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Keith Jennings
Registrar and Deputy Principal

* 'Thesis' includes 'treatise', 'dissertation' and other similar productions.
Volume 2: Appendices

by

Suzanne Elizabeth Raine Eggins

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

Department of Linguistics    University of Sydney

July 1990
This thesis is accompanied by an audio cassette, entitled "Dinner at Stephen's, Side 2B", one side of which contains a recording of part of the dinner party conversation described in the thesis.
# TABLE of CONTENTS

**Volume 2: APPENDICES**

**APPENDIX A: "Dinner at Stephen’s": BROAD TRANSCRIPTION**
- Dramatis Personae ..................................... 1
- Background biographical information ................. 2
- Background to the transcription .................... 3
- Summary of transcription conventions ................. 4
- Transcription of "Dinner at Stephen’s", Side 2B ....... 7

**APPENDIX B: The Continuous Excerpt: TURNS**
- Printed in standard orthography, divided into Phases and numbered for Turns .......................... 28

**APPENDIX C: The Continuous Excerpt: CLAUSES**
- Printed in standard orthography, divided into clauses .......................................................... 37

**APPENDIX D: The Continuous Excerpt: NARROW TRANSCRIPTION**
- Transcription conventions for rhythm and intonation analysis ............................................. 46
- Continuous excerpt transcribed with rhythm & intonation (numbered for clauses) .................... 47

**APPENDIX E: The Continuous Excerpt: GRAMMATICAL ANALYSES**
- MOOD Analysis ............................................. 61
  - Explanatory Notes ....................................... 62
  - Analyses .................................................. 65
- ELLIPSIS & SUBSTITUTION Analysis
  - Explanatory Notes ....................................... 75
  - Analyses .................................................. 77
- CLAUSE COMPLEX Analysis
  - Explanatory Notes ....................................... 85
  - Analyses .................................................. 86
- CONJUNCTION Analysis
  - Explanatory Notes ....................................... 90
  - Analyses .................................................. 92
APPENDIX A: "DINNER at STEPHEN'S,"
(Tape 2, Side B)

Transcript of part of a dinner party conversation recorded on Saturday, April 19th 1986 in Sydney, Australia.

DRAMATIS PERSONAE

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<tbody>
<tr>
<td>male</td>
<td>female</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>George</td>
<td>M</td>
</tr>
<tr>
<td>St</td>
<td>Stephen</td>
<td>Di</td>
</tr>
<tr>
<td>Si</td>
<td>Simon</td>
<td>S</td>
</tr>
</tbody>
</table>

St  Stephen

Age 28. New Zealander. Professional bridge player*, and also self-employed as a punter, using an elaborate "ratings" system to bet on New Zealand horse races, although resident in Sydney.

M  Margaret (Marg)


Di  Diana

Age 40. Divorced, mother of 2 teenage daughters. Background in research and publishing. Currently employed as an editor. Recent graduate of a beginner's bridge class, where she met her current bridge partner, Suzanne.

G  George

Age 29. Originally from Adelaide, now sharing a flat in Sydney with two other professional bridge players, Marek and Bobby. Full-time computer programmer. Plays both competition and rubber* bridge. Casual punter. Occasionally supervises beginner's bridge sessions at a Sydney bridge club, where he met Diana and Suzanne.

Si  Simon

Age 35. Long-term unemployed, regarded as somewhat of a dilettante and drifter. Currently helping Stephen with his betting. Plays bridge professionally for an elderly female sponsor*.

S  Suzanne

Age 28. PhD student of Linguistics. Recent graduate of Paul's beginner's bridge class, through which she met her current bridge partner, Diana, as well as George and Stephen.
BACKGROUND BIOGRAPHICAL INFORMATION

The participants at "Dinner at Stephen's" belong to a small "sub-culture" in Sydney, best described as that of professional bridge players.

The male participants (Stephen, George and Simon) earn either all or part of their incomes through playing bridge. Professional bridge players typically do this in 2 ways:

1) through sponsorship: Stephen plays regularly in state, national and international events as part of a team sponsored by various wealthy businessmen. Simon plays regularly with an elderly female sponsor. Sponsors are usually considered by the professionals to be "hopeless" bridge players, but sponsorship is regarded as a necessary evil.

2) through "rubber bridge": a form of bridge gambling available in a Sydney bridge club, where players of any standard can play any afternoon, evening, or weekend, for stakes ranging from very small to quite significant.

As is typical with this group of people, they are also involved in many other forms of gambling to support themselves, or for general interest, especially through punting on horses and dogs. They belong to a very tight-knit group, most of whom live in the same area of Sydney, all sharing the same interests. They spend most of their free time associating with other members of the sub-culture, and whatever outside interests they may have are substantially overshadowed by their interest in bridge.

Sydney is the acknowledged centre of the bridge scene in Australia, and a mecca for professional bridge players (Stephen and George both moved to Sydney for the bridge).

The female participants (Margaret, Diana, Suzanne) are all amateur bridge players: closely involved in the sub-culture through ties to the male players, all familiar with the basics of the game but having only "competent" status, and not deriving any income from playing bridge.

Because of these particular interests, the transcribed section of the conversation contains a number of references to the game of bridge. However FOOTNOTES have been used sparsely, only where some explanation was considered essential in order to follow the conversation, and where it was not provided by one or more participants in subsequent talk.
BACKGROUND TO THE TRANSCRIPTION

The conversation that went on during "Dinner at Stephen’s" was recorded from the moment of the researcher’s arrival at Stephen and Margaret’s home, until her departure. The entire dinner party consists of approximately 4½ hours of continuous talk, amounting to 6 sides of tape:

<table>
<thead>
<tr>
<th>Tape 1, Side A</th>
<th>Tape 2, Side B</th>
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<tbody>
<tr>
<td>Tape 1, Side B</td>
<td>Tape 3, Side A</td>
</tr>
<tr>
<td>Tape 2, Side A</td>
<td>Tape 3, Side B</td>
</tr>
</tbody>
</table>

However, for reasons of space the transcription of only one side of tape is presented here. This is the "B" side of TAPE 2 (henceforth referred to as "Dinner at Stephen’s 2B"), which is transcribed in full. The transcription thus begins approximately one hour after the researcher’s arrival at Stephen and Margaret’s home, and lasts for approximately 40 minutes.

NOTE that a cassette containing a recording of Tape 2, Side B is provided with the examination copies of this thesis.

"Dinner at Stephen’s 2B" is initially transcribed in normal orthography, using standard punctuation. A brief summary of the transcription conventions is given on the following pages. For detailed discussion of transcription, see chapter four of Volume I of the thesis.

Whilst the transcription is as full and accurate as possible, it has been necessary to change certain names and details to avoid individuals being identifiable.

1 A transcription of the entire dinner party conversation is available on request, as are copies of all 5 sides of tape.
SUMMARY OF TRANSCRIPTION CONVENTIONS

(for detailed discussion, see chapter four of thesis)

The transcript uses normal English orthography and spelling. Although the transcript is a broad one, no attempt has been made to normalize the talk. Thus spontaneity phenomena such as false starts, stumblings, repetitions, incomplete utterances, and fillers are all transcribed.

Although PUNCTUATION SYMBOLS frequently correspond to intonation patterns, the guiding principle of the transcription was to provide a semantic transcription, as discussed in chapter four of the thesis.

Punctuation symbols are therefore used as follows:

<table>
<thead>
<tr>
<th>EXAMPLE</th>
<th>SYMBOL NAME &amp; USE</th>
</tr>
</thead>
<tbody>
<tr>
<td>. full-stops indicate completion, typically realized by falling intonation.</td>
<td></td>
</tr>
<tr>
<td>, commas separate phrases or clauses where completion is not signalled. Thus, typically segments delivered with non-final intonation</td>
<td></td>
</tr>
<tr>
<td>? question marks indicate demands or requests for information or services, typically realized by rising intonation or Wh-questions</td>
<td></td>
</tr>
<tr>
<td>! exclamation marks indicate the expression of surprise, shock, amazement, etc.</td>
<td></td>
</tr>
</tbody>
</table>

By inference, the absence of any end-of-turn punctuation marks incompletion, due either to interruption by another speaker or a "trailing off" by the current speaker.

CAPITALS capital letters indicate emphatic or contrastive syllables

" quotation marks indicate speaker’s change of voice quality to signal s/he is directly quoting speech.

- hyphen indicates that the speaker "tries again". That is, s/he makes either a new start, or corrects/continues a previous structure. If the segment following the hyphen begins with a capital letter, the speaker has made a fresh start; if the segment following the hyphen begins with a small letter, then the speaker has merely recovered from a stumbling or repetition etc.

( ) empty parentheses indicate that transcription was impossible

(words) full parentheses indicate transcriber’s guess

[laughter] square brackets contain both paralinguistic and non-verbal information, with a question mark indicating the information is only inferred (eg Si [nods?])
square brackets also occasionally enclose indications of speaker intentions, only where such indications are considered unrecoverable but essential to making sense of the conversation.

three dots indicate short hesitations within turns

square brackets indicate the length of pauses longer than 5 seconds in length (shorter inter-turn breaks not noted)

HOW OVERLAP IS CAPTURED

Overlap is a significant feature of spontaneous multiparty talk.

The general symbol used to capture overlap is:

== double equals sign

This symbol is used to capture overlap of 4 different types:

a) Simultaneous/concurrent utterances

Si == That's our cleaning lady. She
Di == Oh, the cleaning lady. Well I'm sorry.

b) overlapping utterances

S That doesn't matter. ==If you appreciate something it doesn't matter whether it's a masterpiece or not.
Di ==But you still go to art galleries

c) contiguous utterances

St I'm a bit worried about this tape actually, 'cause I asked you before if we could get copies and you said "Yea"==
S == Sure
d) concurrent conversations

Paragraph indentation shows the extent/boundaries of simultaneous conversations

Thus, for example:

M  My recipe says red wine.
St  Yea?

=>

St  Least you could use the one that everyone doesn't like.
Di  Who?
St  Marg should use the red wine that no-one likes ( ).
Di  Oh yea.
    [tasting wine]
    Now this is magic, this is magic. But the other one you know, it's just an average red wine.

=>

G  The trouble with Marek, though, is that- you know he does still like cleaning up. But he but he y'know like, he has dinner parties all the time, he- and he cooks all the time, he MAKES all the mess all the time as well, you know ( ) sort of. You know?

=>

Si  No, you don't understand, George- you. Guys that do the cleaning up do all of the unseen things that you never thought of, like putting out the garbage and

Means that: one conversation split into two at approximately the end of Di's query "Yea?"

One of the concurrent conversations involved Stephen and Di; the other involved George and Simon. However, at the point of Simon's response to G ("No...etc), the other conversation had finished. Thus the transcript indicates a return to a single conversation.

**THE CONTINUOUS EXCERPT**

The extended segment of the transcript of 2B that is printed in bold is the "continuous excerpt" referred to in Chapter One of the thesis. *Note that it is printed in bold merely for ease of recognition. The use of bold type does not indicate any change in volume or voice quality by the participants involved.*

The continuous excerpt is the segment of the conversation that receives detailed discussion and analysis in the thesis. It is presented separately in Appendix B, divided into 4 phases, and numbered according to speaker turns. In Appendix D it is then re-transcribed to incorporate rhythm and intonation. It is also subsequently re-presented, numbered according to division into different units of analysis (clauses and moves), as discussed in the thesis.
TAPE 2, SIDE B

At the beginning of Tape 2, Side B, "Dinner at Stephen's" has been underway for approximately one hour. The entrée has just been cleared away, and for most of the early part of this section Margaret is in the kitchen preparing the main course, which is served halfway through this side.

NB: THIS PART OF THE CONVERSATION CAN BE HEARD ON THE ACCOMPANYING CASSETTE

[S turns the tape over]

St It's not on yet, is it?
S Yep. Got it. It registered.
St Oh you
Di What did you say? You couldn't
St ( )
Di (That ( ) was an arsehole)
St ( )
Di It couldn't call- Oh right.
M ( )
St I'm a bit worried about this tape actually, 'cause I asked you before if we could get copies and you said "Yea"==
S == Sure
St Oh well I actually hoped you'd say no, like that only you were going to have it. You know like
Di No, nobody needs a copy.
S You'll never be identified. When it- when it appears in my P-H-D you'll just be an initial. I mean no one will ever know who you are. Unless you want them to.
St What I mean is like, somebody can come and ask you what happened tonight here... All our secrets we gave you, all our thoughts on the bridge world
Di But you know
St going to be expounded to the world
Di footballers are now, you know, disciplined or whatever they do to them for actions that have been picked up on video the following week. Now that's terrible stuff.
G Why?
St (Well that's what I'm worried about)
G It's not terrible. What's wrong with it?
Di Oh god, you know I mean the games finished and they're going on having post-mortems and saying he did this or he did that sort of a tackle or something
G That's fair enough.
Di Oh I suppose it's o-kay in a way, but it seems a bit excessive.
G Well if people know that it's going to happen, then they'll be less likely to do it (aren't) they? Like who wants to get
Di Oh that could be a good deterrent. I suppose, yea.
St Still Rugby Leagues a game of actually going out and beating everyone up.==
S == Beating shit out of everybody else.
Di Do you know that more people go to the Art Gallery of New South Wales than go to watch the football?
S Yea, but what's that? More people going in one year to the Art Gallery of New South Wales than in one day to watch the football!
St Yea.
Di I'm sorry. I can't- I can't give you the qualitative statement.
St Have you been to the Art Gallery? Have you been to the Art Gallery, George?
==
G No. I've never been to any art galleries. Actually I have when I was a kid once, like with the school, I went to an art gallery in Adelaide.
quite nice". It just doesn’t- it never enters my head. So why would I want to go to an art gallery?
S But maybe it’s something that.. could give you a reasonable amount of pleasure but you’ve just never bothered to find out.
G No, but it wouldn’t.
S [laughter] Okay! Well that’s the end of art for the rest of your life.
G [laughs]
S So what what DO you notice when you walk into somebody’s house?
G Ahh
==
St George are you inter- I’ve got to go I’ve got to go to an art gallery. Door posts on at the moment you know?
G What’s on?
St Door posts. At the Canberra art gallery.
G Oh yea. Wonderful.
St How could we miss it?
[laughter]
Di And they’ve got that thing of Marcel Duchamp which is just a shadow on the wall, you know, just hanging from the ceiling?
St ( shadows)
G ( )
S Oh the world of conceptual artworks is really something special.
Di And Blue Poles.
G Blue Poles?
St Sounds wonderful.
Di Blue Poles gets better every time I go back. Actually no. I like the gallery in Canberra because their permanent collection’s got some- it’s got a Tiepolo ceiling
S Yea.
Di And it’s==
G ==A wha??
Di == got that really old Madonna from- You know when you go in, it’s on the right. The Tiepolo ceiling is straight ahead, and it’s to the right of that.
G What’s a whatchamacallit ceiling?
Di Tiepolo ==
S == Tiepolo. That’s the guy who did it.
Di It’s got some really wonderful things in their permanent collection
St ==(
S ==But there’s no difference appreciating paintings from liking Dire Straits.
Di There isn’t. I love Dire Straits.
S You just aren’t used to liking paintings.
G ==But I like Dire Straits
S Sure. So you can talk about Dire Straits and that’s fine. If we talk about Tiepolo you get worried.
G I don’t get worried.
S You just sort of think it’s
G I just think it’s weird.
S Right. There you are.
Di I AM weird. I acknowledge that. It doesn’t matter. I mean it’s nothing- I have no uniqueness in being weird. It’s not something
St Diana’s like um- This is coming out.
S We’ll be weird together, Di.
Di There’s lots of weird people around. They’re more interesting.
? What (you) doing?
St The weird people or the straight people?
==
S If you dismiss art ( ) without trying ( )... I mean what is there in life apart from bridge?
G Um, not much I guess
St
Everyone's wierd, y'know a bit.
Di Fair enough. Like if being conformist could be non-conformist ( )

[Si enters with wine bottle with cork inside it]

Si
Sorry about the
S
The cork ( )
Si
Well
St
Simon, how's the wine going?
Si
Well believe me, the cork screws in this joint is
Di
Oh hallo again! They've got a Francois Paquet with a cork in it.
St
Simon, what happened to the white wine? ( ) the ( ) has already been, Simon.
Di
No I don't think we need white wine. We've got that.
Si
( ) got ==stuck, right?
G
==What's the cork doing in there- what's the cork doing in the wine there?
Si
There's no other possibility.
Di
Not at this stage
St
Well you could have banged the top off on the edge of the bench.
S
You could have opened it with your sword, you know.
St
Oh yea, just banged it off ( ). You ever drunk wine like that? Where you hit the top off and ( )?
S
No.
Di
No, I don't want to drink ground glass.
St
Could be quite nice.
S
This is one ( )
Di
I've had I've had a lacerated throat and that was from eating peanuts out of a bowl that had some broken plate in it.
G
'Oh god.
St
What's the difference? What's the difference?
Di
It was really horrible. And I had this sore throat for about two months, where I'd just cut my throat with the pieces of broken plate. And I tell you what, I wouldn't want to drink a glass of wine that's got, you know, ground glass in it, thank you very much. Why not just open it the usual way... We're doing very well considering someone's got ( ) out there
St
( ) get a big plunger. ( )
Di
I should have brought the Rolling Stones in. I've got that in the car.
Si
You can do it- The other opener the other opener will work, if the cork's alright.

