up⌉ the enourmous turnip?
                     L((shaking her head))      ⌋
422            (2.2)
423    MC      ⌈hh                          ⌉
               L((sighs, dropping shoulders))⌋
424            ⌈(3.5)              ⌉
               L((TA turns page))⌋
425    TA      so the old woman, (0.7) ⌈saw a boy        ⌉(1.5)
                                       L((pointing at page))⌋
426            and she said ⌈come and      ⌉help us: (.) come
                            L((gestures beckon))⌋
427            and help us pull this turnip. (1.8)
428            so the ⌈man pulled,        ⌉(1.2)
                      L((points to picture))⌋
429            and the ⌈woman pulled,      ⌉(1.5)
                       L((points to picture))⌋
430            and the ⌈boy pulled,        ⌉(0.8) and they
                       L((points to picture))⌋
431            pu:lled and ⌈pu:lled,⌉              TA gestures pulling
432    MC                  L pu:lled ⌋
433    TA      (1.3) but they ⌈couldn't      ⌉pull up the turnip,
                              L((shakes head))⌋
434            ⌈(4.9)             ⌉
               L((TA turns page))⌋
435    TA      the boy said ⌈wait        ⌉a minute, (0.7) let me
                            L((gestures stop))⌋
436            get the little girl. (1.5)⌈come          ⌉and help us
```

```
00:14:00    410
            411
00:14:30    421
00:15:00    433
```

74

		⌊((gestures beckon))⌋	
	437	come and help us pull out this enourmous turnip	
	438	(1.5)	
	439	TA	⌈I think they're getting a bit tired⌉
		⌊((pointing to picture)) ⌋	
	440	⌈(5.4) ⌉	
		⌊TA turns page))⌋	
	441	TA	so:, (1.0) the man pulled, (1.7)	Pointing on 'so', 'man'
	442	the woman pulled, (1.6) the boy pulled, (1.3)	Point on 'woman', 'boy'
00:15:34	443	the girl pulled, (1.3) and they pulled	Point on 'girl'
	444	and ⌈pulled⌉	
	445	MC	⌊a:nd ⌋⌈dog pulled ⌉
		⌊((points to picture))⌋	
	446	TA	(right) yeah and the dog ⌈(1.1) ⌉	Taking hold of page
		⌊((points to picture))⌋	
	447	did they pull it out?	
	448	MC	⌈(1.2) ⌉	
		⌊((shakes head))⌋	
	449	TA	no:pe ⌈they couldn't pull out⌉ the enourmous turnip.
		⌊((shaking head)) ⌋	
	450	⌈(1.9) ⌉	
		⌊((T turns page))⌋	
	451	TA	who came along then?
	452	MC	(1.1) the cat.
	453	(0.6)	
	454	TA	the cat. so there was the man, (0.9) the woman, (0.8)	Points on 'man','woman'
00:16:00	455	the boy (1.1) the girl, (1.2) the do:g, (0.9) and the cat.	Points on all nouns
	456	(1.2)	
	457	TA	and they pu:lled and pu:lled and pu:lled but they
	458	⌈couldn't pull up⌉ the enourmous turnip?	
		⌊((shaking head))⌋	
	459	(1.1)	
	460	TA	°hh! oh dear what shall we do now?
	461	⌈(2.4) ⌉	
		⌊((TA turns page))⌋	
	462	TA	⌈what ⌉ shall we do? (1.0) we can't pull
		⌊((flicks hand out))⌋	
	463	it out?	
	464	(1.5)	
	465	TA	then they saw ⌈a little? ⌉
		⌊((points at page))⌋	
	466	MC	(1.4) mou:⌈se ⌉
	467	TA	⌊mou⌋se, (1.2) ⌈come and help ⌉ us:
		⌊((gestures beckon))⌋	
	468	(1.0) said the cat (.) meow,	
	469	(1.3)	
	470	MC	meo:: ↑ow
	471	TA	so the man pulled, (0.9) the woman pulled, (0.8)	Points on 'man','woman'
	472	the boy pulled, (0.9) the girl pulled, (1.1), the dog	Points on all nouns
	473	pulled, (0.7), the cat pulled, (0.7) and the mouse.	Points on all nouns
	474	(1.2) and they pulled and ⌈pulled, ⌉	TA gestures pulling
		⌊((MC points to page))⌋	
	475	MC	(he) didn't pu:lled
	476	TA	(.) he is ⌈going ⌉ to hold on.
		⌊((points at picture))⌋	
	477	(1.7)	

	478	TA	meow said the cat hold my tail help us pull.	Holding corner of page
	479		⌈(1.7) ⌉
			⌊((turns page))⌋
00:17:00	480	TA	⌈there he is, ⌉(2.2) and they pu:lled and pu:lled
			⌊((points to picture))⌋
	481		(.) °hh! ⌈and the enourmous turnip,⌉
			⌊((points to picture)) ⌋
	482		⌈came out, ⌉(1.0) and what
			⌊((gestures pulling out))⌋
	483		⌈happened to everybody look?⌉
			⌊((runs finger down pages)) ⌋
	484	MC	(0.6) °hhh HELP ME⌈: ⌉HELP ME	Sitting back in chair
	485	TA	⌊(ri-⌋
	486	TA	he:lp they all fell ↑↓down
	487		(1.9)
	488	TA	the⌈cat ⌉fell on top of the mouse (0.9)
			⌊((points to picture))⌋
	489		the dog fell ontop of the cat (1.4) the girl fell ontop of	Points at pics of nouns
	490		the dog (1.0) the boy fell ontop of the girl, (1.4)	Points at pics of nouns
	491		and the old man fell ontop of the old lady.	Points at page twice.
00:17:30	492		(4.0)
	493	TA	oo I bet that hurt
	494		⌈(3.3) ⌉
			⌊((TA turns page))⌋
	495	TA	⌈then, ⌉(0.9) °hh! the man said h oo I don't
			⌊((points to page))⌋
	496		know how we're going to cook this: (.) it's so
	497		enourmous, (1.3) so he⌈climbed up the ladder ⌉
			⌊((moves finger up page))⌋
	498		with the little⌈boy, ⌉⌈(1.5) ⌉
			⌊((points at pic))⌋⌊((points at diff pic))⌋
	499		he got his s:aw,⌈and he had to saw ⌉
			⌊((makes sawing action with hand))⌋
	500		(.) some off,⌈(0.7) for ⌉the old lady to cook
			⌊((points to picture))⌋
	501		(1.4) and she⌈cooked it ⌉and they
			⌊((points to picture))⌋
00:18:00	502		⌈all had some (1.0) turnip ⌉soup
			⌊((runs finger around picture))⌋
	503		(1.2)
	504	TA	mmmm
	505	MC	mmmm
	506	TA	and it says⌈the turnip was delicious: ⌉
			⌊((following the text with her finger))⌋
	507		mmm (0.8) a⌈nd do you know,⌉
	508	MC	⌊where da mou ⌋se?
	509		(0.8)
	510	TA	and⌈that mouse looks as if he's got a fat tummy now,⌉
			⌊((pointing to picture on page)) ⌋
	511		because he's et so much s:- turnip soup
	512		(1.1)
	513	MC	yeah
	514		(1.0)
	515	TA	°mmm°
	516		(3.4)
	517	TA	I think it will last a long long time.
	518		(2.3)

```
         519   MC    ⌈yeah            ⌉          MC  sitting  up  on  her
                     ⌊((TA turns page over))⌋    chair.
