

CASE STUDY 2

**ONCE A THERAPIST
ALWAYS A THERAPIST**

I. BACKGROUND INFORMATION

In the winter of 1994, the student researcher asked Peter to audio-tape record a conversation between himself and a friend, Bonnie, and serve as respondent. Peter is a psychotherapist in his fifties. He lives with Heidi. Bonnie, a doctoral student in Education, is in her twenties.

Bonnie, Heidi and Peter have spent time together socializing and recreating outdoors for a couple of years. Bonnie is closer friend to Heidi than to Peter but Peter and Bonnie have spent significant amounts of time together with or without Heidi being present.

In the conversation Bonnie talks a lot about her boyfriend, Matthew, a doctoral student in English literature.

The conversation between Peter and Bonnie takes place one weekend evening, in the kitchen, while Peter is cooking dinner and they later eat it. Other than the fact that Heidi is usually (though not always) present at such time, this is a typical occasion.

Peter's mental image of an informal conversation between friends, is as follows:

It includes various activities, not just talk.

I think most of the time people aren't just sitting and talking
 unless they just do it for ten/fifteen minutes ...
 normally we might be going over here
 walking here
 doing that
 and then talking and-stuff...
 we might do a lot a walking around
 it seems to me, ya-know, that you 'd talk and then you'd walk
 you'd do it in different places and stuff-like-that
 you wouldn't just sit some place and have a conversation ...
 I-mean, I could just sit
 but probably be doing something else
 drinking coffee
 or doing something else...

If you just sit, then the conversation is either a little stilted or too intense. Of course

if you were just sitting and your motive or agenda or whatever is just the conversation
 I think that is more...
 I think you could probably listen better
 track better
 follow better
 or center it better

But he prefers not being totally absorbed in the talk.

you don't want it to be intense because, you-don't-know, you don't want to be intense
 sometimes ...
 you want some boredom so that, ya-know, that there's some interest
 at other times, ya-know, you need both sides of the coin ...

An informal conversation also includes many topics, many things going on:

different things will happen at different times
 'cause it seems to me that whatever's happening is going to change
 and we're gonna do this
 so there's going to be a lot of things that are going to happen
 there isn't one thing that's going to happen tonight
 there's going to be a dozen things
 so I'm open for any of them

For Peter, a good conversation is one that has three qualities.

(1) It should convey information of interest to the participants:

interesting would be something I'm particularly interested in
or she has knowledge about
or that she's interested in
or that I have knowledge about and I talk to her ...

(2) It should be complex.

Here is how Peter explains why he feels that his conversation with Bonnie is good:

that was a conversation that required uh...uhh ...
trying to identify what has happened with this guy (Matthew) over the last couple of years
and then also trying to figure out how she (Bonnie) is representing it
and how I should be trying to understanding it
and so it had multi-levels of, ya-know, talking about something in the past
yet I was trying to figure out where they were in the present
and could you/would you (Heidi) be burned out after this time
or would you decide that your priorities are different
so, ya-know, it's identifying with his/with her report of his progress through this
and I'm trying to identify with where he'd be and how frustrated he'd be
so it tantalizes the imagination
it doesn't really require a lot of words on her part
but it adds...
it's kind-a like trying to solve a mystery ...
it's kind-a like uh...
this is good to try to get in his shoes
but through her shoes
and through my own shoes
so all of that is rather complex
I think that's fun ...
a lot of different roles
a lot of different uh ... scenarios
a lot of different decision points
how the decisions were made uh ...
judging them but/but uh ...,ya-know, not really having been there to make a judgment
so, I-don't-know, ya-know
so it's speculative at best ...