[M & St talking in kitchen- not transcribable]

Di
Oh they've got one of those press button machines. We've got a new Commander system in the new office ( ) phones. It's wonderful. They had a very antiquated switchboard. It was really lousy.
Si
Who directed Clockwork Orange?
Di
Umm
G
You ever saw it?
Di
( )
G
That was a really good- I liked that film.
Di
Really good film.
G
That was the first R rated movie I've ever seen in my life.
St
I've never seen Clockwork Orange. All I can- all I know about it is somebody sings "Singing in the Rain" [sing-song voice]
G
Yea
St
And they reckon that's a really wonderful scene.
G
Yea. While he's- yea ( ) while he's beating up some poor (old housewife)
Di
Oh I don't like ( ). I really hate gratuitous violence. I mean it makes me quite sick.
G Yea I didn’t like that. I was only- I was sixteen when I saw that. That was my first R-rated movie or something.
Si The dogs are off the air.
G It was real big deal.
Di The dogs are off the air. ( )
Si Well I rang- Marek gave me the dog number and
S You rang a dog number?

[St trying to open a wine bottle with new cork screw]
St Simon ( )
Si I just tried to do that.
G You can do it.
Si I know.
Di You need a license to operate those things.
Si Well I GOT a license, I got a license. I mean you know at least ten thousand odd. You try to open it.
G You can’t use the bottle opener?
Di I’d be fine ( )
Si Okay, okay. Alright. Go for it.
Di No problem. I’m just going to have to try that
Si It’s very good.
Di Bit of the old Francois cork in the packet number.

[pause 8 secs. Tasting wine]
S Any good?
Di It’s really nice.
G Well what are you tasting?
S You try it. Well I don’t know yet, but you should try some of this, and then some of that. ’Cause you always have to have a pair. There’s no such thing as taste on it’s own.
G Yea. I understand that. I’ll try this.
Di Have a bit of bread with it ( )
G They all taste the same to me.

[laughter]
Di Eat a bit of bread in between.
S If the French could only hear you say that.
G These are all light coloured
Si If the French were kind to you, they’d call you a dilettante.
Di I prefer this. Oh god! That tastes like what you get at communion. Well this is quite fantastic, Suzanne. I think you better get- move on to it right away. It’s really ( )
S Does it taste nice?
G Tastes alright==
Di ==It’s beautiful==
G ==it’s kind of light and I don’t know
Di It IS light, but it’s really very nice. I’d give that a miss ( )
G Give which one a miss? This one here? Yea? It’s no good?
Di Not compared.
S And the village of Juliéñas is very pretty too.
Di Umm.

[pause 4 secs]
Di Where is this?
S In the vallée du Rhone.

[kitchen noises. pause 5 secs]
Di Paul um Nesbitt was very fond of French wine, and spent a lot of time travelling around there, drinking the wine.
S  Yea. It's a great thing to do, just go on a wine- You know, just set off and drive through the vineyards.

Di  He did.

S  We did the Beaujolais and the

Di  But he unfortunately he couldn't see any merit in Australian wines (   )

---

[Si tries to open wine again]

St  Simon! You said you were an expert with one of these.

Si  Yea, I can do it.

St  Well, you keep telling me that.

G  Why can't you open the wine though? I can't understand it.

Si  'Cause they haven't got any openers!

St  It's one of the- it's the best openers you say?

Si  Oh yea, if it worked! (   )

[Si & St continue arguing in the kitchen]

---

S  Yea, I think there're some really good Australian wines

Di  Of course there are. But

S  but I just don't know which they are

---

Di  Yea it was really strange. I didn’t mind the fact that he liked French champagne, because I really love French champagne. In fact, you know, I'm just a- you know, it's just um anytime I'll have French champagne, if it's going. Umm. So that was okay. But then he always bought French wine. And he used to buy expensive wine, and quite often it wasn't so good. But he just, you know, and I found that

S  Because it's French.

Di  Yea. And you know it's a really limited outlook. 'Cause some of them don't- you know, you know AREN'T so good, or haven’t got (   )something. But that isn't even Beaujolais, and yet it seems to me lighter

S  It's (   )

Di  Is it a sort of a Beaujolais type or something?

S  It's right on the border between

Di  Yea, and when is Australia going to produce a Beaujolais something similar? Something that light and beautiful.

[pause 4 secs. Kitchen noises in background]

Di  There's something that's meant to be (   )

[St brings out another bottle of wine]

St  Excuse me. We have another. Simon may feel that we weren’t

[wine pouring]

Di  Oohh.

St  Anyone else for white? No one else?

[wine pouring ]

Di  (   ) creatures

Si  (   ) happy little creatures

Di  Mmm.

---------------beginning of excerpt----------------------
Si  This eh has been a long conversation. Dead space in the conversation.
S   In France they say "An angel is passing"
Di  In English too.
S   Really?
Di  Umm.
S   ==Oh I've never heard that before.
G   ==I've never heard of that
Di  Well I think so. I think I've heard it first in English but maybe they were just translating. I don't know.
S   I thought in English it was "Someone's walked over
Di  Oh "over your grave".
==
Di  You're probably absolutely right. Maybe I have heard it only in French.

[pause 3 secs]
Did you ever get that- I mean in French what was it? Some of the idioms or sayings are so cute, like that. One I really like was "manger à belles dents". It's just- you know, it doesn't come out in English, but you know what it means. But it just sounds like sort of little red ridinghood's wolf to me. You know?
S   Mmm
Di  (its really nice)
==
G   That's (nothing to do with it). Where's the cigarettes Simon?
Si  Sorry, George. I've cut you off. You said you'd had the last one. You promised me the last one was the last one.
G   I want to have one more.
Si  Cost you a buck.
G   Oh give me a break, Simon!
==
[pause 7 secs]
Si  This conversation needs Courtney.
Di  Oh he's in London, so what can we do?
G   We don't want- we don't need Courtney in the bloody conversation. 'Cause all you'd get is ==him bloody raving on
Di  == He's a bridge player, a naughty bridge player. He gets banned from everywhere because of his antisocial or drunken behaviour (( ))
G   And he just yap yap yaps all the time.
Si  S'pose he gives you a hard time, George?
G   Oh I like Michael a lot. Still but
Di  He has a very short fuse with alcohol.
[pause 10 secs. St & M talking in kitchen]
Di  You met his sister, that night we were doing the cutting and pasting up. D'you remember?
G: Oh yea, ==you met Jill.
S: ==Oh yea.
Di: That’s Michael’s sister.
S: Oh right.
Di: Jill.
Si: Jill’s very bright actually. She’s very good.
Di: She’s extremely ==bright
Si: == Academ- academically she’s probably brighter than Michael... Michael’s always precocious with his... The only sixteen year old superstar ( ) arrives in Sydney to( ) and straight into the mandies.
G: Straight into the what?
Di: Mandies. [laughs]
Si: He was a good boy, but just no tolerance for the alcohol. I’ve pulled him out of so many fights it’s ridiculous.

[pause 5 secs]
Si: At least he’s doing well- at least he’s doing well in London. He’s cleaning them up.
G: ( )
Si: Well, he rang Marek- he rang Marek a week ago
G: Did he? I didn’t know that. What he rang Manning Road, did he?
(Si nod?!)  
G: Yea?
Di: Because Marek lives in Manning Road also?
Si: Yep.
Di: Oh.
G: Not for much longer. We’re too messy for him.
Si: That’s what the cleaner- your cleaner lady cleaned my place (thought)
G: She won’t come back to our place.
Di: Who==?
St: ==So it’s that bad?
Si: Yea.
Di: Who? M? What’s her name?
G: It’s Stephanie, I think.
Di: Stephanie! Who’s Stephanie?
G: The cleaning lady.
Si: == That’s our cleaning lady. She
Di: == Oh, the cleaning lady. Well I’m sorry.
Si: She used to be our mutual cleaning lady, except that she sacked these guys, except Marek. I mean you’ve got to admit Marek is absolutely the cleanest guy in the flat.
G: But he’s TOO clean because you know like he gets upset about things.
Di: He kept telling me I’ve got a big operation on with
( )
[M takes bottle of wine off table]
M: My recipe says red wine.
St: Yea?
St  Least you could use the one that everyone doesn't like.
Di  Who?
St  Marg should use the red wine that no-one likes ( ).
Di  Oh yea.
[tasting wine]
Now this is magic, this is magic. But the other one you know, it's just an average red wine.

G  The trouble with Marek, though, is that- you know he does still like cleaning up. But he but he y'know like, he has dinner parties all the time, he- and he cooks all the time, he MAKES all the mess all the time as well, you know ( ) sort of. You know?

Si  No, you don't understand, George- you. Guys that do the cleaning up do all of the unseen things that you never thought of, like putting out the garbage and
G  I- no no. I always put out the garbage.
Si  When was the last time you put out the garbage?
G  Today.
Si  [shocked amazement] Today! What, before bridge?
Di  So huh [non-verbal!]
G  So stick that!
Si  Before bridge?
G  Yes.
Di  Does your garbage go on Sunday morning? Good grief!
Mine goes Monday morning.
G  Ours goes Monday. ==See, I even know when garbage day is.

Si  ( )
Di  Just making sure you don’t miss the boat. I put it out on Monday mornings. I hear them. I hate the trucks. They go ==roaring up
G  == Well we’ve got whole lot of garbage tins that’s good. But you got to fill them up before everyone else does.
St  [into microphone of tape-recorder]
I hope this is a new one for the recorder.
G  [laughter]
St  ==A garbage discussion!
Di  ==Actually the last time the garbage came, which was Wednesday morning, I could hear them. And they came along, and they got the garbage. And- and I’ve got one of those metal galvanised bins which is called a "wake-up-the-neighbours bin", you know. And then it goes around the corner, and there was a truck parked somewhere. And the garbage men went berserk, 'cause they couldn’t get down the street. And they’re saying "Who owns this truck?" [shouted] you know, really at the top of their voices. And then they started blowing their horn, and it sounded like you were in the middle of the harbour. It was like a fog horn. I mean it really sounded like a boat.
Did someone come and move the truck?

No. No, in the end then they had to back out. And oh they were really just so furious, 'cause it's such a narrow street, and it's really hard for them to fit through the BM double-yous and the, you know the Volvos or whatever there is this kind of crap parked in the street. There's this Mercedes which is bigger than the house the guy lives in. ==It's sort of

==They get two months holiday a year. They get over it, right?

Oh yea. I don't care 'cause at least I'm not parked in the street. You know, you just sort of think you'd lose all your handles and sides- and side of the car on the garbage truck.

[pause 3 secs]

We live in an egalitarian society.

A what society?

D'you reckon? Are you sure about this?

What's an ( )?

== some people are

==Well I get a fair go. I don't complain.

Some people are more equal than others, I think.

It's quite revealing actually, isn't it?

Well, all men are created equal but some seem to be more equal than others, you know, in this world. Don't you think?

Why why why the particular eh

(there's so )

Why men as opposed to women? What's the difference?

I didn't say "men". I said == some I said people

==No you did. You did. I can

Will you play that back?

[laughter]

Did I?

Yes

Men means "people", men means "people" Simon. Don't you realize that?

"Man" means "people" for me.

Yea.

I don't agree with "I come from Personally". Or "I live in Mosperson". Do you? I think that's

Mosperson! That's getting a bit

Or "Personally". You can go on the Personally ==Ferry.

What do you actually think some people are born ( )equal

Oh forget it. Look it ==doesn't

Why? We want to have an argument.
It wasn't an argument. It was a throw away line.
It doesn't matter. I didn't expect you to

Well why throw it away? Why not bring it back?

It was a throw away line.
It doesn't matter. I didn't expect you to

Well why throw it away? Why not bring it back?

It was a throw away line.
It doesn't matter. I didn't expect you to

Well why throw it away? Why not bring it back?

Well why throw it away? Why not bring it back?

Well why throw it away? Why not bring it back?
Si ==Well that’s- I mean == that ( )
G ==Oh well now that proves it, right?
Di [laughter]
G Like you know=
Di ==Get lost.
G That’s it
Di Jeezus!
G That’s Q.E.D. whatever you say.
St Take her to the movies.
[laughter]
Si Yea. Take her to the movies.
[laughter]
----------------------------end of excerpt----------------------------

G Good on you, Stephen.
Si I guess you girls must be pals?
Di Oh. No that’s just ==avoiding the issue. This is the politics of bridge.
S ==This is why we’re so good as a partnership in bridge, you see.
Di Even when we make the wrong bids.
[laughter]
G How did you go? Um?
Di Yea, but there- there have been times when, you know, I make the most terrible mistakes and she reads them perfectly. She knows what I mean. Isn’t it true?
S [laughing] Sometimes.
Di Sometimes. I know.
Si She’s weakening. She’s supposed to say always.
Di And the other people say "What does that mean?" And she says "Well"
S =="What do you take this bid to mean?"

[M gives knife to G]

M ==Are you going to carve?
G What do you mean? You don’t have to carve ( )
M Well, someone has to cut it, and you’re the ( )
Di Are you going to bring it in? We want to see it.
G Simon better do it.
M It’s all split. All the bit where I joined it.
Di I don’t care.
G Simon better do it.
St [to M] Do you understand that some people were born more equal than others?
M Is that right?
[laughter]
M No comment.
Di You know that thing about all men were created equal, right?
St These two- these two
M But some are more equal than others?
Di I said "Some are more equal than others". And they said "What do mean? Nya nya nya." You know, they’re being really pathetic. You know what I mean, don’t you?
M I don’t follow you.
Di Ohhh!
G Don’t put words into her mouth, Diana.

[Di follows M into kitchen explaining it to her]
We’re trying to understand what you’re saying. We believe you, we believe you if we could understand you.

Yea that’s right.

Well of course they are. Some people have no chance. Some people are born with

[St carries tape recorder into kitchen to catch Di’s explanations to M]

[laughs as St approaches] Go away.

[Di returns to dining room]

She understands.

Good.

Oh you convinced her, did you?

It wasn’t a question of convincing. It was just a simple explanation.

We noticed your explanation was off the record.

Oh. It’s alright- it’s o-kay for the process of the argument.

What was the argument?

Why have I got two of these?

I think it’s a gigantic defense, you know. Really you girls- I mean this is the whole problem of women bridge players, right? That they can’t

Here we go!

Joyce Nicholson², where are you?

Joyce Nicholson? Oh yuk.

Stephen and I we had a couple of arguments last night

Who?

Stephen and I.

Couple?

Discussions, discussions.

If this is underdone or overdone we blame Simon.

You beauty!

Wow! That looks great. God!

Do you want me to put it here?

Oh no, George was the only one ( )

[Di returns to dining room]

Oh look, there’s another guest. Stick him in the bathroom, Margaret. With the other two. We know you’ve got a collection of people out there waiting in a room somewhere.

I’ve got no idea how well it’s done.

Paradox George you know. There’s a girl who doesn’t understand what- No, what was the expression? That’s right, equals and ( )

Why do I have to do it Marg?

‘Cause you’re

You’re great George.

² Joyce Nicholson, author of "Why Women Lose at Bridge"
Di You’re the knife man.
St Holy shit!
Di Ohh.
St ( ) no knife ( )
Di Start in the middle bit and work out.
G Yea?
Di Why not.

[cutting meat]

S What is a Beef Wellington?
Si It’s straight fillet ==with- with
Di ==And then you put all these sort of wonderful chopped up ==mushrooms and pâté and onions
Si ==pâté pâté pâté de foie in pastry==
Di ==Oh that’s good. Oh yes that’s beautiful!
Si They have to be perfect.
M Whose is that half George?
Di ==I suggested he cut it in the middle and work out from there.
G ==That was um
M Here’s three plates and the other three ( )
G Well how big shall I do it?
M Ask them.
Di That’s beautiful. That’s just perfect. Such talent with the knife. Is your father a surgeon George?
G He works in the abattoirs.

[laughter]
Di ( )
St I didn’t think you would understand ( )
Si Some people are more equal than others!
G It’s true.
Di There you are, you see. Skill with the knife.
M ( ) if anyone wants them.
St I didn’t believe that George would find that joke so quickly.
G What do you mean by that, Stephen?
St Oh that was a pretty smart line that you came up with.
G Thank you.
Di Yea it’s very very beautifully done. Isn’t he good?
G Aah [G winces on touching the hot plates]
Di What you haven’t got asbestos fingers or what?
S Oh you say that too?

[Di tries to help him but burns her fingers]

Di Ooh my gosh!

[laughter]
S You haven’t spent that long in the kitchen Diana!
Di No, but I thought ( )
G Miss Asbestos.
Di It’s just not minding that it hurts. Laurence of Arabia. Remember?
M We’ll take some, then we’ll take these off maybe.
St This is a real big one, George. This is the one that could be yours.
G No it’s too thick. I want one of the... end ones.
Di You get one from the edge. You can choose.
G That’s right.
Di That is a huge one.
St That’s right.
G This is yours, Stephen.
I don't want anything that big.

Di Suzanne?

S No thanks. It's like half a cow.

G This is not real big.

Di It's beautiful.

G Look, there's so much, Stephen. You have to have a piece like that. Here y'are....

Now

St Oh yea.

G Now this

Di It's beautiful. I can't tell you. So beautiful [sing-song]

S This is wonderful.

G This bit- The meats not really rare ( )

M Yea. It's a bit ( ) at the end, George.

G Now this is my bit, this one.

M Why is it your bit?

G Well, 'cause I like it well done.

St I get the feeling that George is going to pass the knife to Suzanne and say "Cut yours".

G Well why- What do you mean Stephen?

Si Some people are more equal than others George.

Di That's right, Simon. And don't you forget it.

G What's that got to do with it, Simon?

Si I still don't know what it means

Di Well that's because you have no imagination, cherub. You know, it's all it takes [taking a plate]. Aaahhh. Very hot.

G Do you like it well done?

S I don't mind

G Do you want this piece? I want the ( )

S ( )

G Eh? 'Cause I want to have the real corner because I

Di Now Stephen, can I help ( )

[serving]

Di Suzanne, can I give you some broccoli? Everything's so hot. I'll try and do it without burning you. Wait a minute. Just hang in there.