         520         (0.9)
00:18:29 521   TA    and that's finished.
```

7. APPENDIX II

7.1 Line by Line Analysis: 6 MC 06-05 T

T=teacher
MC=deaf child
→ = trouble source

MC and T are looking at a book, 'The Little Red Hen' together. The little red hen has just asked for help.

line	speaker	talk	notes	Line by line analysis
048	T	what did the [little]w- what did the big 　　　　　　L((points to pg))] black pig say.		T designs her turn as an open question, but anticipates a specific response according to the story. She reformulates her question once, and signals she requires an answer by using eye contact at the end of her utterance.
049	MC	(3.4) yes I will help you.		After a long pause, MC provides the second pair part of the adjacency pair, emphasising the first four words and maintaining eye contact with MC.
050	T	(0.4) ↑did ee::?		After a short pause, T indicates that MC has provided the wrong answer by requesting clarification using marked rising intonation, indicating surprise.
051	MC	[(0.9)　　　　　　] [((MC nods head))]	MC and T looking at each other	MC replies by nodding, still maintaining eye contact with T.
052	T	[↑no:: he didn't		T indicates that MC's response is incorrect by stating 'no' emphatically, yet smiles to indicate that she is not being critical.
053		[((moves hand across through air, smiling))] [he said　　][↓no::　　] [((MC nods, smiling))] [((repeats 'no' gesture))]	MC smiles with tongue out	T proceeds to carry out other-initated other-repair, using gesture to emphasise that the pig does not want to help. MC smiles with T during the first part of her utterance, then stops smiling and looks away.
054		[I'm not helping you:.　　　　　　](0.7)		
055		[((MC stops smiling and looks across room))] remember the [poo:r　[little red hen	MC looks down at book	T alerts MC's attention back to the book by pointing to the

78

Hannah Patterson, 2006

line	speaker	talk	notes	analysis
056		had to do it all on his own?		page and, after a pause, asks MC a yes/no question to confirm that she has understood. She uses eye contact and rising intonation when questioning.
057	MC	(0.8)[(0.6) [((points to pic on pg))] [((looks up at T, nodding))]		After a pause, MC looks up at T and provides the appropriate second pair part response by nodding.

MC and T are talking about a plant that MC has been growing, presumably as part of a school project. The conversation began when they were reading about something growing in the book, 'The Little Red Hen'. T is asking MC questions about her plant.

line	speaker	talk	notes	Line by line analysis
097	T	°hh (.) and what does it look like now?		T designs this turn as a question, introducing the first part of an adjacency pair, using rising intonation and eye contact.
098 →	MC	[(1.1) [drill a hole [((eyes pointed up, sticking her lip out))]		There is a pause while MC thinks, shown by her facial expression, before she responds, providing the second part of the adjacency pair.
099		[in i:t. (.)	same gesture as T used earlier.	Although MC provides a response as expected, this is not directly relevant to T's question, as she does not describe what the plant looks like.
100		[((points down with finger))] [n n [someone eat it. (puts hand up to her mouth))		MC uses the same gesture as T did earlier on, when referring to the soil, suggesting that the 'it' in line 99 is the soil, not the plant as introduced by T in line 97. The 'it' in line 100 may refer to the plant or to the seed but the referrant is not made specific. There is eye contact throughout.
101	T	[°hhh] [((puts hand over her mouth))] °hh		T follows MC's speech closely and there is overlap in which T takes a sharp inbreath, suggesting she interprets the end of line 99 as a transition relevance place. This is indicated by the falling intonation and short pause after 'in i:t'. She then imitates MC's hand gesture and repeats her sharp inhalation when MC has finished talking.
102		[no:: [(0.5) did someone eat from [((sits back in her chair))]		T comments on what MC has said, indicating shock or disbelief by prolonging 'no' and sitting back in her chair. After a short pause T makes a clarification request in the form of a question, suggesting to MC that

someone ate a part of the leaf, not the whole plant or seed, and indicating that MC's previous response is a trouble source. There is again eye contact throughout T's clarification request. T signs and puts the stress on 'leaf' and uses questionning intonation.

MC supplies an answer by nodding, agreeing with T's suggestion and so completing this part of the clarification sequence.

T takes another sharp inbreath before asking another question, which she reformulates once by adding 'what'. She leans forward closer to MC, maintains eye contact and uses questioning intonation. Her question functions to request further information from MC.

There is a significant pause before MC's response, during which she looks away from T and has her hand over her mouth.

MC's response provides the second pair part but again she does not answer T's question relevantly. She comments, as in lines 98-100, on something else that has been done to the plant. There is eye contact throughout.

T takes a sharp intake of breath where she perceives there to be a transition relevance place.

MC continues with her response/comment. There is eye contact maintained throughout her response.

There is a pause indicating a transition relevance place.

T repeats MC's final words in line 110 using questioning intonation, indicating a request for clarification that she has heard correctly. She does not repeat 'edge' correctly but MC nods during a very short pause, making no attempt at repair, indicating that T is correct and completing this part of the clarification sequence. T pauses very briefly after her clarification request, indicating that she feels she is correct. She then confirms her accuracy briefly with 'really'. She does not ask for clarification of any of the rest of MC's utterance in lines 108-110 at this stage.

T starts to ask another question, indicated by the question word 'what' but stops as MC starts to take another turn by gesturing. She may have been about to ask for clarification of another part of MC's utterance in lines 108-110.

```
103          the ⌈le:af?                    ⌉
                 ⌊-- --                      ⌋
                  ⌊((signs leaf?))⌋

104   MC     ⌈(0.8)                    ⌉          T leans back over desk.
             ⌊((nods))⌋

105   T      °hh! do you think=what do you think might have

106          eaten it?