(3) Most of all, a good conversation should include times when the participants connect with each other:

if it's interesting and if we connect then it's going to be good
but if uh ... we do not connect
then it's not going to be a good conversation
'cause maybe we want to tinker with something else
or you feel like you're pushed into something
or if it's some kind of phony or something like that

In line with the above, his expectations about his conversation with Bonnie are summarized as follows:

so I'm going to cook
have something to eat
well then there could be some kind of conversation
where, ya-know, you have to turn off the eating and talk more intensely
or now I'm finished eating and have to do this
or she wants to do that
so I think there are going to be many topics covered
and the conversation won't necessarily be very good
except at some places when we have/we connect well
so and there will be many topics covered and many issues
so I'm just saying that there certainly won't be one theme throughout the whole thing

I don't think

Peter's thoughts regarding the presence of the tape recorder, are as follows:
the idea is that/how to get away from the taping
so I'm going to act like there's no taping

Peter gives the following reason for choosing the specimen:
that gets spontaneous
that gets give-and-take
gets good coordination
good timing
connecting
that all was part of that little segment

He chose to stop the specimen where he did because the conversation stopped being
interesting to him:

if we went on listening to this
I know it would be Greek
it would be Greek
it would be a lot of hmmm-mmm
that's what I think

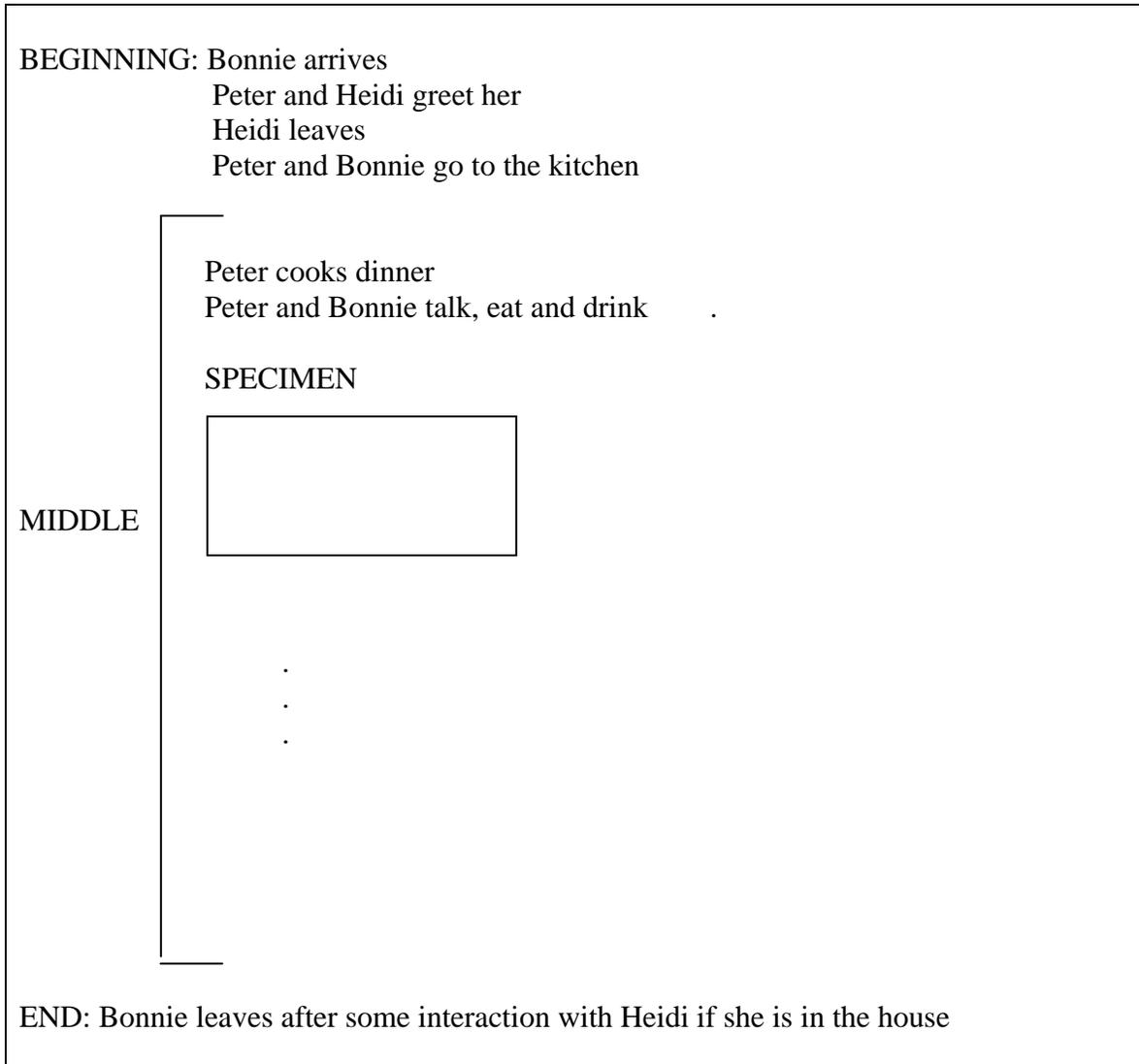
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PLACE OF SPECIMEN IN EVENT

The event occurs in two environments: the entrance hall and the kitchen.