M [from kitchen] Stephen?

St Yea?

M Will you just come and hold something for me?

Si Wonderful.

St Pardon? What was that? [goes into kitchen]

S I'm always in awe of people who can cook.

Di I must say I'm very impressed with the Beef Wellington.

S Can you cook?

==

G Here Simon do you want- Is that...This isn't really- That'll be Marg's cause it's not a very big piece. I'll give you a bigger piece, Simon.

Si ( )

==

S I find it the most frustrating thing...

Di ( ) it's practice ( )

S But you sort of have to have the imagination to

Di Yea, well you know that's alright. I mean you rate on imagination compared to the rest of the table, you know? They haven't got a clue.

==

G Who?

Si All things being equal.
What?
They haven't got a clue.
About what?
They have no imagination.
What are you ==on about now?
Suzanne's going to be a great cook.
Eh?
Suzanne is a creature of intelligence and imagination.
She's going to be a great cook. She's
None of this is proven, of course.
This is a mutual stunt.
Yea, these two are just like
They - you know
( ) us some what?
Well come on. Where's the exciting conversation from you two?
We don't have any.
Well there you are then.
That's right. You rely on us. We're the song and dance act, for Christ's sake.
So what?
Oh, well, what have you got to offer? You're good with the sword. Now, are you
going to have a bit of broccoli? Broccolee, broccoli [sing-song]
Only if you think it'd do me some good.
Simon, I'm sure it would be wonderful for you. Here. Here, do you want potatoes?
Do you want some more of this um this pastry stuff?
No thanks, but I will ( )
Sorry. Have you got it- caught it? You've got to be quick on the draw.
Well held... Voila.

Now this is the suggested sauce. But it doesn't look
I think it's fantastic ==()
Do you have to partly cook the meat first or something?
Just for ten minutes, sear it in the oven. Mind you don't get some tin foil.
[talk drowned by serving noises 9 secs]

Does anyone do you want some more more meat?
Take some, and then I'll take it out into the um- take it out into the- Take it from this
end if you want.
Does anyone want white wine?
All those-drinking white wine should be having some red.
[referring to record] This is very interesting. What is it? We're back on the other ( )
What do you mean?
I'll put this in the ki- I'll put this in the kitchen.
Start.
Silly love songs [singing along with record]
Is this the radio?
No its a record.
How much does it cost to go to hear Dire Straits?
Ah, about twenty dollars, or twenty five dollars. I mean a ridiculous amount. You
could buy a couple of albums.
Go and hear Sting. Much better value.
Yea, Lucinda went to Sting.
I'd rather see Dire Straits than Sting.
No, I did want to see them but I
What about Shade? She’s a bit boring.
Oh god. Who’s she? She sounds like something off Dallas.
Shade? She’s got that Smooth Operator song. I like that song.
M [spelling] S-A-D-E
Oh no. That’s too sort of facile.
I love that. I reckon that song’s really good.
I wanted to see Laurie Anderson.
We’re all exchanging our point of views.
Simon if you’re not happy with the direction this conversation is taking
No no no. !=I wouldn’t!- I- like, I’m being recorded.
She sang Superman. You remember that song that’s called Superman?
No. Sing it to me.

[spelling]

[Umm [appreciative] What can I pass you?
No thanks. I’m right.
Can I get it for you? I will.
I don’t know if you can.
I’ll try.
Alright. See how you go.
It’s a bit wet, isn’t it?
Yea. It’s very thin. It’s not thick enough.
I have some thank you.
Don’t pour too much. It’s very thin.
Diana, can you do [non-verbal?]
Oh no no. Oh that’s plenty thanks.
It’s a funny sauce, isn’t it?
It’s pretty thin.
It’s very nice. But anyway what was already there was really nice too. So it’s a nice mixture.
Yum.
Beautiful. It’s fantastic. Congratulations.
Is that what you say, is it?
She’s a wonderful chef. Aren’t you?
Well they’re kind of used to it.
I cook lunch for Simon every day.
Do you work here?

[spelling]

Why don’t they have scoring of Duplicate\textsuperscript{3} on computer? Do they? Does anyone?
They do.
They do? I mean it just seems to me that it seems so horrendous, all that adding up at the end of the- Should be able to
Did you see at the Sydney Uni one, ==David Stern had a computer.
==It’s a lot faster without a computer.
Did he? Well they should.
And he just whacked all the scores in
Did he? Oh good.
Yea. He was really fast.

\textsuperscript{3} Duplicate is the commonest form of pairs competition in bridge, in which pre-dealt sets of cards ("boards") are played by all the pairs. Thus, pairs play "duplicated" rather than randomly dealt hands.
G They don't do it as fast as they do it by hand though.
Do they?
S Oh yea.
Di Yea. But it should be faster. Surely?
G No.
Di As they get used to it?
M With a decent operator.

[eating 8 secs]
Si Don's the one who's got it all organized.
M What?
Si ( )
M All the scoring in New Zealand done on computer.
Si If Don- if Don- He has all done by computer too.
He does ( ), cleans up, picks up all the score cards, ==pumps it through the
computer.
St ==So many things can go wrong when it's done by computer. Like so many things
can go wrong. I was actually the the scorer for Christchurch- for Christchurch bridge
club for about ( ) years. And lots and lots go wrong because you have a few ( )
too. In those days um
Si ( ) the old ones
Di It's just wonderful.
S The meat is so tender.
St =So
M Three o'clock in the morning there were results come out. ( )
Si ==Lavings- Lavings
St ==( cried)
Si Lavings, Mathes and I once did a New South Wales pairs round and as I was handing
out the boards... I put them on the wrong tables, right? Out of order, right? And it was
across the room scoring. There was about eight thousand pairs playing.
St Maybe eighty, right? You only deduct two noughts this time.
Si No, no. There was about there was about two hundred- a hundred and fifty two
hundred pairs playing.
St Well, from eight thousand to two hundred!
Si Yea well whatever. So, this board that had been- For some reason, I don't know
whatever had happened, right.
St But we had to actually average this board across the field, and we finished at half past
five in the morning.
S Actually how do they do that? If they say to you, "you haven't got enough time to
play this. We'll average it." What does that mean?
St You get an average.
Si You'll get an average ( )
St Normally it means if you score
Di Average the rest of it.
St If you score fifty percent on the night- Do you get percentages? You don't get
percentages?
S Yea. We get a percentage in the end.
St If you get about sixty percent on the night, you'll just score sixty percent. If you get
thirty percent on the night you'll score thirty percent.
Si No no no. That's not quite true.
Di On that board you mean?
Si No. That's what- They'll do that in some circumstances, right? But if for some reason
they were to give you an exact average on the board, right...In other words you
It means the average score, what the average

No what YOU would get on average, but what everybody got.

So if you were really lousy you’d be upped? Remember we got that- we got that one we passed in with Moss Evans?

If you admit that you’re responsible for fucking up this board

We had two we passed in, didn’t we?

they’ll just give you an exact average on the board.

That one- we passed one in with them

They’ll give you a forty percent.

With Mevans and Evoss. ’Cause I can’t tell them apart. I saw one of them walking along the street last night. I saw Mevans in the street.

Evans and Moss?

Who were they?

Mevans or Evoss. I couldn’t tell which one ’cause they’ve all got moustaches and look the same.

Have they? I don’t remember.

Yea.

Ones got a beard and one’s clean-shaven.

No. He’s got a moustache.

Oh? One’s ( ). Which one?

Who’s got a moustache?

Evans.

Oh that’s Evans then. Is he ==not the doctor? Is he the other one?

He’s clean-shaven.

He’s got a moustache.

Evans’s clean-shaven.

And what’s Moss then?

Bearded.

Evans got a moustache... Hasn’t he?

Well this one had a moustache.

Actually Tommy’s a good guy. Tommy Moss is a good guy.

When did we play them?

We played them in the first round, and we passed a hand in. Remember?

At Sydney Uni?

Not because- No. At- at ==Hakoah.

==Hakoah.

Not because I was hiding a King. But because we really did. Remember later on we had a hand passed in because I had something hiding. So we got to go and have a cup of tea.

While the other two ladies cursed each other. "Why did you pass that hand in? Eleven points. You could have bid!"

It was funny. And we won because

A king. I had a king sort of hiding behind something else.

Lurking.

So I didn’t open. And the hand got passed in

[disbelieving] And you got this monster result?

No no no. They would have- they had a good contract.

They could make four hearts or something.

Yea. It was a really good sort of save, passing it in, really. Wasn’t it? As it was.

And you went off and had a cup of tea?

Yea.

And thought how clever you were?

No, we found this out later. Oh no, we found this out when we looked at the piece of paper. Before we went off for the cup of tea. Yea.

You would’ve be
Si What piece of paper?
St Ah the results from the other tables or something?
Di Yea. Right.
Si Ah, you actually went and checked this out?
Di Of course. And then we went and had a cup of tea. ==Feeling quite happy about it.
Si ==Bull-shit.
Di What do you mean "Bullshit"? What are you talking about?
Si You mean you went over there, you ==checked
Di ==No.
St ==The score sheet, Simon. The score sheet.
S ==The little score sheets in the back of the
Di You know, the piece of paper.
St And the other two pairs have scored four-twenty.
Di There was a great contract for East-West. We were North-South, o-kay?
St And they were passed in.
Si No no no. She said the subsequent pair, right? She went back and checked
Di No we didn't subsequently
M Before the cup of tea.
Di Before the cup of tea.
Si Oh beFORE the cup of tea!
Di [referring to serviette?] Whose is that?
M That's Simon- oh Stephen's.
St ( )white flag.
Di No it's not. We've all got one.
M George's.
Di George, can I pass you a white flag? Peace, yea.
G Yea.
Di What are you going on about Simon? It's quite ==normal what we did.
S ==He thinks that we're a couple of morons.
Di It was quite normal, it's quite normal what we do. There's nothing wierd or pretentious or stupid or anything. It's just absolutely what you'd do... in the situation. 'Cept you wouldn't normally hide your king, you know. This was a sort of thing that just happened.
M And you get such a fright ( )
Di I said "Oh I've made a mistake! Do you want me to go back?" And they said "No no no. It doesn't matter." And so then the forth person said "No bid". And she could have said something.
S Oh yea.
Di But because I'd obviously made a mistake she kind of decided not to or something stupid.
G Oh I see what happened. God!
Di It was her- it was HER loss, not ours. That was the point.
Si ( ) be sympathetic.
G Did that king give you an opening bid, did it?
Di Sure. Yes. Definitely... Ten to thirteen, or eleven to fourteen.
Si ( )
St We're teaching them the angle these days.
Di And you know what happened last night Suzanne? At Lindfield, There was somebody who did exACTLY the same thing with the trump.
S What was that?
Di Well I'd trumped, and she- you know with a nine.
And she put out the eight and said "Oh wait a minute", you know, and
S Oh yea.
Di and put out the ten.
S "I didn't really mean to play that card".
Di "Oh I didn't really mean". Yea, you know. So I thought
"I'm not going to say anything". So it obviously happens all the time.
S 'Cause I really enjoyed ==saying "Director, Director!"4
St ==What happened?
Di Mmm? We had a hand. And... So I trumped and I trumped
St You covered the nine?
Di with the nine. She brought out the eight. Played it. And said "Oh! God! No! I didn't
mean to do that. Oh no!" You know, and tried to change it.
St So what happened?
Di So ==Suzanne called the director.
S ==So I called the director.
Di You know, she'd played the card.
S No, she was just trying to have us on.
Di She can't get away with that sort of
St She was trying to have you on?
S Yea. Saying "Oh, I didn't mean to play that one," you know? And "It was so ==fast
you didn't see it."
Di ==Well of course she didn't. But you can't- but I mean you do that. That's tough luck
in a tournament. Jeezus! You don't get to take it back and say you know
G It's pretty tough you know, Di.
S Well there you are.
Di That's right. So she got over that speedy little director
St Boy, straight out of beginners school and they're into the hard rules!
G Vicious.
Di I was so proud of Suzanne. I wouldn't have dreamt of doing it. But I was really glad
you did glad you did. It was wonderful. He came over and told her to sort of you
know

(END OF TAPE 2 SIDE B)

4. The Director at a bridge tournament is responsible for running the competition, making rulings on disputes, and generally ensuring that a degree of "civilized" behaviour is maintained.
This appendix contains the continuous excerpt, divided into four PHASES\(^1\), and numbered according to speaker TURNS. This version of the excerpt is referred to in chapters one and two of the thesis.

\(^1\) Note that whilst the term PHASE is taken from Gregory’s (1985, 1988) and Malcolm’s (1985a, 1985b) model of Communication Linguistics, the criteria for phasal division here are those of cohesion, as discussed in chapter three of the thesis.
PHASE 1: "Long conversation"

[Pause 8 secs- someone changes the record]

turn no.

1 Si This eh has been a long conversation. Dead space in the conversation.
2 S In France they say "An angel is passing"
3 Di In English too.
4 S Really?
5 Di Umm.
6 S ==Oh I've never heard that before.
7 G ==I've never heard of that
8 Di Well I think so. I think I've heard it first in English but maybe they were just translating. I don't know.
9 S I thought in English it was "Someone's walked over
10 Di Oh "over your grave".

==

a11 Di You're probably absolutely right. Maybe I have heard it only in French.

[pause 3 secs]

a12 Did you ever get that- I mean in French what was it? Some of the idioms or sayings are so cute, like that. One I really like was "manger à belles dents". It's just- you know, it doesn't come out in English, but you know what it means. But it just sounds like sort of little red ridinghood's wolf to me. You know?

a13 S Mmm
a14 Di (its really nice)

==

b11 G That's (nothing to do with it). Where's the cigarettes Simon?

b12 Si Sorry, George. I've cut you off. You said you'd had the last one. You promised me the last one was the last one.

b13 G I want to have one more.

b14 Si Cost you a buck.

b15 G Oh give me a break, Simon!

[ pause 7 secs]
PHASE 2: "Courtney"

This conversation needs Courtney.

Oh he's in London, so what can we do?

We don't want- we don't need Courtney in the bloody conversation. 'Cause all you'd get is him bloody raving on

He's a bridge player, a naughty bridge player. He gets banned from everywhere because of his antisocial or drunken behaviour (( ))

And he just yap yap yaps all the time.

S'pose he gives you a hard time, George?

Oh I like Michael a lot. Still but

He has a very short fuse with alcohol.

You met his sister, that night we were doing the cutting and pasting up. D'you remember?

Oh yea, you met Jill.

==Oh yea.

That's Michael's sister.

Oh right.

Jill.

Jill's very bright actually. She's very good.

She's extremely ==bright

== Academ- academically she's probably brighter than Michael... Michael's always precocious with his... The only year old superstar ( ) arrives in Sydney to( ) and straight into the mandies.

Straight into the what?

Mandies. [laughs]

He was a good boy, but just no tolerance for the alcohol. I've pulled him out of so many fights it's ridiculous.

At least he's doing well- at least he's doing well in London. He's cleaning them up.

Well, he rang Marek- he rang Marek a week ago.

Did he? I didn't know that. What he rang Manning Road, did he?

([Si nod?])

Yea?

Because Marek lives in Manning Road also?

Yep.
Oh.

Not for much longer. We’re too messy for him.

That’s what the cleaner- your cleaner lady cleaned my place (thought)

She won’t come back to our place.

Who==?

==So it’s that bad?

Yea.

Who? M? What’s her name?

It’s Stephanie, I think.

Stephanie! Who’s Stephanie?

The cleaning lady.

== That’s our cleaning lady. She

Oh, the cleaning lady. Well I’m sorry.

She used to be our mutual cleaning lady, except that she sacked these guys, except Marek. I mean you’ve got to admit Marek is absolutely the cleanest guy in the flat.

But he’s TOO clean because you know like he gets upset about things.

He kept telling me I’ve got a big operation on with ( )

My recipe says red wine.

Yea?

Least you could use the one that everyone doesn’t like.

Who?

Marg should use the red wine that no-one likes ( ).

Oh yea.

Now this is magic, this is magic. But the other one you know, it’s just an average red wine.

The trouble with Marek, though, is that- you know he does still like cleaning up. But he but he y’know like, he has dinner parties all the time, he- and he cooks all the time, he MAKES all the mess all the time as well, you know ( ) sort of. You know?

No, you don’t understand, George- you. Guys that do the cleaning up do all of the unseen things that you never thought of, like putting out the garbage and I- no no. I always put out the garbage.

When was the last time you put out the garbage?

Today.

[shocked amazement] Today! What, before bridge?

So huh [non-verbal!]

So stick that!

Before bridge?
Yes.

Does your garbage go on Sunday morning? Good grief! Mine goes Monday morning.

Ours goes Monday. ==See, I even know when garbage day is.

== ( )

Just making sure you don’t miss the boat. I put it out on Monday mornings. I hear them. I hate the trucks. They go ==roaring up

== Well we’ve got whole lot of garbage tins that’s good. But you got to fill them up before everyone else does.

[into microphone of tape-recorder]

I hope this is a new one for the recorder.

[laughter]

==A garbage discussion!
PHASE 3: "The last time the garbage came.."

1  Di  ==Actually the last time the garbage came, which was Wednesday morning, I could hear them. And they came along, and they got the garbage. And- and I've got one of those metal galvanised bins which is called a "wake-up-the-neighbours bin", you know. And then it goes around the corner, and there was a truck parked somewhere. And the garbage men went berserk, 'cause they couldn't get down the street. And they're saying "Who owns this truck?"

[shouted] you know, really at the top of their voices. And then they started blowing their horn, and it sounded like you were in the middle of the harbour. It was like a fog horn. I mean it really sounded like a boat.