107   MC     ⌈(1.8)                        ⌉°h
    →        ⌊((eyes look away, hand is over her mouth))⌋

108          mummy⌈put      ⌈special (bean) in it. ⌈(.) ⌉
                  ⌊--                                   ⌋
                   ⌊((moves arm down))⌋

109   T                                    ⌊°h!⌋

110   MC     around the edge.                              MC playing with her hair

111          (0.9)

112   T      arou:nd the egg, ⌈(.)  ⌈rea::lly, ⌉
                              ⌊((MC nods))⌋ ------

113          ⌈what.-                                    ⌉   Eye contact throughout
             ⌊((MC starts gesturing in a circle with her arm))⌋
```

80

Line	Speaker	Transcript	Non-verbal	Analysis
114	MC	[(0.5) in the (r- in busy) circle. L((MC continues gesturing round and round))]	Eye contact throughout	MC reformulates her previous utterance in line 110. This suggests that she is initiating repair on 'edge', as she gestures in a circular motion several times.
115		(1.4)		There is a significant pause during which MC and T maintain eye contact.
116	T	ah=[has it go-]	Puts arm up on 'go-'	T takes up the transition relevance place, indicating that she has understood by saying 'ah', which is immediately latched to the formulation of the beginning of another question.
117	MC	[a bi-]	Puts arm up on 'bit'	There is overlap between T starting a question and MC adding another comment.
118		(0.3)		There is a short pause during which both T and MC stop talking.
119	MC	it's a bit like a /stətəl/.	MC playing with her hair	MC takes up the transition relevance place. Here she may be reformulating or expanding her comment in line 114, trying to clarify for T what she means, as /stətəl/ is likely to refer to 'circle'. However, she may also be finally answering T's question in lines 105-106.
120	T	(0.5) ↑is it?	MC playing with hair	There is a short pause after which T asks MC a question. This does not function as an initiation of repair or as a request for repetition, and so is not indicating that T has not understood. It does function, however, as a clarification request, and the use of stress and rising intonation indicates that a response is required.
121	MC	[(0.7)] it a /stətəl/. L((nods))]		MC responds providing the second pair part by nodding and repeating part of what she said in line 119.
122		(0.7)		There is a short pause, indicating a transition relevance place.
123	T	you think [caterpillar's been eating it?] L((gestures caterpillar eating))]		T does not ask for further clarification of MC's last few utterances. Here she returns to her previous question in lines 105-6, reformulating it by giving an example of what might have eaten the plant, in a closed question format. She makes the question clear by putting stress on the animal's name, gesturing and using rising intonation.
124	MC	(0.5)[no. L((shakes her head))]		There is a short pause before MC responds in the negative.
125		(0.7)		
126	T	↑↓no?		There is a pause during which T waits for more information. T indicates that she wishes MC to expand her utterance, by repeating what she has said with a questioning intonation.
127	MC	(1.0) I bink it's the blies eat it all up.	MC fiddling with hair.	MC pauses to think, fiddling with her hair, then provides an extended

81

128		(0.6)		answer. There is a short pause indicating a transition relevance place.
129	T	°hhh[h] (0.4) [has it]		T takes a sharp intake of breath then starts a question which is overlapped at the end by MC also taking up the transition relevance place. They both stop talking for a short pause then there is more overlap as each starts their turn again.
130	MC	[i-] [(i-i-)]	T sits back in chair	
131	T	[stopped growing now or is it still growing. [((moves hand up in air))	Eye contact throughout.	T continues with the turn started in line 130, asking MC another question about the plant and giving her forced alternatives.
132	MC	(0.6) still growing.	MC fiddling with hair	There is a short pause before MC provides an answer.

MC and T are still talking about the plant that MC has been growing.

line	speaker	talk	notes	Line by line analysis
143	T	it's getting [bigger and bigger, [((MC extends gap between hands))] [and soon you'll have		T is making a comment about the plant while MC depicts what T is saying using gesture.
144		[(1.3) [((MC reaches full stretch))]		There is a pause while MC continues to act out the growing of the plant after which T continues by asking MC a question.
145		some beans won't you?		The question is designed to elicit a response of 'yes' due to the use of 'won't you? 'Beans' is stressed for emphasis and T uses rising intonation to indicate a question.
146 →	MC	(.) (/nənə/) [grow / bɾdə/ (further) [((moves both hands gradually upwards))]		MC provides the second pair part response but does not answer T's question in the expected way. Although there are some unintelligible words, she continues to comment on the growth of the plant.
147		/ən/[an then the Jasmine (/bʊd/)(0.7)and the (/dʒestə/) [((T with mouth open, reaching under desk))	MC wriggling and smiling. T settling MC on seat?	MC continues her brief narrative, smiling, showing that she is enjoying telling the story. She mentions some people here, although again a lot of her speech is unintelligible. MC is also wriggling, and although T has her mouth open preparing to comment, she is busy trying to keep MC still on her seat.

148   (0.7) (Jess) found the ↑↓<u>bean</u>. (0.8) ⌈/<u>m</u>ʌ⌉mbə/ that

There is a short pause, then MC brings the bean into the narrative, referring back to T's question in lines 143-145, and reformulates a word from line 147, (/dʒestə/). There is a falling intonation on 'bean' and then a pause before MC starts speaking again, involving T in the narrative by asking her if she remembers the bean.

149   T   ⌊y- ⌋

T interprets the falling intonation and pause as indicating a trainsition relevance place and starts to speak. This pause also comes after 'bean', the word relevant to T's question, and she may be using this opportunity to initiate repair.

150   MC   ↑↓<u>bean</u>.

MC's question has a falling not a rising intonation pattern.

151   T   (.) ⌈(he took) what (.) <u>Ja</u>ck and the <u>Beanstalk</u>?⌉
              ⌊((T nods and puts hands back on desk))   ⌋

T glosses MC's previous utterance, seeking clarification of the main theme of MC's narrative rather than asking for clarification of individual words. As she does this she nods, anticipating or guiding MC's reponse.

152   MC   (0.5) yeah

MC answers after a short pause with the expected answer, completing the clarification sequence.

MC and T are talking about the giant from the story 'Jack in the beanstalk', pretending that MC has just climbed up the beanstalk. The conversation began when they were reading about the seed growing in the book, 'The Little Red Hen'.

line	speaker	talk	notes

Line by line analysis

172   MC   ⌈(0.6) ⌉
              ⌊((nods))⌋

MC is nodding to confirm that she will climb up the beanstalk.