2  S  Did someone come and move the truck?
3  Di  No. No, in the end then they had to back out. And oh they were really just so furious, 'cause it's such a narrow street, and it's really hard for them to fit through the BM double-yous and the, you know the Volvos or whatever there is this kind of crap parked in the street. There's this Mercedes which is bigger than the house the guy lives in. ==It's sort of

4  Si  ==They get two months holiday a year. They get over it, right?
5  Di  Oh yea. I don't care 'cause at least I'm not parked in the street. You know, you just sort of think you'd lose all your handles and sides- and side of the car on the garbage truck.

[pause 3 secs]
PHASE 4: "All men are created equal"

We live in an egalitarian society.  
A what society?  
D’you reckon? Are you sure about this?  
What’s an ( )?  
== some people are  
==Well I get a fair go. I don’t complain.  
Some people are more equal than others, I think.  
It’s quite revealing actually, isn’t it?  
( )  
Well, all men are created equal but some seem to be more equal than others, you know, in this world. Don’t you think?  
Why why why the particular eh (there’s so )  
Why men as opposed to women? What’s the difference?  
I didn’t say "men". I said== some I said people  
==No you did. You did. I can  
Will you play that back?  

Men means "people", men means "people" Simon. Don’t you realize that?  
"Man" means "people" for me.  
Yea.  
I don’t agree with "I come from Personally". Or "I live in Mosperson". Do you? I think that’s  
Mosperson! That’s getting a bit  
Or "Personally". You can go on the Personally ==Ferry.  
==What do you actually think some people are born ( )equal  
Oh forget it. Look it ==doesn’t  
==Why? We want to have an argument.  
It wasn’t an argument. It was a throw away line. It doesn’t matter. I didn’t ex==pect you to  
==Well why throw it away? Why not bring it back?  
Jeezus... Alright. You know, it’s some people just don’t ever- The only way they’re ever going to get to own their own house is by winning the lottery. Or whatever. So they gamble you know or they  
What’s that got to ==do with anything?  
== Yea
Err [non-verbal]

You just go off on a strange tangent.

[cc 2 secs]

Your mind doesn't work fast enough, ==George.

Eh?

That's all.

You can't take ( )

while we catch up.

If you can't do the hop skip and a jump along with me, well then ==forget it.

==Yea but this is

==I followed okay.

Suzanne is bright.

How do you follow that?

Well the argument is that not - I mean you can say that we live in an egalitarian society but we don't. There are

I don't know what an e- What's a whatchamacallit?

==A society where everyone's equal.

==A lot of people have no way, no chance.

Oh I see.

No chance.

But people are born with advantages or disadvantages.

People are born with ( )

Part of the argument - Yea. Part of the ==argument but

If you're born- if you're born in the Eastern Suburbs you've got- you're off to a good start. Whereas if you're born in

(look at all those people out west)

Well, George was born born in South Australia

Well, ==there you are!

==Stephen comes from

You know what we're talking about. You're ==splitting fucking hairs.

==No we don't. Nobody ( )

==No no

We're trying to catch ==up.

==You don't understand what I mean when I say "Some people are more equal than others"? Well Suzanne understands precisely. And there you are. You see ==she's a very ( ) person.

==Well that's- I mean == that ( )

==Oh well now that proves it, right?

[laughter]

Like you know=

Get lost.

That's it

Jeezus!
69 G That's Q.E.D. whatever you say.
70 St Take her to the movies.
[laughter]
71 Si Yea. Take her to the movies.
[laughter]
This appendix contains the continuous excerpt, re-divided into clauses.

**********

PHASE 1: "Long conversation..."

* indicates incomplete, abandoned, or untranscribed clause

[Pause 8 secs- someone changes the record]

clause
no.  
1  Si  This eh has been a long conversation.  
2  Di  Dead space in the conversation.  
3  S  In France they say  
4  Di  "An angel is passing"  
5  S  In English too.  
6  Di  Really?  
7  S  Umm.  
8  Di  "Oh I've never heard that before.  
9  G  I've never heard of that  
10  Di  Well I think so.  
11  S  I think  
12  Di  I've heard it first in English  
13  S  but maybe they were just translating.  
14  Di  I don't know.  
15  S  I thought  
16  Di  in English it was "Someone's walked over  
17  S  Oh "over your grave".  
18  Di  You're probably absolutely right.  
19  S  Maybe I have heard it only in French.  
20  Di  Did you ever get that-  
21  S  I mean in French what was it?  
22  Di  Some of the idioms or sayings are so cute, like that.  
23  S  And one I really like was "manger à belles dents".  
24  Di  It's just- you know, it doesn't come out in English,  
25  S  but you know  
26  Di  what it means.
But it just sounds like sort of little red ridinghood's wolf to me.
You know?
Mmm
(it's really nice)

That's (nothing to do with it).
Where's the cigarettes Simon?
Sorry, George.
I've cut you off.
You said
you'd had the last one.
You promised me
the last one was the last one.
I want to have one more.
Cost you a buck.
Oh give me a break, Simon!

[pause 7 secs]
PHASE 2 "Courtney"

1. Si This conversation needs Courtney.
2. Di Oh he’s in London,
3. so what can we do?
4. G We don’t want- we don’t need Courtney in the bloody conversation.
5. 'Cause all you’d get is ==him bloody raving on
6. Di == He’s a bridge player, a naughty bridge player.
7. He gets banned from everywhere because of his antisocial or drunken
   behaviour (( ))
8. G And he just yap yap yaps all the time.
9. Si S’pose he gives you a hard time, George?
10. G Oh I like Michael a lot.
11. Di Still but
12. Di He has a very short fuse with alcohol.
   [pause 10 secs. St & M talking in kitchen]
13. Di You met his sister, that night we were doing the cutting and pasting up.
14. D’you remember?
15. G Oh yea, ==you met Jill.
17. Di That’s Michael’s sister.
18. S Oh right.
19. Di Jill.
20. Si Jill’s very bright actually.
21. , She’s very good.
22. Di She’s extremely ==bright
23. Si == Academ- academically she’s probably brighter than Michael...
24* Michael’s always precocious with his...
25. The only sixteen year old superstar ( ) arrives in Sydney to( )
26. and straight into the mandies.
27. G Straight into the what?
28. Di Mandies. [laughs]
29. Si He was a good boy,
30. but just no tolerance for the alcohol.
31. I’ve pulled him out of so many fights it’s ridiculous.
   [pause 5 secs]
32. Si At least he’s doing well- at least he’s doing well in London.
33. He’s cleaning them up.
34* G ( )
35. Si Well, he rang Marek- he rang Marek a week ago.
36. G Did he?
37. I didn’t know that.
38. What he rang Manning Road, did he?
   ([(Si nod?)])
39. G Yea?
Because Marek lives in Manning Road also?
Yep.
Oh.
Not for much longer.
We’re too messy for him.
That’s what the cleaner- your cleaner lady cleaned my place (thought)
She won’t come back to our place.
Who==?
==So it’s that bad?
Yea.
Who?
M?
What’s her name?
It’s Stephanie, I think.
Stephanie!
Who’s Stephanie?
The cleaning lady.
== That’s our cleaning lady. She
== Oh, the cleaning lady.
Well I’m sorry.
She used to be our mutual cleaning lady,
except that she sacked these guys, except Marek.
I mean you’ve got to admit
Marek is absolutely the cleanest guy in the flat.
But he’s TOO clean
because you know like he gets upset about things.
He kept telling me
I’ve got a big operation on with ( )
My recipe says red wine.
Yea?
Least you could use the one that everyone doesn’t like.
Who?
Marg should use the red wine that no-one likes
( ).
Oh yea.
Now this is magic,
this is magic.
But the other one you know, it’s just an average red wine.
The trouble with Marek, though, is that- you know he does still like cleaning up.

But he but he y' know like, he has dinner parties all the time,

he- and he cooks all the time,

he MAKES all the mess all the time as well, you know ( ) sort of.

You know?

---

No, you don't understand, George- you.

Guys that do the cleaning up do all of the unseen things that you never thought of,

like putting out the garbage and

I- no no.

I always put out the garbage.

When was the last time you put out the garbage?

Today.

[shocked amazement] Today!

What, before bridge?

So huh [non-verbal!]

So stick that!

Before bridge?

Yes.

Does your garbage go on Sunday morning?

Good grief!

Mine goes Monday morning.

Ours goes Monday.

See, I even know

when garbage day is.

[non-verbal!]

Just making sure you don't miss the boat.

I put it out on Monday mornings.

I hear them.

I hate the trucks.

They go ==roaring up

== Well we've got whole lot of garbage tins,

that's good.

But you got to fill them up

before everyone else does.

[into microphone of tape-recorder]

I hope

this is a new one for the recorder.

[laughter]

==A garbage discussion!
PHASE 3: "The last time the garbage came"

==Actually the last time the garbage came,
which was Wednesday morning,
I could hear them.
And they came along,
and they got the garbage.
And- and I've got one of those metal galvanised bins
which is called a "wake-up-the-neighbours bin", you know.
And then it goes around the corner,
and there was a truck parked somewhere.
And the garbage men went berserk,
'cause they couldn't get down the street.
And they're saying
"Who owns this truck?" [shouted]
...you know, really at the top of their voices.
And then they started blowing their horn,
and it sounded like you were in the middle of the harbour.
It was like a fog horn.
I mean it really sounded like a boat.
Did someone come and move the truck?
No.
No, in the end then they had to back out.
And oh they were really just so furious,
'cause it's such a narrow street,
and it's really hard for them to fit through the BM double-yous and the, you know the Volvos
or whatever there is
this kind of crap parked in the street.
There's this Mercedes which is bigger than the house the guy lives in.
==It's sort of
==They get two months holiday a year.
They get over it, right?
'Oh yea.
I don't care
'cause at least I'm not parked in the street.
You know, you just sort of think
you'd lose all your handles and sides- and side of the car on the garbage truck.
[pause 3 secs]
PHASE 4: "All men are created equal"

<table>
<thead>
<tr>
<th>Clause no.</th>
<th>Speaker</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Si</td>
<td>We live in an egalitarian society.</td>
</tr>
<tr>
<td>2</td>
<td>G</td>
<td>A what society?</td>
</tr>
<tr>
<td>3</td>
<td>Di</td>
<td>D’you reckon?</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Are you sure about this?</td>
</tr>
<tr>
<td>5</td>
<td>G</td>
<td>What’s an ( )?</td>
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<tr>
<td>6</td>
<td>Di</td>
<td>== some people are</td>
</tr>
<tr>
<td>7</td>
<td>Si</td>
<td>==Well I get a fair go.</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>I don’t complain.</td>
</tr>
<tr>
<td>9</td>
<td>Di</td>
<td>Some people are more equal than others, I think.</td>
</tr>
<tr>
<td>10</td>
<td>Si</td>
<td>It’s quite revealing actually, isn’t it?</td>
</tr>
<tr>
<td>11*</td>
<td>St</td>
<td>( )</td>
</tr>
<tr>
<td>12</td>
<td>Di</td>
<td>Well, all men are created equal</td>
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<tr>
<td>13</td>
<td></td>
<td>but some seem to be more equal than others, you know, in this world.</td>
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<tr>
<td>14</td>
<td></td>
<td>Don’t you think?</td>
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<tr>
<td>15*</td>
<td>Si</td>
<td>Why why why the particular eh</td>
</tr>
<tr>
<td>16*</td>
<td>Di</td>
<td>(there’s so )</td>
</tr>
<tr>
<td>17</td>
<td>Si</td>
<td>Why men as opposed to women?</td>
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<td>18</td>
<td></td>
<td>What’s the difference?</td>
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<tr>
<td>19</td>
<td>Di</td>
<td>I didn’t say &quot;men&quot;.</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>I said== some I said people</td>
</tr>
<tr>
<td>21</td>
<td>Si</td>
<td>==No you did.</td>
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<tr>
<td>22</td>
<td></td>
<td>You did.</td>
</tr>
<tr>
<td>23*</td>
<td></td>
<td>I can</td>
</tr>
<tr>
<td>24</td>
<td>St</td>
<td>Will you play that back?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>![laughter]</td>
</tr>
<tr>
<td>a25</td>
<td>Di</td>
<td>Did I?</td>
</tr>
<tr>
<td>a26</td>
<td>Si</td>
<td>Yes</td>
</tr>
<tr>
<td>b25</td>
<td>G</td>
<td>Men means &quot;people&quot;.</td>
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<tr>
<td>b26</td>
<td></td>
<td>men means &quot;people&quot; Simon.</td>
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<tr>
<td>b27</td>
<td></td>
<td>Don’t you realize that?</td>
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<td></td>
<td></td>
<td>&quot;Man&quot; means &quot;people&quot; for me.</td>
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<tr>
<td>28</td>
<td>G</td>
<td>Yea.</td>
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<tr>
<td>29</td>
<td>Di</td>
<td>I don’t agree with</td>
</tr>
<tr>
<td>30</td>
<td></td>
<td>&quot;I come from Personally&quot;.</td>
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<tr>
<td>31</td>
<td></td>
<td>Or &quot;I live in Mosperson&quot;.</td>
</tr>
<tr>
<td>32</td>
<td></td>
<td>Do you?</td>
</tr>
<tr>
<td>33*</td>
<td></td>
<td>I think that’s</td>
</tr>
<tr>
<td>34</td>
<td>G</td>
<td>Mosperson!</td>
</tr>
<tr>
<td>35</td>
<td></td>
<td>That’s getting a bit</td>
</tr>
</tbody>
</table>
Or "Personally".
You can go on the Personally ==Ferry.
==What do you actually think some people are born ( )equal
Oh forget it.
Look it ==doesn't
==Why?
We want to have an argument.
It wasn't an argument.
It was a throw away line.
It doesn't matter.
I didn't ex==pect you to
==Well why throw it away?
Why not bring it back?

Jeezus...
Alright.
You know, it's some people just don't ever-
The only way they're ever going to get to own their own house is by winning the lottery.
Or whatever.
So they gamble you know
or they
What's that got to ==do with anything?
== Yea
Err [non-verbal]
You just go off on a strange tangent.

Your mind doesn't work fast enough, ==George.
==Eh?
That's all.
You can't take ( )
( ) while we catch up.
If you can't do the hop skip and a jump along with me, well then ==forget it.
==Yea but this is
==I followed okay.
Suzanne is bright.
How do you follow that?
Well the argument is that not -
I mean you can say
that we live in an egalitarian society
but we don't.
There are
I don't know what an e- 

What's a whatchamacallit?

A society where everyone's equal.

A lot of people have no way, no chance.

Oh I see.

No chance.

But people are born with advantages or disadvantages.

People are born with ( )

Part of the argument - Yea. Part of the argument but

If you're born- if you're born in the Eastern Suburbs you've got- you're off to a good start.

Whereas if you're born in

(look at all those people out west)

Well, George was born in South Australia

Well, there you are!

Stephen comes from

You know what we're talking about.

You're splitting fucking hairs.

No we don't. Nobody ( )

(No no)

We're trying to catch up.

You don't understand

what I mean

when I say "Some people are more equal than others"?

Well Suzanne understands precisely.

And there you are.

You see she's a very ( ) person.

Well that's- I mean that ( )

Oh well now that proves it, right?

[laughter]

Like you know=

Get lost.

That's it

Jeezus!

That's Q.E.D.

whatever you say.

Take her to the movies.

[laughter]

Yea, take her to the movies.

[laughter]
APPENDIX D

Continuous Excerpt: Narrow Transcription

RHYTHM & INTONATION ANALYSIS

This Appendix contains the continuous excerpt analyzed to show rhythm and intonation, and numbered according to clauses within each of the 4 phases.

The transcription system used to show rhythm and intonation is that of Halliday, as described briefly in Halliday (1985b:48-60). For more detailed explications of the transcription system, see Halliday (1967a, 1970b), and El Menoufy (1969).

The main transcription conventions are as set out in Halliday (1985a:102):

// // tone group boundary\(^2\) (encloses one tonic contour)
- indicates that the parcel of talk occurring within one tonic contour carries the same tone
/
/ foot boundary (encloses one rhythmic unit)
- indicates that the syllable immediately following the foot boundary carries the "beat", i.e. is stressed (salient)
underlined tonic prominence (information focus)
- indicates the syllable within the tonic contour which realizes the tone choice
^ silent beat
- a silent beat does not break the rhythm
/\ silent foot

The TONES are identified by numbers placed at the beginning of each tone group:

1 tone 1 (falling tonic)
2 tone 2 (rising tonic)
3 tone 3 (level, low rising tonic)
4 tone 4 (falling-rising tonic)
5 tone 5 (rising-falling tonic)
13 tone 13 (1 followed by 3)
53 tone 53 (5 followed by 3)

The degree of delicacy of the transcription was to show primary tones and primary stress only, with the exception of tone 1+ (high falling tonic), which is included to distinguish these tones from tone 5s.

---

1 The assistance of Elizabeth Green with parts of this intonation analysis is gratefully acknowledged. Where our analyses differed I have tried to remain as close to Halliday's interpretation as possible, although see Green 1988 for a discussion of an alternative interpretation of the tones.
2 Note that to simplify presentation, turn-final tone group boundaries are not shown on the transcription.
PHASE 1: "Long conversation"

* indicates incomplete, abandoned, or untranscribed clause

[Pause 8 secs- someone changes the record]

clause
no.

1  Si  //1 this eh /^ has been a /long conver/sation
2  /\ //1 dead /space in the conver/sation
3  S  //1 ^in /France they /say
4  an /angel is /passing
5  Di  //4 ^in /English //4 too
6  S  //4 really?
7  Di  //1 umm
8  S  ==//4 ^oh /I've never /heard that be/fore
9  G  ==//4 I've never /heard of /that
10 Di  //4 well I /think /so
11  //4 ^I /think
12  I’ve /heard it /first in /English
13  but //1 maybe they were /just trans/lating
14  //1 I don’t /know
15  S  //1 ^I /thought
16  in /English it was //^ //someone’s walked /over
17  Di  //1 ^oh /over your /grave

==

a18  //1 ^you’re /probably /absolutely /right
a19  //1 maybe I /have heard it /only in /French
    [pause 3 secs]
a20  // did you /ever get that
a21  //1 ^ I mean /^ ^in /French what //1 was it
some of the idioms or sayings are so cute like that

and one I really like was manger a belles dents

it's just you know it doesn't come out in English

but you know

what it means

but just sounds like sort of little red ridinghoods wolf to me

you know

mmm

(//1 it's really that's nothing to do with it)

//1 where's the cigarettes Simon

//1 sorry George

I've cut you off

you said

you'd had the last one

you promised me

the last one was the last one

well I want to have one more

cost you a buck

oh give me a break Simon

==

[pause 7 secs]
PHASE 2 "Courtney"

clause no.
1  Si  //1+this conversational needs /Courtney
2  Di  //5^oh /he's in /London
3  so//1+ what can we /do
4  G  //5 we don't /want - we /don't need /Courtney in the  //1 bloody conversational
5  //5^ cause /all you'd get is /==him bloody /raving on
6  Di  ==//13 he's a /bridge /player //13 ^a /naughty /bridge /player
7  //1 he gets /banned from //1+ everywhere be/cause of his/^ anti/social or
   /drunken be/ha/viour (() )
8  G  //5^and he just /yap yap /yaps all the /time [laughs]
9  Si  //1^ s'/pose he /gives you a /hard /time /George
10 G  //4^oh I /like /Michael a /lot
11  //^/still but
12 Di  //1^ he has a /very short /fuse with /alcohol
   [pause 10 secs. St & M talking in kitchen]
13 Di  //2 you met his /sister //1+ ^ that /night we were /doing the /cutting and
   /pasting up
14  //2 d'you re/member
15  G  //1 oh yea ==//1 you met /Jill
16  S  ==//1 oh /yea
17  Di  //1 that's /Michael's /sister
18  S  //1^oh /right
19  Di  //1 Jill
20  Si  //5^ Jill's /very bright /actually
21  //5^she's /very /good
22  Di  //5^ she's ex/remely ==bright
Si =//1+ ^aca/dem- aca/demically she’s /probably /brighter than /Michael
24* //1+ Michael’s always pre/cocious with his //^/\/
25 //1 ^ the /only /14 /year old /superstar ( //1 ^ a/rrives in /Sydney at six/teen
26 //5 ^ and /straight into the /mandies
27 G //2 straight into the /what
28 Di //1 mandies/ [laughs]
29 Si //4 he was a /good /boy
30 //1 ^but just /no /tolerance for the /alcohol
31 //5 ^I’ve /pulled him out of /so many /fights it’s ri/diculous
[pause 5 secs]
32 Si //5 ^at /least he’s doing /well ^at /least he’s doing well in /London
33 . //5 ^ he’s /cleaning them up
34* G ( )
35 Si //53 well he rang /Marek ^he rang /Marek a /week ago
36 G //2 did he
37 /1 I didn’t know /that
38 //2 ^ what he /rang Manning /Road //2 did he
NV1 (Si nod?)
39 G //^/2-yea
40 Di //5 ^ because /Marek lives in /Manning Road /also
41 Si //1 yep/
42 Di //5 oh
43 G //1 not for much /longer
44 //1 ^/we’re /too /messy for /him
45 Si //53 that’s what the /cleaner - your /cleaner lady /cleaned /my place /(thought)
46 G //1 she won’t /come back to /our place
47 Di //1 who==
48 St ==//2 ^so /it’s that /bad
49 Si //1 yea
50 Di //1 who
51 //1 M
52 //2 what’s her /name
53 G //1 ^it’s /Stephanie I /think
54 Di //2 Stephanie
55 //5 who’s /Stephanie
56 G //5 ^the /cleaning /lady
57 Si ==//1 that’s our /cleaning /lady she
58 Di ==//5 oh //5 ^the /cleaning /lady
59 //5 ^well I’m /sorry
60 Si //3 ^she /used to be our /mutual /cleaning /lady
61 ex//1 cept that/^ she /sacked these /guys //1 ^except /Marek
62 //1 ^I mean you’ve /got to ad/mit
63 /Marek is /^absolutely the /cleanest /guy in the /flat
64 G //5 ^but he’s /too /clean
65 be//4 cause you know like /he gets up/set about //1 things
66 Di //1 he kept /telling me
67 /I’ve got a /big oper/ation on with ( )

NV2 [M takes bottle of wine off table]
68 M //1 ^my /recipe /says /red /wine
69 St //2 yea

==
a70 St //1+ least you could /use the /one that /everyone /doesn’t /like
a71 Di //1 who
a72 St //1 Marg should /use the /red wine that /no-one
/likes ( )
a73 Di //1 ^oh /yea
NV3 [tasting wine]

a74 //1+now /this is /magic
a75 //1 this is /magic
a76 //1^ but the /other one /^ you /know it's /^ just an /average red /wine

==

b70 G //4 ^the /trouble with /Marek /though //3 is that
//^you know he /does still /like cleaning /up
b71 but //3 he but //he /^/y' know like /he has /dinner parties //3 all the /time
b72 /he and he/cooks all the //1+ time
b73 he /makes all the //53 mess all the /time as /well you // know ( ) /sort of
b74 //3 ^you /know

==

77 Si //1 no //1 ^you /don't under/stand /George you
78 //1 guys that do the /cleaning up do //1 all of /^ the un/seen /things that //1 you
never /thought of
79 like //3 ^/ putting out the /garbage and
80 G //1 ^1/no //1 no
81 I //1 always /put out the /garbage
82 Si //1 when was the /last time you /put out the /garbage
83 G //1 ^to/day
84 Si //5 ^to/day
85 //1 what be/fore /bridge
86* Di //^so /huh [non-verbal]
87 G //1 ^so /stick /that
88 Si //2 ^be/fore /bridge
89 G //1 yes
90 Di //2 ^does /your garbage /go on /Sunday /morning
91 //1 good /grief
92 //1 mine goes /Monday /morning
G //1 ours goes //Monday
==//1 ^see //I even //1 know
when /garbage day /is

Di ==(

Si ( )

Di //3 just making /sure you /don’t miss the /boat
//1 I put it /out on /Monday /mornings
//1 ^I /hear them
//1 ^I /hate the /trucks
//1 they go /==roaring /up

G ==//1 ^well /we’ve got /whole lot of /garbage /tins
that’s /good

//3 ^but you got to /fill them up
be//1 fore everyone /else does

[into microphone of tape-recorder]

//3 ^I /hope

this is a / new one for the re/corder

G [laughter]

St ==//1^/a /garbage dis/cussion
PHASE 3: "The last time the garbage came..."

clause
no.

1. Di  ==//3 actually_the /last time the /geh-garbage /came
2  which was /Wednesday /morning
..1  I could //1 hear them
3  //3 ^ and they /came a/long
4  //3 ^and they /got the /garbage
5  //1 ^and /I've got /one of those /metal /galvanised /bins
6  which is //1 called a /wake-up-the-/neighbours /bin
//1 ^you / know
7  //3 ^and then it /goes around the /corner
8  and //1 there was a /truck /parked/ ^ /somewhere
9  //1 ^/ ^and the /garbage men /went /berserk
10  cause they //1 couldn't get /down the /street
11..  and they're /saying
12  //1 who /owns /this /truck
..11  //1 ^you /know //1 really at the /top of their /voices
13  //4 ^ and / then they started /blowing their /horn
14  and it //1 sounded /like you were in the /middle of the /harbour
15  //1 ^ it was like a /fog /horn
16  //1 ^ I mean it /really /sounded / like a a /boat
17  S  //2 did someone /come and /move the /truck
18  Di  //5 no
19  //3 no in the /end then they had to /back /out
20  //5 ^and oh /they were /really just /so /furious
21  //1 ^cause it's /such a /narrow /street
and it’s really hard for them to fit through the /BM /double-yous and the
you know the /Volvos

or whatever there is

//this kind of /crap parked in the /street

//13 there’s this Mer/cedes which is /bigger than the //1 house the guy /lives in

//== ^it’s sort of

==//1 they get /two /months /holiday a /year

//1 they get /over it

//2 right

//1 ^oh /yee

//1 I don’t /care

//4 ^cause at / least I’m not /parked in the /street

//1 ^you /know you //1 just sort of /think you’d /lose all your /^ /handles and
^/1 sides and //1 side of the /car on the /garbage /truck

[pause 3 secs]
PHASE 4: "All men are created equal"

clause
no.
1     Si //1 ^we /live in an e/galitarian so/ciety
2     G  //2 ^a /what so/ciety
3     Di //2 d’you /reckon
4     //2 ^are you /sure/^ about /this
5*   G  //what’s an (    )
6     Di ==//some people are
7     Si ==/1 ^well /I get a /fair /go
8     //1 I don’t com/plain
9     Di //13 some people are /more equal than /others I /think
10    Si //1 ^it’s /quite re/vealing /actually //2 isn’t it
11*   St (    )
12    Di //4 ^well /all men are /created /equal
13   but //1 some seem to be /more /equal than /others //3 ^you /know //3 ^in this
14      //world
15     Si //2 don’t you /think
16*    Di (there’s so    )
17    Si //1 why /men as o/pposed to /women
18     //1 what’s the /difference
19    Di //2 ^I /didn’t say /men
20     //^I /said== some I said people
21    Si ==/1 no you /did
22    //1 ^you /did
23*   //I /can
24    St //2 ^will /you /play that /back

[laughter]
a25 Di //2 did I
a26 Si //1 yes

b25 G //1 men means /people
b26 //5 men means /people /Simon
b27 //5 don’t you /realize /that

27 Di //4 man means /people for /me
28 G //1 yea
29 Di //1 I don’t a/agree with
30 //^/1 I come from /Personally
31 //1 ^or /^ I /live in /Mosperson
32 //2 ^do /you
33* //I think /that’s
34 G //1 Mosperson
35 //^that’s /getting a /bit
36 Di //1 ^or /Personally
37 //1 ^you can /go on the /Personally //Ferry
38 St ==//what do you /actually think /some people are /born
   ( ) /equal
39 Di //1 oh for /get it
40* //look it /==doesn’t
41 St ==//5 why
42 //2 ^we /want to have an /argument
43 Di //3 ^it /wasn’t an /argument
44 //1 ^it was a /throw away /line
45 //4 ^it /doesn’t /matter
46 //^I /didn’t ex/==pect you to
"well /why /throw it a/way

why not /bring it /back

[laughter]

Jeezus

^al/right

^you know it’s /some people just don’t /ever

^the /only way they’re /ever going to /get to /own their own /house is by //1 winning the /lottery

^or /whatever

^so they /gamble you /know

^ or /they

what’s /that got to /==do with /anything

==//yea

err

you just go /off on a /strange /tangent

[c2 secs ]

53

54

55*

56

57

NV2 S
err

58

G

==//yea

[cc 2 secs ]

59

Di

[53 your /mind doesn’t /work /fast /enough /==George

60

G

==//2 eh

61

Di

[4 ^that’s /all

62*

[you can’t /take ( )

63*

St

( ) while we /catch /up

64

Di

[4 if you can’t do the /hop /skip and a /jump along with /me

65

[^1 well then for/=get it

66*

G

==//yea but /this is

67

S

==//1 I followed o/kay

68

Di

[^Su/zanne is /bright

69

G

[^1 how do you /follow /that
well the /argument /is that not
//4 ^I mean you can /say
that we /live in an /egalitarian so/ciety
but we //1 don’t
//there are
//I don’t /know
what an e-
//1 what’s a /whatchama/callit
==//1 ^a /society where /everyone’s /equal
==//1 ^a /lot of people have /no /way //1 no /chance
//1 oh I /see
//1 no /chance
//1 ^but /people are /born with ad/vantages or /disad/vantages
//people are /born with ( )
//part of the /argument /yea /part of the /==argument but
== ( )
//4 if you’re /born /if you’re /born in the /Eastern /Suburbs
//1 ^you’ve /got you’re /off to a /good /start
//whereas /if you’re /born in
==//4 look at all those /people out /west
==//4 ^well /George was /born born in /South Aus/tralia
//5 ^well //==there you /are
Stephen comes from
//1 ^you /know
what we’re /talking about
//1 ^you’re //==splitting /fucking /hairs
==//1 no /we /don’t
==nobody ( )
(no no)
St  //1 we're trying to catch up
Di  =/=//3 you don't understand
what I mean
when I say
//1 some people are more equal than others
//1 well Suzanne understands precisely
//1 and there you are
//2 you see ==//1 she's a very ( ) person
//1 well that's I mean that ( )
//1 oh well now that proves it //2 right
Si  ==//=1 well that's ( )
Di  //1 get lost
G   ==//=5 Jeezus
Di  //5 Q.E.D.
G   //1 that's Q.E.D.
Di  //3 whatever you say
St  //4 take her to the movies
Di  [laughter]
Si  //1 yea //1 take her to the movies
Di  [laughter]
Appendix E

Lexico-grammatical analyses
of the continuous excerpt

This appendix contains the following analyses of the continuous excerpt:

1) MOOD
2) ELLIPSIS & SUBSTITUTION
3) CLAUSE COMPLEX
4) CONJUNCTION

All analyses are based on the division of the excerpt into clauses, that is, the version of the continuous excerpt presented in Appendix C.

The analyses in this appendix are referred to in the thesis in Chapters Five, Six, and Seven.
Appendix E

MOOD ANALYSIS

The following analysis of MOOD is based on Halliday (1985a:68-100), with reference to Halliday & Hasan (1976). However, only MOOD categories relevant to the assignment of the speech functions discussed in Chapter Five are displayed (e.g. the category for tense is not analysed here). In addition, I have modified and expanded some of the MOOD categories to deal specifically with the data. I will briefly discuss each column of the coding sheet:

ABBREVIATIONS: MOOD functions are abbreviated as follows:

<table>
<thead>
<tr>
<th>Function</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>S</td>
</tr>
<tr>
<td>Finite</td>
<td>F</td>
</tr>
<tr>
<td>Predicator</td>
<td>P</td>
</tr>
<tr>
<td>Complement</td>
<td>C</td>
</tr>
<tr>
<td>Adjunct</td>
<td>A</td>
</tr>
</tbody>
</table>

1) Mood: the categories of Mood recognized are:

<table>
<thead>
<tr>
<th>Mood</th>
<th>Abbreviation</th>
<th>Notes on identification</th>
</tr>
</thead>
<tbody>
<tr>
<td>major clauses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>declarative</td>
<td>dec</td>
<td></td>
</tr>
<tr>
<td>imperative</td>
<td>imp</td>
<td>F</td>
</tr>
<tr>
<td>exclamative</td>
<td>exc</td>
<td>wh-ex or tone;</td>
</tr>
<tr>
<td>hypotactic</td>
<td>-</td>
<td>no independent clauses mood selection, but other mood categories are realised</td>
</tr>
</tbody>
</table>

Interrogatives are divided into:

<table>
<thead>
<tr>
<th>Type</th>
<th>Abbreviation</th>
<th>Notes on identification</th>
</tr>
</thead>
<tbody>
<tr>
<td>tag question</td>
<td>tag-q</td>
<td>decl. + Mood tag (or Mood tag only) (note that &quot;right?&quot; appended to a declarative is analysed below as a conversational equivalent of a mood tag)</td>
</tr>
<tr>
<td>polar question</td>
<td>po-q</td>
<td>Finite^Subject, or S^F with Tone 2</td>
</tr>
<tr>
<td>projecting</td>
<td>pr-q</td>
<td>projecting mental or verbal process question interrogatives (eg do you know? do you remember?)</td>
</tr>
</tbody>
</table>

Wh-questions: the coding sheet shows which element of clause structure is conflated with the Wh-word:
Wh-questions: the coding sheet shows which element of clause structure is conflated with the Wh-word:

- Wh/C = Wh-element conflated with Complement
- Wh/Adj = Wh-element conflated with Adjunct
- Wh/S = Wh-element conflated with Subject

**minor clauses**
The class of minor clause includes all non-elliptical clause structures, including clausal fragments (e.g., OK, fine), idiomatic expressions (e.g., greetings), and textual adjuncts functioning independently (e.g., you know, yea).

The accepted interpretation of minor clauses is that, having selected "non-mood", they offer no mood structure to describe. However, since minor clauses select for intonation, it is more accurate to describe minor clauses as realizing mood through intonation. Many frequent minor clauses have at least two different functions in dialogue, signalled by the choice of either a declarative or an interrogative intonation:

For example:

1/1 *yea* = that’s right
1/1 *right* = OK. Fine
1/1 *you know* = I assume you’re with me.

vs

2/2 *yea* = is that right?
2/2 *right* = do you follow me?
2/2 *you know* = do you get my drift?

In order to distinguish between minor clauses produced with declarative intonation, which function as "affirmative" clauses, and minor clauses produced with interrogative intonation, with function as "confirmative" clauses, the following coding is used here:

- `m:aff` = minor clause, affirming, i.e. declarative intonation.
- `m:con` = minor clause, confirming, i.e. interrogative intonation

2) MODALITY/MODULATION: The column codes for the semantic categories of probability, usuality, obligation, & inclination, which may be realized as adjuncts, modal operators, projecting clauses (see Halliday 1985a:86-88, & 332-340).

3) INTENSIFICATION: This column codes for categories of degree and intensity, typically realized as Mood Adjuncts (Halliday 1985a:82).