173   T   <u>wha</u>t do you ⌈think   ⌉might be at the top?
                               -------- ----
                              ⌊((points finger up))⌋

T designs this turn as a question, introducing the first part of an adjacency pair aiming to gain a specific answer from MC. The action of questioning is signified by T's use of rising intonation and the use of a 'wh' word combined with sustained eye contact with MC.

174   MC   th:<u>e</u> <u>man</u>.

MC provides the second part of the adjacency pair, answering the question.

Hannah Patterson, 2006

Line	Speaker	Transcript	Description
175		(0.8)	Pause, indicating a transition relevance place.
176	T	an old ma:n? (0.9) � or a big man. └((MC nods))⌋	T asks a two part question with two choices, functioning as a clarification request to establish what sort of man is at the top of the beanstalk. MC quickly provides an answer to the first question by nodding. T then gives the second choice, making it more specific by suggesting and stressing an alternative, 'big'. After a pause, MC clarifies and provides the 'correct' answer.
177	MC	(3.0) ⌈a giant. └((puts leg up on chair))⌋	
178	T →	(.) a ↑giant⌉ ↑°hh └((puts hand over mouth))⌋	T acknowledges MC's response by repeating it, then extends this by taking a sharp intake of breath and putting her hand over her mouth, making an assessment of the giant as someone to be frightened of.
179	MC	hm I(h)like a giant	MC smiling MC extends her response in line 177 and disagrees with T's assessment of the giant by smiling and asserting that she likes him.
180	T	=heh heh	T acknowledges MC's smile by laughing.
181	MC	/ɪŋgŋ/	MC also laughs.
182		(0.5)	Pause indicating a transition relevance place.
183	T →	do what if you⌈what will he ⌉do if he ↑sees you? └((points at MC))⌋	A successful clarification sequence has been completed and both MC and T agree that they are discussing a giant, although each have different opinions of the giant's temperament. T designs the next turn as a question, seeking to extend the narrative about MC's encounter with the giant. She again uses rising intonation, 'wh' words and sustained eye contact. However, the 'wh' word is repeated after a reformulation of the question, involving a change of pronoun and altered verb phrase construction.
184	MC	(1.0)	A long pause during which MC indicates that she has not understood through facial expression, initiating repair (self-initiated other-repair)
185		⌈(1.4)⌉ └((MC has 'face don't know' expression and pouts))⌋	

T uses facial expression to reformulate the act of questioning in line 186, pragmatically indicating that MC is obliged to provide the second pair part to her question in line 183. T also takes another sharp intake of breath as in line 178, reiterating her assessment of the giant and so providing an indication of the type of response that she expects MC to give.

MC provides the second pair part to the adjacency pair. She does not directly answer T's question or address T's suggestion that the giant might be scary but provides the appropriate completion to the question-answer adjacency pair sequence started in line 183.

T laughs, acknowledging MC's laugh in the middle of 'let' in line 187 and asks MC a question.

T's question functions as a clarification request which also acts as an other-initiated other-repair. T puts the main stress on 'in' which she has interpreted as the word meant by /æ/ in line 187 and emphasises this word with a gesture.

MC provides the appropriate second pair part to the adjacency pair in line 190 by nodding and does not acknowledge the repair. 'Local' management of talk.

T makes another clarification request. She continues to probe MC's meaning by questioning 'really?' signalling disbelief and so indicating disagreement.

T creates a narrative around MC's response in line 187, reformulating and expanding it, again using gesture. Disagreement is still indicated throughout as 'really?' begins the narrative.

MC provides the second pair part to the adjacency pair after a pause, affirming what T has said and not making a repair. MC then expands on her affirmation, continuing the narrative.

T acknowledges MC's clarification by repeating 'yeah'.

MC still continues her narrative, using gesture for emphasis.

After a pause, MC makes a vocalisation either indicating an

T has a questionning facial expression.

Moves hand in towards her.

T imitating deep voice for giant.

---

186 T   °hh!
         -----

187 MC →   he's going to l(h)et me /æ⌐θ/ door.
            _____

188 T   ⌊heeheheheh⌋ do you think

189   ⌐he'll let you i:n?

       ⌊((gestures letting someone in the door))⌋

190 MC   ⌐(1.0)   ⌐
          ⌊((nods at T))⌋

191 T   ↑really? he's going to ⌐knock on the giant's door,⌐
         ----   ----
                                ⌊((gestures knocking))⌋

192   and he'll say ⌐co:me i:n   ⌐
                     ⌊((gestures opening of door))⌋

193 MC →   (1) ⌐yea:h   ⌐⌐and: ⌐he's m::y: and then (Queen) says
                -----
                ⌊((nods))⌋
                  ⌊yeah⌋

194 T   ⌐↑I will ⌐⌐(/hɛwɪl/)⌐
195 MC   ⌊((hand on hip))⌋⌊((points thumb over shoulder))⌋

196   (0.9) zhh⌐h ⌐

85

end to the narrative or an indication that she will continue.

T takes the turn, in slight overlap with MC's vocalisation, interpreting the pause in line 196 as a transition relevance place. She glosses MC's reponse, indicating that she has not understood, and designs the gloss as a question, seeking clarification from MC. T's gloss of 'help' is in response to the /hɛ/ in line 195. The line also appears in 'The Little Red Hen', which is on the table in front of them.

MC contributes an acceptable second pair part response to the rising intonation, 'wh' word and eye contact in line 197 by nodding, as in line 190.

T continues to seek clarification, putting forward another clarification request.

MC pauses, says 'mmm' to keep her turn, pauses again and then formulates an appropriate second pair part response. Her response does not fit into the context of their previous discussion but is linked to doors and opening and so has some limited relevance. MC is pragmatically carrying out a sequential, local management of questions.

Pause, functioning as a transition relevance place.

T makes another clarification request in the form of a question, repeating what MC has said in line 200, rather than move the conversation on.

MC responds with theappropriate second pair part response.

T expands her question in line 202 for further clarification, guessing why MC might need keys. MC makes an appropriate second pair part response by nodding after the first part of T's question.

T uses gesture to emphasise her meaning as she continues the narrative she has built up around MC's response in line 200. She refers back to her assessment of the giant in line 178 by suggesting MC will need to 'take' the keys.