4) ATTITUDE: This column codes attitudinal lexical items ("purr & snarl" words), realized as nominal or verbal group elements.
For the columns 2-5 the coding sheet records the actual lexical items used.

6) POLARITY: This column codes the polarity, positive or negative, realised either within the Finite or modal auxiliary (Halliday 1985a:85-86). Only negative polarity is indicated (by n) in the coding sheets, other clauses being positive by implication.

NB: A note on yes/no, yea: POLARITY ADJUNCTS and CONTINUATIVES

In discussing the words yes and no, Halliday states that:

> These are, of course, expressions of polarity; but they are textual not interpersonal elements - they relate the polarity to what has gone before. Either they function on their own as separate elliptical clauses consisting of Adjunct only; or they are continuatives with thematic function at the beginning of the clause, and fall outside the Mood-Residue structure. (Halliday 1985a:89)

In the coding below, where YES/NO function as elliptical clause adjuncts, the polarity column displays A:pos (positive) or A:neg (negative). Where they function as continuatives, they are not analysed for interpersonal meaning. The distinction between elliptical and textual uses of yes/yea/no is based on a range of criteria:

1) phonological/intonational criteria: typically, full forms (yes/yep/no), when they occur as autonomous/independent tone groups, are functioning as elliptical adjuncts; reduced forms of yea/mmm, sharing a tone group with other elements of the clause, are functioning as continuatives.

But since "yea" can function as both in spontaneous talk, a further test is to try to "fill out" the potentially ellipsed clause

2) if the filled out version corresponds to a preceding clause, then yes/yea are functioning as elliptical adjuncts; but if the filled out clause corresponds to a different, typically confirmatory clause (eg yea that's right), then the elements are treated as continuatives.

7) VOCATION: This column codes for the explicit use of terms of address.

Note that: # indicates ELLIPSIS of an element

(for details as to the type of ellipsis, refer to the analysis of ellipsis & substitution later in this appendix.)

* indicates incomplete, untranscribed or abandoned clauses (analysis attempted wherever possible)
<table>
<thead>
<tr>
<th>cl no.</th>
<th>MOOD</th>
<th>MODALITY MODULAT/N</th>
<th>INTENSIF/n</th>
<th>ATTITUDE</th>
<th>SUBJECT</th>
<th>POL</th>
<th>VOC</th>
</tr>
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<td></td>
<td>this</td>
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1 It is not clear whether this "Umm" should be coded as an equivalent of "Yea" (elliptical clause), or an equivalent of "Mmm" (affirming minor clause). The first interpretation is preferred, since subsequent talk suggests both G and S interpret Di's response as explicitly verifying her claim.
### MOOD ANALYSIS

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I think it was too clean

He said it was upset

I thought it was just average
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all (2) mess he
you guys
neg George

always
the last
time

# I

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# A:neg

# your g

A:pos

good grief

mine
ours
I
g. day

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I
I

I

they
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that

you (g)
everyone
else

I

this

hope
### MOOD ANALYSIS

**PHASE 3: "The last time the garbage came..."**

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**PHASE 4: "All men are created equal"**

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I never going to the only way they

Some strange you your mind

The only way you

Strange you your mind

Strange you your mind

Strange you your mind

Strange you your mind

Strange you your mind

George
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<td>116</td>
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</tbody>
</table>

The table above contains a list of words and phrases, some of which are labeled as 'dec', 'exc', 'imp', 'tag-q', and 'pmp'. The words are organized in a way that suggests a conversational or narrative structure, with some phrases indicating direct address ('you'), negation ('neg'), and other expressions like 'precisely', 'equal', 'some p.', 'Suzanne', 'you', 'she', 'that', and 'very'. The labels '100' through '116' may correspond to line numbers or some other form of indexing.
Appendix E (cont.)

ELLIPSIS & SUBSTITUTION ANALYSIS

The following analysis of ellipsis & substitution is based on Halliday & Hasan (1976:142-225), and Halliday (1985:295-302).

The coding sheets display, by column:

1) Mood: an abbreviated indication of the mood of the clause: (for more details on each mood class, see the Mood analysis above in this appendix)

<table>
<thead>
<tr>
<th>Mood</th>
<th>Dec</th>
<th>Imp</th>
<th>Exc</th>
</tr>
</thead>
<tbody>
<tr>
<td>declarative</td>
<td>dec</td>
<td>imp</td>
<td>exc</td>
</tr>
<tr>
<td>imperative</td>
<td>m:aff</td>
<td>m:con</td>
<td></td>
</tr>
<tr>
<td>exclamative</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>minor</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>hypotactic</td>
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</table>

Interrogatives are divided into:

<table>
<thead>
<tr>
<th>Type</th>
<th>Code</th>
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</thead>
<tbody>
<tr>
<td>tag question</td>
<td>tag-q</td>
</tr>
<tr>
<td>polar question</td>
<td>po-q</td>
</tr>
<tr>
<td>projecting question</td>
<td>pr-q</td>
</tr>
</tbody>
</table>

Wh-questions: the coding sheet shows which element of clause structure is conflated with the Wh-word:

<table>
<thead>
<tr>
<th>Wh/C</th>
<th>= Wh-element conflated with Complement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wh/Adj</td>
<td>= Wh-element conflated with Adjunct</td>
</tr>
<tr>
<td>Wh/S</td>
<td>= Wh-element conflated with Subject</td>
</tr>
</tbody>
</table>
2) Type of reduction: this column indicates whether any reduction to the full form of the clause has taken place. Types recognized are:

- **E** = ellipsis
- **S** = substitution

cross-classified for:

- **v** = verbal
- **n** = nominal
- **c** = clausal
- **c:pr** = ellipsis of a projected clause

3) Reduced functions: this column lists the elements of clause or group structure that have been ellipsed/substituted:

- **S** = Subject
- **F** = Finite
- **P** = Predicator
- **C** = Complement
- **A** = Adjunct
- **Th** = Thing (in nominal group)
- **Dei** = Deictic (in nominal group)

(based on the description of the nominal group in Halliday 1985a:159-174)

Where the ellipsed item is a projected clause, this column shows whether it is an IDEA or a LOCUTION that has been ellipsed Halliday 1985a:227-251).

**NOTE:**

- **ABP** = ALL BUT POLARITY (all elements of clause structure are ellipsed, except for the expression of polarity, i.e. "yes" or "no")

4) Filled in: this column provides the filled in form of the ellipsed/substituted elements. Note that ... indicates where the non-ellipsed item would occur.

4) Source: this column gives the location of the presupposed/ellipsed items. Typically it is a preceding clause, represented as a C followed by the number of the relevant preceding clause (eg C5). "Cumulative" ellipsis is represented by listing, in reverse order, the various clauses from which elements are recovered.

Although in the vast majority of cases ellipsed "wording" can be filled out directly from prior clauses, two other possibilities arise:

1) the source of the ellipsed items lies in the general context of situation: for example, the use of the substitute "one" may be used only exophorically, and therefore can only be decoded by reference to context. Here the source is coded as "CofS".

2) where the filled-in clause has not actually occurred in that exact form in prior talk: the ellipsed items may be "spread" across several clauses. In this case, the filled in column represents what I consider the most directly derived possible presumed clause. In these cases the source is coded as "inferred".
### PHASE 1: "Long conversation"

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<th>Reduced Functions</th>
<th>Filled in</th>
<th>Source</th>
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**ELLIPSIS & SUBSTITUTION**

**PHASE 2: "Courtney"**

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Stephanie is...

...could use the one that everyone doesn’t like

putting out the garbage was...

the last time you put out the garbage was today...

the last time I put out the garbage was...

the last time I put out the garbage was today...
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## ELLIPSIS & SUBSTITUTION

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# ELLIPSIS & SUBSTITUTION

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42  dec  
43  dec  
44  dec  
45  dec  
46  dec  
47  wh/A  E:v  F,S  ...should we...  C44
48  wh/A  E:v  F,S  ...do we...  C44
49  exc  
50  m:aff  
51*  dec  
52  dec  
53  -  
54  dec  
55*  
56  wh/C  
57  m:aff  
58  dec  
59  dec  
60  m:con  
61  dec  
62*  dec  
63*  -  
64  dec  
65  imp  
66  dec  
67  dec  
68  dec  
69  wh/A  
70*  dec  
71  dec  
72  -  
73  dec  E:c  P,A  ...live in an egalitarian society  C72
74*  dec  
75  dec  
76*  dec  
77  wh/S  
78  dec  E:c  -  S,F  its ...  C77
79  dec  
80  m:aff  
81  -  E:c  S,F  a lot of people have ...  C79
82  dec  
83*  dec  
84*  dec  
85*  dec  
86  dec  
87  dec  
88  dec  
89  imp  
90  dec  
91  exc  
92  dec  
93  dec  
94  -  
95  dec  
96  dec  E:v  P  ...know  C93
96  dec  E:c:pr  Location  ...what you're talking about  C94
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CLAUSE COMPLEX ANALYSIS

The following clause complex analysis is based on Halliday (1985a:192-251), and summarized in the system presented in Chapter Three of the thesis. The conventions suggested by Halliday are to show for each clause complex:
- the type of taxis (hypotaxis or parataxis)
- the type of logical relations (expansion or projection)

The symbols used are:

parataxis          ordinary numbers (1, 2, 3, etc)
hypotaxis          greek letters (α, β, γ, etc)

The distinction between EXPANSION and PROJECTION is indicated by a symbol showing the sub-types of each semantic relation:

Thus, for EXPANSION:
- = elaboration
- + extension
- × enhancement

for PROJECTION:
- ' idea
- " locution

Layering is indicated by a second level of analysis indented to the right.

There are a number of problems applying clause complex analysis, principally that of distinguishing structural (tactic) from textual (conjunctive) realisations of logico-semantic relations (see Martin i.p/1989:ch4 for a discussion of the issues) However, in the analysis below I have adopted a conservative interpretation of the clause complex, as consistent as possible with the presentation in Halliday (1985a). This means that:

1) the only relation that can be realized without an explicit structure marker is ELABORATION (There is however one exception to this in phase 2:b73, and this is discussed in a footnote to the analysis).

2) logical relations are only recognized between adjacent declarative clauses.
PHASE 1: "Long conversation"  

PHASE 2: "Courtney"
Although extending, this sequence is treated as a clause complex because of the continuation suggested by the intonation pattern of tone 3s.
PHASE 3: "The last time the garbage came...

```
clause
1  a
2  =B
3  1
4  +2
5  a
6  =B
7  1
8  +2
9  a
10  xB
11  +2
12  "3
13  1
14  +2
15  =3
```

PHASE 4: "All men are created equal...

```
clause
1
2
3
4
5
6
7
8
9
10
11*
12  1
13  +2
14
15*
16*
17
18
19
20
21
22
23*
24
a25
a26
b25  1
b26 =2
b27
27
28
29
30
31  "2
32
33*
34
35
36
37
38
39
40*
41
42
43
44
45
46
47
48
49
50
51*
52  1
53  +2
54  x3
55  +4
```
The following conjunction analysis incorporates aspects of both Halliday & Hasan (1976), Halliday (1985a), and Martin (1983, i.p/1989). Specifically, whilst the categories of conjunctive relations are taken from Martin's work, the UNIT of conjunctive analysis is the clause (complex), as in Halliday & Hasan's description. The clause has been used rather than Martin's message, mainly to simplify presentation of the continuous excerpt, with all lexico-grammatical analyses being focused on the division of the excerpt into clauses. Thus, Martin's categories of hypotactic conjunctive relations are captured through the clause complex analysis above.

Note that a parenthesis ) linking clause numbers in column 1 indicates that a clause complex relation exists between these clauses. For a description of that relation, refer to the analysis of the clause complex, presented above in this appendix.

By column, the coding sheet notes:

1) Conjunction: This column cross-classifies each conjunctive relation according to Martin's (1983, i.p/1989) categories, as:

<table>
<thead>
<tr>
<th>Implicit or Explicit</th>
<th>Coding</th>
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<th>Internal or External</th>
<th>Int/Ext</th>
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<td></td>
<td>T: sim</td>
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<td>suc</td>
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</table>

| consequential       | C: man  |
|                     | con     |
|                     | cod     |
|                     | pur     |

| comparative         | P: sim  |
|                     | con     |

| additive            | A: add  |
|                     | alt     |
Internal additives are noted as either:

- exchange punctuating
- staging
- developing

Given the list of CONTINUITY items identified by Martin (1983, i.p/1989/4:80), only one example occurs in the continuous excerpt. This example ("too" in phase 1, clause 5) is therefore merely noted in the conjunction column as CON:PM, indicating that it is continuity of the sub-category Parallel Mood (for discussion of this category, and of continuity in general, see Martin i.p/1989/4:80-84).

2) Filled in: if the conjunctive relation is explicit, this column presents the actual conjunction used. If the conjunctive relation is implicit, this column lists the most likely conjunction to realize the presumed relation (items selected from the systems presented in Martin i.p/1989, although conversational equivalents have been preferred).

3) Link: this column shows which clauses are linked by the conjunction. Typically this will be a single preceding clause, listed as C + the clause number. However, the link may also be to a sequence of clauses, listed as Cx-y. The fact that linked clauses may be immediate (i.e. adjacent) or remote is captured through the clause numbers.
PHASE 1: "Long conversation"

CONJUNCTION

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### PHASE 3: "The last time the garbage came"

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PHASE 4: "All men are created equal"

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<td>Int</td>
<td>P: con</td>
<td>rather</td>
<td>C96</td>
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<tr>
<td>97</td>
<td>Imp</td>
<td>Int</td>
<td>C: con</td>
<td>so</td>
<td>C96-99</td>
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<td>98</td>
<td>Imp</td>
<td>Int</td>
<td>C: con</td>
<td></td>
<td></td>
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<tr>
<td>99</td>
<td>Imp</td>
<td>Int</td>
<td>C: con</td>
<td></td>
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<tr>
<td>100</td>
<td>Imp</td>
<td>Int</td>
<td>C: con</td>
<td></td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>Imp</td>
<td>Int</td>
<td>C: con</td>
<td></td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>Imp</td>
<td>Int</td>
<td>C: con</td>
<td></td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>Exp</td>
<td>Int</td>
<td>A: exp</td>
<td>well</td>
<td>C103?</td>
</tr>
<tr>
<td>104</td>
<td>Imp</td>
<td>Ext</td>
<td>A: add</td>
<td>and</td>
<td>C104</td>
</tr>
<tr>
<td>105</td>
<td>Imp</td>
<td>Int</td>
<td>C: con</td>
<td>so</td>
<td>C104</td>
</tr>
<tr>
<td>106</td>
<td>Imp</td>
<td>Int</td>
<td>P: sim</td>
<td>you see</td>
<td>C105</td>
</tr>
<tr>
<td>107*</td>
<td>Exp</td>
<td>Int</td>
<td>A: exp</td>
<td>well</td>
<td>C106</td>
</tr>
<tr>
<td>108</td>
<td>Exp</td>
<td>Int</td>
<td>P: sim</td>
<td>I mean</td>
<td>C104</td>
</tr>
<tr>
<td>109*</td>
<td>Exp</td>
<td>Int</td>
<td>A: exp</td>
<td>oh</td>
<td>C104</td>
</tr>
<tr>
<td>110</td>
<td>Exp</td>
<td>Int</td>
<td>A: exp</td>
<td>well</td>
<td>C104</td>
</tr>
<tr>
<td>111</td>
<td>Exp</td>
<td>Int</td>
<td>C: con</td>
<td>now</td>
<td>C104</td>
</tr>
<tr>
<td>112</td>
<td>Exp</td>
<td>Int</td>
<td>P: sim</td>
<td>like</td>
<td>C108</td>
</tr>
<tr>
<td>113</td>
<td>Imp</td>
<td>Int</td>
<td>P: sim</td>
<td>i.e.</td>
<td>C109-108</td>
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<tr>
<td>114</td>
<td>Imp</td>
<td>Int</td>
<td>P: sim</td>
<td>i.e.</td>
<td>C111</td>
</tr>
<tr>
<td>115</td>
<td>Imp</td>
<td>Int</td>
<td>C: con</td>
<td>so</td>
<td>C??？？？</td>
</tr>
</tbody>
</table>
APPENDIX F

The Continuous Excerpt: MOVE ANALYSIS
(from "Dinner at Stephen's", Tape 2, side B)

This appendix presents the continuous excerpt, re-divided into moves based on the identification criteria discussed in chapter five. The analysis includes rhythm and intonation as analyzed in appendix D, but note that the unit numbers here refer to MOVES, and not to clauses.