Transition relevance place. MC looks puzzled, signifying a

MC looking puzzled

---

197 T   ⌊so⌋ will you <u>help</u> me?

198 MC   [(0.7)   ]
          ⌊((nods))⌋

199 T   what <u>what</u> do you want to <u>help</u> with?

200 MC   (0.8) mmm, (1.4) I̲ can't find my <u>keys</u>.

201   (0.8)

202 T   you can't find your <u>keys</u>?

203 MC   [(0.8)   ]
          ⌊((shakes head))⌋

204 → T you need the <u>keys</u> do you, [you have   � to go and
                                           ⌊((MC nods))⌋

205   [<u>take</u> them.   ]
          ⌊((gestures taking keys))⌋

206   (1.4)

86

non-verbal clarification request.

T attempts to clarify what she is suggesting in line 205 by asking MC two questions giving two alternatives. These alternatives relate back to whether the giant is friendly or scary. The questions also function as clarification requests by T, seeking more information from MC to ensure that she has developed the narrative in the way that MC intends. Joint eye contact shows that both T and MC are concentrating on completing the clarification sequence. T also uses gesture to support her questions but does not pause between questions to check MC's understanding of her speech or meaning.

There is a long pause following which MC makes another clarification request, this time in verbal form.

T provides the second pair part to MC's question, explaining her meaning in lines 207-209. T reformulates her sentence after a short pause, loses MC's gaze and pauses before the end of her attempt at clarification, indicating difficulty with the repair.

MC self selects her turn, interpreting the pause as a transition relevance place, and carries out other-initiated other-repair by asserting after one reformulation, that the giant is not angry, as in line 179. MC puts the principle stress on 'angry' as T does in line 211 and uses falling intonation, indicating her certainty.

After a pause, having clarified that she does not need to take the keys as the giant is not angry, MC extends the narrative begun by T in lines 204-205. The narrative also serves to emphasise her clarification that the giant is not angry. There is no further reference to the keys being lost, showing a gap in the story or a shift in focus.

Pause indicating a transition relevance place.

T glosses over lines 215-216 again addressing the main issue of contention, the temperament of the giant, by making a clarification request with sustained eye contact and emphasis on 'nice'.

T puts her finger up to her lip

207 T →	does the ⌈giant know?⌉ ⌉or would you have to do it
	⌊((fist on chest))⌋
208	⌈pff ⌈without the giant
	⌊((brings finger down from lips))⌋
209	knowing.
210 MC	(2.9) wh:y?
211 T	well sometimes if you (.) if a giant might be an angry
212	giant.
213	1.2
214 MC	I'm not (/gli:s/). (0.9) he's not an (.) angry giant. (0.7)
215	I just lock his shed up, (0.6) and ⌈then
	⌊((moves arm out))⌋
216	gave it to giant.
217	(0.7)
218 T	oh so he's a nice giant is he?

219	MC	[(0.6)] [((nods))]	MC provides the appropriate second pair part response by nodding.
220	T	↑aa↓ahh. (0.9) well you're lucky, we'll have to wait	T completes the repair by acknowledging MC's statement and after a short pause changes the topic back to MC's plant, completing the clarification sequence.
221		and see if it how big it grows won't we?	

MC and T are reading 'The Little Red Hen' together. They have just looked at, and named together, a picture of some wheat.

line	speaker	talk	notes	Line by line analysis
236 → 237	MC	whe:at'. (0.6) on (/tʃeriə/) it said wheat on it it said –––––––––––– whe:at. ––––––		MC repeats the word 'wheat', which has just been named, and after a short pause describes another time when she has seen the word or picture of 'wheat', putting stress on the word three times.
238		(0.6)		Pause indicating a transition relevance place.
239	T	do you have Cheerios do you: and that has wheat –––––––––––	MC nodding	T reformulates MC's comment with an embedded correction, carrying out other-initiated other-repair. She forms her repair in two parts in the form of questions, requesting clarification that she is correct. MC nods as T speaks, providing the second pair part to the first question.
240		doesn't it ––––––		
241	MC	(.) ye:[s]		MC provides a verbal second pair part response to T's second question, completing the repair successfully.
242	T	[do] you like wheetabix?		T asks MC a question, in slight overlap with MC's response in line 241.
243	MC	[(1.0)] I do I I like shreddies. [((frowns))] ––––––		MC pauses before providing the second pair part, asserting her liking for a different cereal.
244		(0.6)		Pause indicating a transition relevance place.
245	T	you like shreddies do you	MC smiling	T asks a question which functions to acknowledge MC's response and encourage her to extend her utterance.
246 → 247	MC	I like shreddi (/kwɪs/) and sh:reddi (/bɒŋ/), (0.7) –––––––––– ↑cra:ckers:		MC extends her response by naming two types of shreddies, pausing slightly and then naming 'crackers'.

line	speaker	talk	notes	analysis
248		(0.7)		Pause indicating a transition relevance place.
249	T	and wh: heheh wh<u>ea</u>t crackers as <u>well</u>? =<u>mmm</u> nice		T glosses, interpreting MC's response in lines 245-246. She laughs, acknowledging MC's smiling in line 245 and designs her turn as a question. However, she continues immediately with an assessment about the crackers without pausing for a response from MC.

MC and T are looking at a book, 'The Little Red Hen' together. The little red hen has just asked for help and no one will give her any. MC and T are discussing this.

line	speaker	talk	notes	Line by line analysis
318	T	they're laz[y] aren't they?		T designs her turn as a closed question, anticipating a specific response in the affirmative. T uses rising intonation but there is no eye contact between her and MC.
319	MC	[a-]		MC starts to speak but stops to allow T to continue with her question.
320 →	MC	(0.9) (and the <u>bear</u>) <u>watch</u> them and (/andələun/)	T leans forward	After a pause, MC restarts the utterance she began in line 319, describing the picture in the book without providing the appropriate second pair response to T's question in line 318. T leans closer to understand her more easily
321		them (/<u>sæ</u>miz/), (0.8) w<u>a</u>tch them <u>eat</u>.	T putting MC's feet back on floor from chair.	MC continues with her description, while T adjusts her feet. MC pauses briefly to reformulate her previous phrase from 'watch' and to gain eye contact with T. (self-initiated self-repair?)
322		(0.5)		Short pause, indicating a transition relevance place.
323	T	<u>no</u>:: they- (1.1) they're <u>lazy</u>=		T refutes MC's comment in line 323 with an emphatic 'no', assuming that MC has provided a negative answer to her question in line 318. T then pauses to think how to form her next utterance, subsequently repeating her first words from line

324   ⌈lets have a look at the next page⌉
         ⌊((turns the page))   ⌋

318, rather than attempting to initiate repair. T immediately changes the topic and turns the page, allowing no further comment from MC.