**PHASE 1: "Long conversation"**

* indicates incomplete, abandoned, or untranscribed move¹

[Pause 8 secs- someone changes the record]

<table>
<thead>
<tr>
<th>move no.</th>
<th>speaker</th>
<th>transcript</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Si</td>
<td>//1 this eh /^ has been a /long conversation //</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>//1 dead /space in the conversation</td>
</tr>
<tr>
<td>3</td>
<td>S</td>
<td>//1 in /France they /say an /angel is /passing</td>
</tr>
<tr>
<td>4</td>
<td>Di</td>
<td>//4 in /English //4 too²</td>
</tr>
<tr>
<td>5</td>
<td>S</td>
<td>//4 really?</td>
</tr>
<tr>
<td>6</td>
<td>Di</td>
<td>//1 umm</td>
</tr>
<tr>
<td>7</td>
<td>S</td>
<td>==//4 ^oh /I've never /heard that before</td>
</tr>
<tr>
<td>8</td>
<td>G</td>
<td>==//4 I've never /heard of /that</td>
</tr>
<tr>
<td>9</td>
<td>Di</td>
<td>//4 well I /think /so</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>//4 ^I /think I've /heard it /first in /English but //1 maybe they were /just translating</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>//1 I don't /know</td>
</tr>
</tbody>
</table>

¹ Where nothing said by a particular speaker in a particular turn is transcribable, where but it is nonetheless obvious that a particular speaker had a go, I have assigned a move number. Assigning move numbers to apparently "empty" slots is necessary to take account of reactions from participants who heard and understood the speaker's contribution.
S //1 ^I /thought in /English it was //^// someone’s walked /over
Di //1 ^oh /over your /grave
==
a14 //1 ^you’re /probably /absolutely /right
a15 //1 maybe I /have heard it /only in /French
[pause 3 secs]
a16* // did you /ever get that
a17 //1 ^I mean /^ ^in /French what //1 was it
a18 //5 some of the /^ idioms or /sayings are so /cute
a19 //1 ^like /that
a20 //1 ^ and /one I really /like was /manger a /belles /dents
a21 //4 ^it’s /just /^you /know it /doesn’t come out in/English
a22 //4 ^but you /know what it /means
a23 //53 ^but it /just sounds like sort of /little red /ridinghoods /wolf to /me
a24 //2 ^you /know
a25S //1 mmm
a26 Di (//1 ^ it’s /really /nice)
==
b14 G //3 that’s /(nothing to /do with it)
b15 //1+ where’s the ciga/rettes / Simon
b16 Si //1 sorry /George I’ve //1 cut you /off you //1 said you’d had the /last /one you
 /1 promised me the /last one was the /last one
b17 G //5 ^ well/I want to have /one /more
b18 Si //1 cost you a /buck
b19 G //1 ^oh /give me a /break /Simon
==
[pause 7 secs]
PHASE 2 "Courtney"

1  Si  //1+this conver/sation needs /Courtney
2  Di  //5^oh he's in /London so//1+ what can we /do
3  G  //5 we don't /want - we /don't need /Courtney in the  //1 bloody conver/sation
4  Di  ==//13 he's a /bridge /player
5  //13 ^a /naughty /bridge /player
6  //1 he gets /banned from //1+ everywhere be/cause of his/^ anti/social or
7  /drunken be/haviour (( ))
8  G  //5 ^and he just /yap yap /yaps all the /time [laughs]
9  Si  //1^ s'pose he /gives you a /hard /time /George
10  G  //4 ^oh I /like /Michael a /lot/
11*  //^ /still but
12  Di  //1 ^he has a /very short /fuse with /alcohol
13  [pause 10 secs. St & M talking in kitchen]
14  Di  //2 you met his /sister
15  //1+ ^ that /night we were /doing the /cutting and /pasting up
16  G  //1 oh yea
17  ==//1 you met /Jill
18  S  ==//1 oh /yea
19  Di  //1 that's /Michael’s /sister
20  S  //1 ^oh /right
21  Di  //1.Jill/
22  Si  //5^ Jill’s /very bright /actually
23  //5 ^she's /very /good
24  Di  //5 ^she's ex/tremely ==bright
25  Si  ==//1+ ^aca/dem- aca/demically she’s /probably /brighter than /Michael
26*  //1+ Michael’s always pre/cocious with his /^/^
27*  //1 ^ the /only /14 /year old /superstar ( )
28  //1 ^ a/rrives in /Sydney at six/teen
29  //5 ^ and /straight into the /mandies
30  G  //2 straight into the /what
31  Di  //1 mandies/ [laughs]
Si //4 he was a /good /boy
//1 ^but just /^no /tolerance for the /alcohol
//5 ^I've /pulled him out of /so many /fights it's ri/diculous

[pause 5 secs]
Si //5 at /least he's doing /well ^at /least he's doing well in /London
//5 ^he's /cleaning them up

G (  )

Si //53 well he rang /Marek ^he rang /Marek a /week ago

G //2 did he

//1 I didn't know /that

//2 ^what he /rang Manning /Road

//2 did he

41 NV1 ((Si nod?))

G //^/2 _yea

Di //5 ^because /Marek lives in /Manning Road /also

Si //1 yep/

Di //5 oh

G //1 not for much /longer

//1 ^/we're /too /messy for /him

Si //53 that's what the /cleaner - your /cleaner lady /cleaned /my place /(thought)

G //1 she won't /come back to /our place

Di //1 who==

St ==//2 ^so /it's that /bad

Si //1 yea

Di //1 who

//1 M

//2 what's her /name

G //1 ^it's /Stephanie I /think

Di //2 Stephanie

//5 who's /Stephanie

G //5 ^the /cleaning /lady

Si ==//1 that's our /cleaning /lady she

---

1 Although recognizing that non-verbal actions such as this one can be assigned speech functions (e.g. [confirm], and see ch7 of thesis), non-verbals are not assigned move numbers, but continue to be listed separately as NVs. This is partly because it is not possible to be certain that all the relevant non-verbals have been included, and partly because some non-verbals merely provide essential information, without performing speech functions in the dialogue.
Di ==/5 oh
//5 ^the /cleaning /lady
64 //5 ^well I'm /sorry
65 Si //3 ^she /used to be our /mutual /cleaning /lady ex//1 cept that/^ she /sacked these /guys
66 //1 ^except /Marek
67 //1 ^I mean you've /got to ad/mit /Marek is /^absolutely the /cleanest /guy in the /flat
68 G //5 ^but he's /too /clean be//4 cause you know like /he gets up/set about //1 things
69 Di //1 he kept /telling me /I've got a /big oper/ation on with ( )
NV2 [M takes bottle of wine off table]
70 M //1 ^my /recipe /says /red /wine
71 St //2 yea
==
a72 St //1+ least you could /use the /one that /everyone /doesn’t /like
a73 Di //1 who
a74 St //1 Marg should /use the /red wine that /no-one /likes ( )
a75 Di //1 ^oh /yea
NV3 [tasting wine]
a76 //1+^now /this is /magic
a77 //1 this is /magic
a78 //1^ but the / other one /^ you /know it’s /^ just an /average red /wine
==
b72 G //4 ^the /trouble with /Marek /though //3 is that
/^you know he /does still /like cleaning /up but
b73 //3 he but /he /^y’ know like /he has /dinner parties //3 all the /time /he and he/cooks all the //1+ time he /makes all the //53 mess all the /time as /well you // know ( ) /sort of
b74 //3 ^you /know
==
79 Si //1 no
80 //1 ^you /don’t under/stand /George you
81 //1 guys that do the /cleaning up do //1 all of /^ the un/seen /things that //1 you never /thought of like //3 ^/ putting out the /garbage and
82 G //1 ^1/no
83 //1 no I//1 always /put out the /garbage
84 Si //1 when was the /last time you /put out the /garbage
I put it out on Monday mornings. //I hear them. //I hate the trucks. //well we've got whole lot of garbage tins that's good. //but you got to fill them up before everyone else does.

[into microphone of tape-recorder]

I hope this is a new one for the recorder [laughter] 

+/^a /garbage discussion
PHASE 3: "The last time the garbage came..."

move
no.

1  Di  "==//3 actually the /last time the /geh-garbage /came which was /Wednesday /morning I could //1 hear them
2  //3 ^ and they /came a/long
3  //3 ^ and they /got the /garbage
4  //1 ^ and and /I've got /one of those /metal /galvanised /bins which is //1 called a /wake-up-the-/neighbours /bin
5  //1 ^ you / know
6  //3 ^ and then it /goes around the /corner and //1 there was a /truck /parked/ ^ /somewhere
7  //1 ^ / ^ and the /garbage men /went /berserk cause they
8  //1 couldn't get /down the /street and they're /saying
9  //1 who /owns /this /truck
10  //1 ^ you / know
11  //1 really at the /top of their /voices
12  //4 ^ and / then they started / blowing their /horn and it //1 sounded / like you were in the /middle of the /harbour
13  //1 ^ it was like a /fog /horn
14  S  //2 did someone /come and /move the /truck
15  Di  //5 no
16  //3 no in the /end then they had to /back /out
17  //5 ^ and oh / they were / really just / so / furious
18  //1 ^ cause it's / such a / narrow / street
19  //1 ^ and it’s / really / hard for them to / fit through the / BM / double-yous and the
20  //5 ^ you know the /Volvos or //1 whatever there / is
21  //this kind of /crap / parked in the / street
22  //13 there’s this Mercedes which is / bigger than the //1 house the guy / lives in
23  S  ==//1 they get / two / months / holiday a /year
24  //1 they get / over it
25  //2 right
26  Di  //1 ^oh /yea
27  //1 I don’t /care
28  //4 ^cause at / least I’m not /parked in the /street
29  //1 ^you /know you //1 just sort of /think you’d /lose all your /^ /handles and
 /^//1 sides and //1 side of the /car on the /garbage /truck

[pause 3 secs]
PHASE 4: "All men are created equal"

move
no.
1  Si  //1 ^we /live in an e/galitarian so/ciety
2  G   //2 ^a /what so/ciety
3  Di  //2 d’you /reckon
4   //2 ^are you /sure/^ about /this
5*  G   //what’s an (    )
6*  Di  ==//some people are
7  Si  ==//1 ^well /I get a /fair /go
8   //1 I don’t com/plain
9  Di  //13 some people are /more equal than /others I /think
10 Si   //1 ^it’s /quite re/vealing /actually
11   //2 isn’t it
12* St  (   )
13  Di  //4 ^well /all men are /created /equal but //1 some seem to be /more /equal than /others
14   //3 ^you /know
15   //3 ^in this /world
16   //2 don’t you /think
17* Si  //why /why why the /particular eh
18* Di  (there’s so    )
19 Si   //1 why /men as o/pposed to /women
20   //1 what’s the /difference
21 Di  //2 ^I /didn’t say /men
22   //^I /said== some I said people
23 Si  ==//1 no you /did
24   //1 ^you /did
25*   //I /can
26 St  //2 ^will /you /play that /back
[laughter]
==
a27  Di  //2 did I
a28  Si   //1 yes
==
b27 G  //1 men means /people
b28 //5 men means /people /Simon
b29 //5 don’t you /realize /that

==
29 Di //4 man means /people for /me
30 G //1 yea
31 Di //1 I don’t a/gree with
32 //^ //1 I come from /Personally
33 //1 ^or /^ I /live in /Mosperson
34 //2 ^do /you
35* //I think /that’s
36 G //1 Mosperson
37* //that’s /getting a /bit
38 Di //1 ^or /Personally
39 //1 ^you can /go on the /Personally /==Ferry
40 St ==/what do you /actually think /some people are /born
( ) /equal
41 Di //1 oh for/get it
42* //look it /==doesn’t
43 St ==/5 why
44 //2 ^we /want to have an /argument
45 Di //3 ^it /wasn’t an /argument
46 //1 ^it was a /throw away /line
47 //4 ^it /doesn’t /matter
48 //^I /didn’t ex/==pect you to
49 St ==/5 ^well /why /throw it a/way
50 //1 why not /bring it /back
NV1 [laughter]
51 Di //1 Jeezus
52 //4 ^al/right
53* //^you know it’s /some people just don’t /ever
54 //4 ^the /only way they’re /ever going to /get to /own their own /house is by //1
winning the /lottery
55 //1 ^or /whatever
56 //1 ^so they /gamble you /know
57* //^ or /they
58 G //5 what’s /that got to /==do with /anything
59 St ==/5 yea
NV2 S err
60 G //1 you just go/ off on a/ strange /tangent

[cc 2 secs ]

61 Di //53 your /mind doesn't /work /fast /enough /==George

62 G ==//2 eh

63 Di //4 ^that’s /all

64* //you can’t /take ( )

65* St ( ) while we /catch /up

66 Di //4 if you can’t do the /hop /skip and a /jump along with /me

67 //^1 well then for/==get it

68* G ==//yea but /this is

69 S ==//1 I followed o/kay

70 Di //1 ^Su/zanne is /bright

71 G //1 how do you /follow /that

72* S //^well the /argument /is that not

73 //^4 I mean you can /say that we /live in an /egalitarian so/ciety but we //1 don’t

74* //there are

75* G //I don’t /know what an e-

76 //1 what’s a /whatchama/callit

77 S ==//1 ^a /society where /everyone’s /equal

78 Di ==//1 ^a /lot of people have /no /way

79 //1 no /chance

80 G //1 oh /l/ see

81 Di //1 no /chance

82 S //1 ^but /people are /born with ad/vantages or /disad/vantages

83* Di //people are /born with ( )

84* S //part of the /argument /yea /part of the /==argument but

85* G == ( )

86 S //4 if you’re /born /if you’re /born in the /Eastern /Suburbs

87 //1 ^you’ve /got you’re /off to a /good /start

88* //^whereas /if you’re /born in

89 Di ==//4 look at all those /people out /west

90 Si ==//4 ^well /George was /born born in /South Aus/tralia

91 S //5 ^well /==there you /are

92 Si ==Stephen comes from

93 Di //1 ^you /know what we’re /talking about

94 //1 ^you’re /==splitting /fucking /hairs

95 G ==//1 no /we /don’t

96* //nobody ( )
Si (no no)

St //1 ^we’re /trying to catch /==up

Di ==//3 ^you /don’t under/stand what I /mean when I /say

//1 some people are more /equal than /others

Di //1 ^well /Su/zanne under/stands pre/cisely

Di //1 ^^and /there you /are

//2 ^you /see

Di ==//1 ^she’s a /very ( ) /person

Si ==//1 ^well /that’s I mean /==that ( ).

G ==//1 oh well now /that /proves it

Di //2 right

[laughter]

G //3 like

Di ==//5 get /lost

G //1 that’s /it

Di //5 Jeezus

G //1 that’s /Q.E.D.

Di //3 whatever you /say

St //4 take her to the /movies

[laughter]

Si //1 yea

St //1 take her to the /movies

[laughter]
This appendix contains the speech function network developed for the description of "Dinner at Stephen’s 2B". The network is presented over 5 consecutive pages. The systems are reproduced, discussed, and exemplified in Chapter Six of the thesis.
AUDIENCE CONFIGURATION

open (p.2)

sustain

TURN TRANSFER

continue (p.3)

react (pp 4 & 5)

POSITION

support

confront

FOCUS

respond

rejoinder

SPEECH FUNCTION NETWORK: (1) Overall System
SPEECH FUNCTION NETWORK: (2) [opening] moves
SPEECH FUNCTION NETWORK: (3) SUSTAINING Options: [continuing] moves
SPEECH FUNCTION NETWORK: (4) REACTING options: [supporting] moves
SPEECH FUNCTION NETWORK: (5) REACTING options: [confronting] moves
APPENDIX H
SPEECH FUNCTION CODING SHEETS

This appendix contains the speech function coding sheets for the continuous excerpt, based on the speech function network presented above in Appendix G.

The coding sheets list the speech function choices for each move in the continuous excerpt. The assignment of speech functions for Phase 1 is discussed in detail in chapter seven of the thesis. For phases 2-4, footnotes discuss problematic, ambiguous or otherwise unstraightforward codings.

Note that unit numbers in the coding sheets refer to moves. Thus, the analysis is based on the version of the continuous excerpt presented in Appendix F above.

**KEY:**
* indicates incomplete moves. Analysis is attempted wherever possible.
( ) tentative analysis based on uncertain transcription
?? analysis is not possible (wording or meaning of the move is not clear)
or indicates ambiguity between alternate analyses
& indicates the move has multiple codings (relates to more than one prior move)

**PHASE 1 "Long conversation"**

<table>
<thead>
<tr>
<th>Move</th>
<th>SPEECH FUNCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Open; involve; float: initiate; give: information; fact</td>
</tr>
<tr>
<td>2</td>
<td>Open; involve; float: initiate; give; information; fact</td>
</tr>
<tr>
<td>3</td>
<td>React; support; negotiate; rejoinder; justify; explain</td>
</tr>
<tr>
<td>4</td>
<td>React; support; negotiate; respond; reply; accord; agree</td>
</tr>
<tr>
<td>5</td>
<td>React; confront; engage; negotiate; rejoinder; review; question; verify</td>
</tr>
<tr>
<td>6</td>
<td>React; support; negotiate; respond; reply; accord; confirm</td>
</tr>
<tr>
<td>7</td>
<td>React; confront; engage; negotiate; rejoinder; explore; challenge</td>
</tr>
<tr>
<td>8</td>
<td>React; confront; engage; negotiate; rejoinder; explore; challenge</td>
</tr>
<tr>
<td>9</td>
<td>React; support; negotiate; respond; reply; accord; answer</td>
</tr>
<tr>
<td>10</td>
<td>Continue; develop; prolong; expand; clarify; restate;</td>
</tr>
<tr>
<td>11</td>
<td>Continue; develop; prolong; expand; justify; rationalize</td>
</tr>
<tr>
<td>12</td>
<td>React; confront; engage; negotiate; rejoinder; explore; counter</td>
</tr>
<tr>
<td>13</td>
<td>React; support; uphold; feedback; identify; complete</td>
</tr>
<tr>
<td>a14</td>
<td>React; support; negotiate; respond; reply; accord; agree;</td>
</tr>
<tr>
<td>a15</td>
<td>Continue; develop; prolong; expand; clarify; restate</td>
</tr>
<tr>
<td>a16*</td>
<td>Open; involve; target; indicate; initiate; demand; information; fact</td>
</tr>
</tbody>
</table>
a17 Continue; develop; prolong; rerun; repair; reformulate
a18 Continue; develop; prolong; expand; clarify; restate
a19 Continue; develop; prolong; expand; clarify; exemplify
a20 Continue; develop; prolong; expand; qualify; add
a21 Continue; develop; prolong; expand; justify; rationalize
a22 Continue; develop; prolong; expand; qualify; contrast
a23 Continue; develop; prolong; expand; qualify; contrast
a24 Continue; check; prompt; attribute
a25 React; support; uphold; feedback; backchannel; maintain
a26 (Continue; develop; resume; expand; clarify; restate)

b14 (React; confront; engage; negotiate; rejoinder; explore; challenge;
    or (React; confront; disengage; undermine; dismiss)

b15 Open; involve; target; name; initiate; a) demand; information; fact
    b) demand; goods-&-services

b16 React; confront; engage; negotiate; respond; reject; non-comply; refuse; foreshadow;
    excuse
i as above
ii continue; develop; prolong; expand; justify; explain;
iii continue; develop; prolong; expand; justify; rationalize
iv continue; develop; prolong; expand; clarify; restate

b17 React; confront; engage; negotiate; rejoinder; explore; challenge
b18 React; confront; engage; negotiate; rejoinder; explore; challenge
b19 React; confront; engage; negotiate; rejoinder; explore; counter
or React; confront; disengage; undermine; censor
### PHASE 2: "Courtney"

<table>
<thead>
<tr>
<th>Move</th>
<th>SPEECH FUNCTION</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Open; involve; float; initiate; give; information; opinion; include</td>
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<tr>
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<td>React; confront; engage; negotiate; rejoinder; explore; counter;</td>
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<td>React; confront; engage; negotiate; respond; reject; direct; disaccord; contradict</td>
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<td>4</td>
<td>Continue; develop; expand; prolong; justify; rationalize</td>
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<tr>
<td>5</td>
<td>Open; involve; target; indicate; pursue; comment; qualify; add</td>
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<td>6</td>
<td>Continue; develop; prolong; expand; clarify; restate</td>
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<td>7</td>
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<tr>
<td>or</td>
<td>Continue; develop; prolong; expand; justify; rationalize</td>
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<td>8</td>
<td>React; support; negotiate; rejoinder; qualify; add</td>
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<td>&amp;</td>
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<td>13</td>
<td>Open; involve; target; indicate; initiate; give; information; fact</td>
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<td>&amp;</td>
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<td>Continue; develop; resume; expand; clarify; restate</td>
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<td>22</td>
<td>Open; involve; float; pursue; comment; clarify; amplify</td>
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<td>23</td>
<td>Continue; develop; prolong; expand; clarify; amplify</td>
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<td>24</td>
<td>React; support; negotiate; rejoinder; clarify; amplify</td>
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<td>&amp;</td>
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<tr>
<td>26*</td>
<td>(Continue; develop; prolong; expand; clarify;)</td>
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1 The logical relation between 6 and 7 is ambiguous between elaboration or enhancement. Di could be saying that his getting banned is evidence of his naughtiness (in which case 7 is a [clarification] of 6), or that because he is naughty he gets banned, in which case 7 is a consequence ([justification]) of 6.