MC and T are looking at a book, 'The Little Red Hen' together. MC has just told T that the Miller is going to make flour for the little red hen.

line	speaker	talk	notes	Line by line analysis
347	T	(.) o:h that's right, (.) what did she do first?		T acknowledges that MC's previous response is correct and then asks MC a question, indicating this with rising intonation and use of a 'wh' word.
348	MC	(1.2)		MC pauses to think.
349 →		(how about) ⌈(helping)? ⌊((points to place on the page))⌋	T scratching her nose	MC gives a second pair part response in the form of a question, indicating that she is unsure either of the accuracy of her answer or what is expected from the question.
350	T	(1.5) hmm?		After a pause, T makes an overt repair initiation by saying 'hmm', with a rising intonation, indicating that she requires a repetition or reformulation from MC.
351 →	MC	⌈(0.6) he (.) b- bout⌉ ⌈(helping)? ⌊((tapping page)) ⌋		MC pauses briefly before attempting to reformulate her response, again in the form of the question. MC also taps the page in front of her to guide T to her meaning.
352	T	(1.2) yeah I think the ⌈(0.6) little red hen⌉ ⌊((points to hen on page))⌋ wanted ⌈them ⌉to ⌊((points to characters on other page))⌋ ⌈help ⌉⌈there, ⌉ (1.0) are ⌊((points to hen))⌋⌊((points to other page))⌋ they going to help her carry it to the Miller?		T does not provide the appropriate second pair part to MC's question but says 'yeah' as if agreeing to a statement by MC. T then glosses, interpreting what MC has said in line 351. T also points to the pictures on the page as she speaks.
355				T pauses for one second before asking MC another question, although her previous question in line 347 has not been answered.
356	MC	⌈(2.6)		MC provides the appropriate second pair part response by

⌊((MC shakes her head, then T shakes her head))⌋

MC and T are looking at a book, 'The Little Red Hen' together. Some characters in the book have just said that they will not help the little red hen to take some flour to the baker. MC and T are looking down at the book throughout the extract.

line	speaker	talk	notes	Line by line analysis
				shaking her head, and T achknowledges this by shaking her own head.
410	T	yea:h they're naughty aren't they	T turns over the page	T designs her turn as a closed question, anticipating a specific response in the affirmative. She turns over the page at the same time and does not use rising intonation or maintain eye contact, indicating that she does not demand a response.
411	MC	(.) (their legs,)		MC does not supply the appropriate second pair part response, but makes a brief comment.
→ 412		(1.1)		Pause indicating a transition relevance place where a repair initiation could take place.
413	T	mm.		T does not ackowledge MC's comment and provides the response to her own question in line 410.
414	MC	(their legs.)		MC repeats her comment in line 411.
→ 415		(3.8)		There is a long pause, during which repair initiation could again take place.
				MC makes another comment relevant to the current page.
416	MC	(Harold's) [this side] of the (bed) (Harold) ⌊((points at page))⌋		
→ 417		(1.2)		There is a pause during which repair initiation could again take place.
418	T	the little red hen went to the Baker's himself didn't		T does not acknowledge MC's prior comments but asks her another question related to the next part of the book, using rising intonation and again anticipating a specific response in
419		she?		

the affirmative.

MC provides the appropriate second pair part response by nodding.

line	speaker	talk
420	MC	[(1.1) L((nodding))]

MC and T are looking at a book, 'The Little Red Hen' together. The little red hen has just gone to the bakery in the story, and T and MC have been talking about when they went to a bakery on a school trip. T has just turned the page.

line	speaker	talk	notes	Line by line analysis
446	T	↑↓aahh,		T makes an exclamation after turning the page, using continuing intonation.
447		(2.5)		Pause indicating transition relevance place.
448	MC	it's the <u>bakery</u>		After the long pause, MC takes up the transition relevance place and labels what she sees in the picture.
→449	T	mm the <u>bake:r</u>		T affirms that MC is correct, then carries out covert other-initiated other-repair, correcting MC's morphology.
450		(0.6)		Short pause.
451	MC	<u>Bake::r</u>		MC repeats T, acknowledging and completing the repair.
452		(0.5)		Pause indicating transition relevance place.
453	T	what's <u>he</u> going to <u>do</u>?		T designs her next turn as an open question, moving the topic along.

92

Hannah Patterson, 2006

MC and T are looking at a book, 'The Little Red Hen' together. MC has just said that their 'new friend' is going to help the little red hen eat the bread.

line	speaker	talk	notes	Line by line analysis
				Line by line analysis
480	T	that's <u>right</u> <u>who</u> was his <u>new</u> friend?		T confirms that MC's previous response is correct, then asks a question, using rising intonation, with one possible answer.
481 →	MC	(0.9) mmm (1.2) <u>ba</u> ⌐<u>kery,</u> ⌐(1.2) ⌐ ⌐((T nods))⌐		After pauses while MC thinks, she provides the second pair part response. T then nods to confirm that she is correct.
482	T	⌐ do you <u>remem</u> ⌐		Overlap occurs as T interjects to help MC make the correct response, just before she gives it.
483	T	the <u>baker,</u>		T carries out covert other-initiated other repair, correcting MC's morphological error.
484	MC	(0.6) <u>baker,</u> (1.3) the ↑<u>Miller.</u>		After a pause, MC repeats T to acknowledge and complete the repair, using continuing intonation to indicate that she has more to say.

93

7.2 Line by Line Analysis: 6 MC 06-05 TA

TA=teaching Assistant
MC=deaf child
→ = trouble source

MC and TA are looking at a book of photos from a school trip to London Zoo. They are looking at a photo of a gorilla.

line	speaker	talk	notes	Line by line analysis
071	MC	(0.2) he's going like that ⌈(1.0) ⌊((wiggles bottom on chair))⌋		MC describes what the gorilla is doing by drawing TA's attention to her and then imitating his action in the photo, which TA has done earlier in the conversation.
072	TA	hehe⌈heh heh he he he he heh ⌉		TA laughs at MC's imitation in overlap with MC's continued description.
073	MC	⌊and then he turn bottom around⌋ (0.8)		MC continues to describe what the gorilla did at the zoo, extending the description beyond the photo, then pauses.
074		I like (/ʒiː/)		MC makes an assessment which is not fully intelligible.
→ 075	TA	=and we said ⌈we don't like looking at your bottom⌉ ⌊((waves her hand in the air))⌋	MC and TA looking down at book	TA does not initiate repair but immediately extends MC's description in line 73. There is no eye contact between MC and TA
076		(.) you're cheeky.		