2 Ambiguous. If Simon’s move is unpacked as "So I suppose you don’t like him?", then George’s move is a [counter]; but if Simon’s move is "So he makes life hard for you?", then George’s is a [support; rejoinder; qualification]. The first interpretation seems more likely.

3 Di’s move can be interpreted as either or both a [supporting reaction] to George’s move in 11, as well as a [resumed continuation] of her own remarks in moves 5-7. The structural reticula in chapter 7 will make these multiple relations clearer.

4 Sue’s move can be interpreted as both a [supporting reaction] to Di’s [prompt] in move 15, as well as a [supporting repetition] of George’s reaction in move 16.

5 The timing of Simon’s move suggests it can be seen as both a [resumed continuation] of his previous remarks in move 23, as well as a [supporting reaction] to Di’s [rejoinder] in move 24.
(Continue; develop??)
(Continue; develop; prolong; expand; qualify; add)
Continue; develop; prolong; expand; qualify; add
React; confront; engage; negotiate; rejoinder; review; query; enunciate
React; support; negotiate; respond; reply; accord; answer
Continue; develop; resume; expand; qualify; add
Continue; develop; prolong; expand; qualify; contrast
Continue; develop; prolong; expand; clarify; restate
Open; involve; float; initiate; give; information; fact
Continue; develop; prolong; expand; clarify; restate
(React)
React; confront; engage; negotiate; rejoinder; explore; counter
React; support; negotiate; respond; acknowledge; validate
React; confront; engage; negotiate; respond; disclaim
React; confront; engage; negotiate; rejoinder; review; question; verify
Continue; check; prompt; invite

(React; support; respond; reply; accord; confirm)
React; confront; engage; negotiate; rejoinder; review; question; verify
Open; involve; target; indicate; pursue; probe; justify; rationalize;
React; support; negotiate; respond; reply; accord; confirm
React; confront; engage; riposte; register
React; confront; engage; negotiate; rejoinder; explore; counter
React; support; negotiate; rejoinder; clarify; amplify
React; confront; engage; negotiate; rejoinder; rejoiner; review; query; elucidate
Open; involve; target; indicate; pursue; probe; justify; rationalize
React; support; respond; reply; accord; confirm
React; confront; engage; negotiate; rejoinder; review; query; elucidate
Continue; develop; prolong; expand; clarify; restate
Continue; develop; prolong; expand; clarify; restate
React; support; respond; reply; accord; answer
React; confront; engage; riposte; register
React; confront; engage; negotiate; rejoinder; review; query; elucidate
React; support; negotiate; respond; reply; accord; answer
React; confront; engage; riposte; exclaim
React; support; uphold; feedback; identify; repeat
React; support; uphold; feedback; backchannel; efface
Continue; develop; resume; expand; clarify; amplify
Continue; develop; prolong; expand; qualify; add
Open; involve; target; indicate; initiate; demand; information; opinion; include

6 Analysis is uncertain, as move 37 was not transcribable, but this is the most likely interpretation.
7 George’s move can be seen as both a [confronting rejoinder] to Simon’s “yep” in move 45, as well as a [supporting rejoinder] to Di’s probe in move 44.
This apparent non sequitur of Di’s is probably an [opening] move of some kind.

Although Marg’s move is apparently an [opening], it can also be interpreted as only part of a move sequence: “I’m taking the wine off the table because my recipe says red wine”. The first move is made redundant by the context of situation (Marg’s visible action of taking the wine), but the alternate coding of the realised move as a [continue] captures one function we can interpret it as having: to justify her action to the observers. Although coding is difficult for this essentially non-verbal move, it seems likely that it functions both as a [challenge] to Simon, as well as a [supporting rejoinder] to George. I am interpreting this as a [reaction] to Simon’s moves 87 & 88. However, it could also be seen as a [continue:resume: justify], following move 86. In either case, it is simultaneously a [support] to Di’s move 89. This move is both a [challenge] to Simon, but simultaneously a [support] for Di’s non-verbal [challenge] in move 88. It is classified as [instating] on the basis that it spells out the meaning of her “huh”. Simon’s move can be taken as either a [verifying] move (implying that he still does not accept George’s response), or as a [repeat] (implying that he has simply not heard George’s move as a response).
This move may be seen as either a [supporting response] to Di’s move 94, or a [counter] to Di’s assumption in move 92.
**PHASE 3: "The last time the garbage came.."**

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<td>5</td>
<td>Continue; check; monitor; forestall</td>
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<td>6</td>
<td>Continue; develop; prolong; expand; justify; explain</td>
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<td>7</td>
<td>Continue; develop; prolong; expand; justify; rationalize</td>
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<td>Continue; develop; prolong; expand; report</td>
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<td>12</td>
<td>Continue; develop; prolong; expand; justify; explain</td>
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<td>or 13</td>
<td>Continue; develop; prolong; expand; clarify; restate</td>
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<td>14</td>
<td>Open; involve; target; indicate; pursue; probe; justify; explain</td>
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<td>15</td>
<td>React; support; negotiate; respond; reply; accord; answer</td>
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<td>21</td>
<td>Continue; develop; prolong; expand; clarify; exemplify</td>
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<td>22</td>
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<td>25</td>
<td>Continue; check; prompt; invite</td>
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<td>26</td>
<td>React; support; negotiate; respond; reply; accord; affirm</td>
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<td>27</td>
<td>Continue; develop; prolong; expand; qualify; add</td>
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<td>28</td>
<td>Continue; develop; prolong; expand; justify; rationalize</td>
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<td>29</td>
<td>Continue; develop; prolong; expand; clarify; restate</td>
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</table>
PHASE 4: "All men are created equal..."

**SPEECH FUNCTION**

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</tbody>
</table>
31 Open; involve; float; pursue; comment; clarify; restate or exemplify
32 Continue; develop; prolong; expand; report
33 Continue; develop; prolong; expand; qualify; add
34 Continue; check; prompt; invite
35* Continue; develop; prolong; expand;
36 React; confront; engage; riposte; exclaim
37* React; confront; engage; negotiate; rejoinder; explore; challenge
38 Continue; develop; resume; expand; qualify; add
39 Continue; develop; prolong; expand; clarify; exemplify
40 Open; involve; target; indicate; pursue; probe; clarify; restate
41 React; confront; disengage; avoid; sign off
42* Continue; develop; prolong; expand; justify; rationalize
43 React; confront; engage; negotiate; rejoinder; review; question; protest
44 React; confront; engage; negotiate; rejoinder; explore; counter
45 React; confront; engage; negotiate; respond; reject; direct; disaccord; contradict
46 Continue; develop; prolong; expand; qualify; contrast
47 Continue; develop; prolong; expand; justify; rationalize
48* Continue; develop; prolong; expand; clarify; restate
49 React; confront; engage; negotiate; rejoinder; review; question; protest
50 Continue; develop; prolong; expand; clarify; restate

NV1 React; support; uphold; express; applaud
51 React; confront; engage; riposte; exclaim
52 React; support; negotiate; respond; reply; accord; comply; provide
53* Open; involve; float; pursue; comment; qualify; add;
54 Continue; develop; prolong; rerun; reformulate
55 Continue; develop; prolong; expand; qualify; add
56 Continue; develop; prolong; expand; justify; rationalize
57* *
58 React; confront; engage; negotiate; rejoinder; review; question; protest
59 React; support; negotiate; respond; reply; accord; agree
& React; confront; engage; negotiate; rejoinder; explore; challenge

NV2 React; confront;
60 React; confront; engage; negotiate; rejoinder; explore; counter
61 React; confront; engage; negotiate; rejoinder; explore; counter
62 React; confront; engage; negotiate; rejoinder; review; query; elucidate
63 Continue; develop; prolong; expand; clarify; restate
64* Continue; develop; prolong; expand; justify
65* *
66 Continue; develop; resume; rerun; repair; restart
67 Continue; develop; prolong; expand; justify; rationalize
68* React; confront; engage; negotiate; rejoinder; explore; counter

18 I’m interpreting this as an [opening], rather than a [continue (prolong:clarify)] on the basis that a new audience has been implicitly established- Simon is no longer the only target addressee.
19 This is coded as an [exclaim] rather than a [repeat] on the basis of intonation, which expresses surprise/disbelief.
20 Stephen’s move is essentially a [supporting agreement] with George’s [protest] in move 58. But its implicit "ditto" function seems to also give it a role as an abbreviated [challenge] to Di’s comments.
69 React; support; negotiate; rejoinder; qualify; add
& React; confront; engage; negotiate; rejoinder; explore; counter
70 Open; involve; initiate; give; information; opinion; exclude
71 React; confront; engage; negotiate; rejoinder; review; question; protest
72* React; support; negotiate; respond; reply; accord; answer
73 Continue; develop; prolong; rerun; reformulate
74* Continue; develop; prolong; expand; clarify; exemplify
75* React; confront; engage; negotiate; respond; disclaim
76* React; confront; engage; negotiate; rejoinder; review; query; elucidate
77 React; support; respond; reply; accord; answer
78 React; support; negotiate; respond; reply; accord; answer
& React; support; negotiate; rejoinder; clarify; restate
79 Continue; develop; prolong; expand; clarify; restate;
80 React; support; negotiate; respond; acknowledge; declare
81 Continue; develop; resume; rerun; repeat
82 Continue; develop; resume; expand; clarify; amplify
83* React; support; identify; repeat
84* Continue; develop; resume; expand; amplify
85* *
86 Continue; develop; resume; rerun; repair; reformulate
87 Continue; develop; prolong; expand; justify; rationalize
88* Continue; develop; prolong; expand; qualify; contrast
89 React; support; rejoinder; clarify; exemplify
90 React; confront; engage; negotiate; rejoinder; explore; counter
or React; support; rejoinder; qualify; add
91 React; support; negotiate; rejoinder; justify; rationalize
92 Continue; develop; resume; expand; qualify; add
93 React; confront; engage; negotiate; rejoinder; explore; challenge
94 Continue; develop; prolong; expand; qualify; contrast
95 React; confront; engage; negotiate; respond; reject; direct; disaccord; contradict
96* Continue;
97 React; confront; engage; negotiate; respond; reject; direct; disaccord; contradict
& React; support; negotiate; respond; reply; accord; agree
98 React; confront; engage; negotiate; rejoinder; explore; counter
& React; support; rejoinder; justify; rationalize
99 Open; involve; pursue; target; probe; justify; rationalize
100 Continue; develop; prolong; report

21 I am not sure how to interpret or code this move. It has something of a [support] for Sue's move 69, a [challenge] to George's [challenge] in moves 60 and 68, but on structural grounds it looks like an [opening] (its only tie to preceding moves being referential & lexical), and it does sound like a (largely unsuccessful) attempt to steer attention away onto another path.
22 The timing of Di's move (overlapping with Sue's) makes the most likely interpretation of it as an [answering] move to George's [question] in move 76. However, it could also be seen as a [clarification] of Sue's own [answer] in move 77, since Sue does get her [answer] out first.
23 Difficult to code, as this may be a [react] to the untranscribed move 85.
24 This is coded as a [prolong] rather than a [resuming] move since it occurs contiguously with Sue's intervening move.
101 React; confront; engage; negotiate; rejoinder; explore; counter
102 Continue; develop; prolong; expand; qualify; add
103 Continue; check; monitor; retain
104* Continue; develop; prolong; expand; justify; rationalize
105* React; confront
106* React; confront; engage; negotiate; respond; reject
107* Continue; check; monitor; retain
NV3 React; support; uphold; express; applaud
108* Continue; develop; prolong; expand; clarify; restate
109* React; confront; disengage; avoid; sign off
110 React; confront; engage; negotiate; rejoinder; explore; challenge
111 Continue; develop; prolong; expand; clarify; restate
112 React; confront; engage; riposte; exclaim
113 Continue; develop; resume; expand; clarify; restate
114 Continue; develop; prolong; expand; qualify; add;
115 React; support; rejoinder; justify; rationalize
& React; confront; engage; negotiate; rejoinder; explore; challenge
NV4 React; support; uphold; express; applaud
116 React; support; negotiate; respond; reply; accord; affirm
117 React; support; uphold; feedback; identify; repeat
NV5 React; support; uphold; express; applaud

25 The only way I can interpret this is as a [countering reaction], not a [continuation]. The move-initial "well" suggests that Di is assuming an implicit "no" in answer to her (rhetorical) question in moves 99-100.
26 Although this move looks ostensibly like a [supporting reaction], the delivery is tongue-in-cheek and both moves 105 and 106 are actually [confronting] moves.
APPENDIX I

CONVERSATIONAL STRUCTURE

This appendix contains the Interpersonal and Logical Structure Reticula discussed in Chapter Seven of the thesis.

INTERPERSONAL STRUCTURE RETICULUM (ISR)

The following pages present a schematic representation of interpersonal relations in the continuous excerpt, in the form of an Interpersonal Structure Reticulum (ISR).

Note that unit numbers refer to moves.

KEY to SUPPORTING MOVES:

- indicates SUPPORTING REPLIES
- indicates SUPPORTING REJOINDERS

indicates UPHOLDING moves
- up arrow = FEEDBACK
- down arrow = EXPRESS

indicates ACKNOWLEDGING moves
- up arrow = VALIDATE
- down arrow = DECLARE

Key to CONFRONTING MOVES:

- CONFRONTING RESPONSES
- CONFRONTING REJOINDERS
- up arrow = REVIEW
- down arrow = EXPLORE

indicates DISENGAGING moves
indicates RIPOSTING moves
- up arrow = REGISTER
- down arrow = EXCLAIM

KEY to Other symbols:

move numbers in BOLD: indicates Opening move
bold and underlined: indicates Initiating openings

) linking move numbers = CONTINUING moves
x) next to move number = CHECKING continues
.) next to move number = RESUMING continues (non-adjacent relation)
INTERPERSONAL STRUCTURE RETICULUM

PHASE 1 "Long conversation"

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106 ********************
NV4  ********************
107.)
I.S.R.

PHASE 3: "The last time the garbage came..."
I.S.R.  
PHASE 4: "All men are created equal..."

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NV5 <***********
LOGICAL STRUCTURE RETICULUM (LSR)

The following pages present a schematic representation of logical relations in the continuous excerpt, in the form of a Logical Structure Reticulum (LSR). The LSR is discussed in chapter seven.

Note that unit numbers refer to moves.

KEY to REACTING MOVES

[ ] supporting rejoinders

= clarifying
+ qualifying
x. justifying

[ ] confronting rejoinders

up arrow: review
down arrow: explore

ch challenge
counter

que query
qu question
qu:ver verifying question
qu:pro protesting question

[ ] pursuing openings

Key to CONTINUING

[ ] expanding continue

[ ] prolonging continue

[ ] resuming continue

= clarifying
+ qualifying
x. justifying
" reporting
re-running continue

checking continue

down arrow: monitor
up arrow: prompt
## L.S.R.

### PHASE 1 "Long conversation"

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L.S.R.

PHASE 2: "Courtney"

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107
L.S.R.

PHASE 3: "The last time the garbage came..."

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LSR

Phase 4: "All men are created equal..."

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109*
110 =
111

112 =
113 +
114

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115

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NV4
116
117
NV5