Hannah Patterson, 2006

MC and TA are looking at a book of photos from a school trip to London Zoo. They are looking in this extract at a picture of a camel.

line	speaker	talk	notes	Line by line analysis
128	TA	do you think he's tired?		TA designs the next turn as a question, anticipating a yes or no answer, using rising intonation and sustained eye contact.
129	MC	[(1.1)] I bet he's (not) he just [((nods))]		MC provides the second pair part to the adjacency pair by nodding but then proceeds to respond in the negative.
130 →		goes (.) he says: (0.8) he just sat down and she goes	MC looking across room TA looking at MC	MC explains why she feels the camel is not tired. This involves three reformulations with three different verbs and a change of pronoun, which may either be an error or signify the introduction of a new referent. This makes the dialogue difficult to follow and although TA looks at MC throughout, MC is looking out across the room rather than monitoring TA's facial expression for understanding.
131		(0.7) sh-something not ↑good?	TA looking at MC	After a pause MC finishes her utterance on rising intonation, suggesting she is putting forward a possiblity. She invites comment from TA through her use of intonation and by gaining eye contact at the end.
132	TA	(0.7) something's not good? (0.7) do you think he's		TA repeats MC's last comment, designing the repetition as a question which functions as a clarification request and invites further elaboration from MC. After a pause which could function as a transition place, TA reformulates her utterance as a yes/no question, having received no response from MC. Eye contact is sustained throughout.
133		fed up?		
134	MC	(0.9) [(0.4)] [((nods))]		After a pause, MC nods in affirmation.
135	TA	oh maybe, (1.4) °hh that's why we sometimes say	TA gesturing with arm	TA answers her question from lines 132-133, giving her opinion that the camel is 'maybe' fed up, as well as acknowledging MC's response in line 134. After a pause, TA starts to instruct MC, explaining the meaning of a common phrase to her.

136	someone's got the <u>hump</u> ⌈(1.1) ‾‾‾‾‾‾‾‾‾‾ ⌊((points at photo)) ⌋
137	because <u>camels</u> ⌈(1.1) ⌊((looks at MC until she looks up)) ⌋
138	⌈s:it <u>down</u> a lot⌉ and they look a bit <u>bored</u> ‾‾‾‾‾‾ | ‾‾‾‾‾‾‾
139	⌊((nods)) ⌈(1.1) ⌊((TA's eyes down then flick up to MC)) ⌋
140	they <u>look</u> as if they're f<u>e</u>d up, ⌈(1.1) ‾‾‾‾‾‾‾‾‾‾‾ ⌊((MC nods)) ⌋
141	so you c<u>ou</u>ld have the ↑<u>hump</u>:? ‾‾‾‾
142	⌈(1.0) ⌊((TA wiggles shoulders)) ⌋
143 MA	yeah
144 TA	=mm m<u>ay</u>be

TA maintains eye contact with MC and refers her to the photo during her explanation.

TA pauses for 1.1 seconds, looking at MC to ensure eye contact is gained before continuing with her explanation.

Eye contact is still maintained during the explanation.

TA pauses, again checking that MC is following her

Eye contact is still maintained and MC nods during a pause to confirm that she is following, making no attempt to initiate repair.

TA ends her explanation with a question, anticipating an answer from MC in the affirmative and further confirmation that she has followed TA. The question form is again signified by rising intonation and eye contact. TA changes the pronoun in this line, now referring to a general 'you' rather than specifically to camels. This may cause confusion to MC.

There is a pause during which TA makes a gesture to emphasis her question.

MC provides the appropriate second pair part response, again not asking for clarification, although the pause in line 142 indicates that she has not entirely understood.

TA immediately takes her turn after MC's response, leaving no pause in which MC could extend her turn. TA refers back to line 135 and to the book of photos by repeating 'maybe', completing the instruction sequence.

96

Hannah Patterson, 2006

MC and TA are looking at a book of photos from a school trip to London Zoo.

line	speaker	talk	notes	Line by line analysis
146	TA	ooh what's here?		TA designs her turn as a question, using rising intonation, asking MC to name the animal in a photo.
147 →	MC	(0.5) l:ion		After a pause MC provides the second pair part.
148	TA	(0.5) two li:ons=I think they're lionesses (1.1)		After a pause TA acknowledges MC's response but corrects it by extending and pluralising it. Immediately she then continues the other-initiated other-repair by suggesting that the lions are in fact lionesses.
149		they're the ⌈mummy lions ⌉(1.0) ⌊((taps photo with finger))⌋		After a pause during which MC says nothing, TA begins an instruction sequence, referring to the photo.
150		because the daddy lions have got		After another pause, TA continues with her explanation, using gesture to emphasise it. There is no eye contact throughout this part, although TA uses rising intonation at the end, suggesting TA is questioning to confirm understanding. TA leaves no pause for MC to respond but immediately proceeds to ask MC a definate question. This is signified by joint eye contact, rising intonation and the question word 'haven't'. The question is designed to gain a response in the affirmative.
151		⌈all that hair? ⌉ ⌊((TA puts arms up to her head to mime hair))⌋		
152		=they've got a bit ma:ne like that haven't they? -------------	Continues gesture over head	
153		(0.8) and ⌈they ⌉haven't got any: so they ⌊((points at photo))⌋		After a short pause during which MC gives no response, TA continues with her instruction, ending the sequence.
154		must be lionesses.		Pause indicating a transition relevance place.
155		(0.6)		MC does not comment on TA's instruction or provide a response to questioning but points to the lioness's leg on the photo, ending the topic.
156	MC	⌈loo:k ⌉ ⌊((MC points to photo))⌋		

line	speaker	talk	notes	Line by line analysis
162	TA	they look a bit <u>sleepy</u>		TA makes an assessment about an animal in the photos.
163		(1.3)		Pause, indicating a transition relevance place.
164	MC	<u>which</u> one		MC designs the next turn as a question functioning as a clarification request.
165	TA	⌈the lioness ⌉ ⌊((pointing to page))⌋		TA provides the second pair part to the adjacency pair, emphasising her response by pointing to the photo, indicating her referent.
166		(1.6)		Pause, indicating a transition relevance place.
167	MC	⌈that lion i:s ⌉ ⌊((leaning over book))⌋		MC agrees with TA's assessment by referring to a sleepy lion in the book of photos.
168	TA	mmm		TA acknowledges MC's comment.
169 ↑	MC	() no it <u>isn't</u>, (1.3) ⌈(it's-) ⌉		After a brief pause MC refutes her assessment in in line 167. After another pause, she starts to continue but stops when TA starts to speak.
170	TA	⌊it's not⌋ ↑sleepy (0.9) ↑↓<u>ah</u>	MC shakes head in pause	TA interprets MC's pause in line 169 as a transition relevance place, despite MC's use of continued intonation, and makes a clarification request. During a pause MC provides the second pair part by shaking her head. TA then acknowledges this.
171		⌈(2.9) ⌉ ⌊((TA shrugs her shoulders and points to the next pic))⌋		Pause during which TA ends the topic non-verbally. MC does not attempt to finish what she started saying in line 169.

MC and TA are looking at a book of photos from a school trip to London Zoo. They are looking at a photograph of a tiger and discussing it.

line	speaker	talk	notes	Line by line analysis
183	TA	⌈I wouldn't go <u>near</u> that <u>tiger</u>, ⌉(1.6) ⌊((shaking her head and pointing to pic))⌋		TA makes a comment to MC about the tiger, alerting her to the referent by pointing to the photo and emphasising her opinion of the tiger by shaking her head. She then pauses. Eye contact is sustained throughout.
184		be<u>cause</u> it might go ⌈<u>ra::r</u>		TA explains her reasons for the comment in line 183, using

98

185	MC	⌊((imitates tiger by clawing air))⌋	
186	MC	(0.6) and then ⌈(ack)⌉ and then go and ⌊((brushes hair back))⌋	MC smiling
187		⌈move back⌉	
188	TA	⌊((sits back in chair, swinging both arms back))⌋ really really quick'	TA smiling
189		yeah h you'd have to move really really quick.	
190		(1.2)	
191	TA	⌈cos they pouns:e⌉	
192	MC	⌈and ⌈(/bɔ/-)⌉ ⌉ (0.4) and the ⌈((bɔ beaʌ)⌉ ⌊((flicks arm up))⌋ ⌊((lifts arms up))⌋	
→ 193		c- come up.	
194		(0.6)	
195	TA	what will come up?	
196	MC	a t- a a ⌈tiger ⌉⌈(crawl),⌉ (0.7)	
→ 197		⌊((points to pic))⌋⌊((lifts arms up))⌋ when ⌈they ⌉come up they just (.) ⌊((lifts arms up))⌋	
198		⌈and th ⌈en you have to ⌊turn round⌋	
199	TA	⌊((circles her hand in air))⌋ ⌊(that i-)⌋	

gesture and sound effects to describe the tiger's ferocity. Eye contact is again maintained.

Pause indicating a transition relevance place.

MC takes the turn, extending TA's narrative. She uses gesture to emphasise what she is saying but reformulates her utterance once and does not make the referent clear. Eye contact is maintained throughout.

TA smiles, giving no indication of a problem source.

TA agrees with MC, interpreting her meaning and reformulating her comment in lines 186-188 (expansion*), repeating MC's final words using the same intonation as MC.

Pause indicating a transition relevance place.

TA continues with the narrative, again giving an explanation for the comment made by MC and reformulated by TA in line 189.

MC takes her turn at the same time, extending the narrative in lines 186-188. MC reformulates her utterance once after a short pause and twice uses gesture for emphasis.

MC and TA establish eye contact at the end of MC's comment.

Short pause indicating a transition relevance place.

TA overtly initiates repair.

MC completes other-initiated self-repair, pointing to the photo for emphasis. MC then reformulates and extends her comment in lines 192-193, carrying out self-initiated self-repair. MC continues to use gesture for emphasis.

MC again uses different pronouns without clear referents and restarts her uttereance once after a short pause. There is some joint eye contact at the end.

TA interprets 'turn around' and the initiation of eye contact by MC as a transition relevance place. There is a short overlap

200	MC	⌐(0.8) ⌐
		└((flicks arm in air))┘
201		└get out really quick
		‑‑‑‑‑‑‑‑‑

202	TA	└((circles hand, puts her hands behind her, elbows out))┘
		=and get out really quick (0.7) r:run away
		‑‑‑‑‑‑‑‑‑‑‑‑ ‑‑‑‑‑

203		⌐(1.3) ⌐
		└((MC nods, TA turns page))┘
204	MC	and ⌐someone ⌐ elses.
		└((moves arm back over shoulder))┘
205		(1.0)
206	TA	and let him (.) attack somebody else do you think?
207	MC	(0.7) yep.

durng which she may be initiating repair. MC pauses to gesture.

MC ends her narrative in a similar way to line 188, this time adding more gesture for emphasis.

TA does not give MC more time to elaborate but immediately takes her turn, repeating MC's final words. She puts the emphasis on 'really' suggesting that she requests clarification of only this part of the narrative. After a short pause this is confirmed when she interprets the 'get out really quick' as meaning 'run', again putting the stress on this word. TA does not initiate repair on any other part of lines 196-198, or use rising intonation.

MC nods, providing the appropriate second pair part response, while TA turns the page.

MC continues the narrative, again gesturing behind her as in line 201.

Pause, indicating a transition relevance place.

TA glosses what MC has said, indicated by the brief pause, and designs this gloss as a question functioning as a clarification request.

MC provides the appropriate second pair part response after a pause.

TA and MC are looking at a photograph with the caption 'where's the spider, Megan?' underneath it. TA has just read the caption out to MC.

line	speaker	talk	notes	Line by line analysis
224	TA	we can't <u>see</u> it, (0.5) it must be <u>too</u> small.		TA makes a personal contribution, commenting about the spider, and giving an explanation after a short pause. Pause, indicating a transition relevance place.
225		(1.8)		
226	MC	↑a:↓a:h, (0.9) it <u>must</u> have be on the other <u>bed</u>.	MC sitting back in chair	MC takes up the transition relevance place, making an exclamation. She then provides an explanation of her own for TA's comment in line 224. Pause, indicating a transition relevance place.
227		(1.0)		
228	MC	(he's) he's gone awa:y, [cos he] (.) [(he's ⌉ on b<u>e</u>d.)		MC reformulates her comment in line 226. This reformulation involves repetition and some unintelligible words. MC's meaning is unclear.
229	TA	⌊(it's a)⌋ ⌊h<u>a</u>s he?⌋		Overlap occurs where TA interprets there to be transition relevance places. She starts to speak twice, perhaps to initiate repair. Pause, indicating a transition relevance place.
230		(1.0)		
231	TA	It <u>might</u> be climbing up that <u>stick</u>, (1.5)	Points to picture	TA does not initiate repair but provides a suggestion as to where the spider might be, effectively ignoring MC's comment.