The specimen includes about 10 minutes of the conversation between Peter and Bonnie, occurring 1/3 into the evening. They are in the kitchen.

The place of the specimen in the entire event is as follows:



II. VERBAL FLOW STRUCTURE

A: SEGMENTATION OF TALK IN SPECIMEN

a) RESPONDENT'S SEGMENTATION

In giving his blow-by-blow, the respondent stopped the tape recorder 6 times to comment on something he thought would be interesting to the student researcher. This yields 6 segments, as follows:

(1) lines 1-22:

OK so I'm now uh wanting to shape the conversation along the lines of some things that I'm feeling about looking for work

and so this is kind-of on my mind

and uh I'm feeling good about it

so I'm deciding to talk about how I feel about it.

(2) lines 23-50:

OK now she's bringing M into the conversation

and so all of a sudden I'm interested in well...

where are these people in their graduation

and where is H and what is...

how can I judge uh H and what she's doing and what I'm doing and these other people how can I find out about what they're doing because maybe I could learn something.

(3) lines 51-117:

OK so this is just all getting information and uh this conversation is even good to listen to again (laughs)

I'm trying to figure out what's really happening 'cuse this is a good subject for right now so...

(4) lines 118-149:

now this is uh B telling her thing about this conference

and uh what she's going to do and everything

and uh it seems like a good thing to be attending to now

because uh the segue is nice uh I wanted to hear about this thing

now I find out that she's seeing herself involved in being marketable or not

(5) lines 150-275:

now all this is interesting but I don't know how long it should be interesting

but uh it's interesting

I think it stopped but I don't know I can't remember

so I suppose we could listen on or we could stop now

I don't know

it might be as interesting as it is now as it's gonna be

(6) lines 276-294:

OK this branches off into a whole 'nother area

and uh it may go on five or ten minutes

so I don't know how long we've talked but this kind-of breaks it into

then her talking about all the things she needs to do for her dissertation which I was then you-know finding out that uh departments aren't asking for very creative stuff

and I think that's when we should end here then

In the follow-up interviewing, the respondent organized the information present in the specimen into 3 main phases, as follows:

I: P's initial agenda: expressing his feelings

1: P talks about his feelings (1-72)

2: B brings M into the conversation (73-83)

II: P's new agenda: learning from others' experience

1: P learns from M's experience (84-199)

2: P learns from B's experience (200-300)

III: P's agenda is derailed

1: P tries to keep conversation on his agenda (301-352)

2: Conversation wanders off (353-434)

Transcript of talk segmented and characterized by respondent

.
.
.
[long pause]

I: P's initial agenda: expressing his feelings

1: Paul talks about his feelings (1-72)

P (1): **OK** (*very slow*)

(2): so:: ...

[pause]

(3): I've been getting excited about ...

(4): Heidi getting into her ...

(5): final push here

B (6): hm

(7): uh-huh

P (8): (*breath intake*) it's premature but I /I/I/ I think that uh ...

[pause]

(9): it tells you that I'm excited about (*very low, fast, run together*) he-he-he

B=(10): u-huh leaving Buffalo (*laughing voice*) hi (*starts laughing*)

P (11): || yeah

B (12): || hu hu-hu-hu-hu hu

[slight pause]

(13): well it's weird || that I'm ...

P (14): || and go some place else (*fast, run together*)

(15): soon (*low*)

[short pause]

B (16): yeah

(17): yeah

(18): I'm/I'm in that mode too (*high pitch*)

(19): it's like everybody ...

(20): most people I know are/are talking about leaving

[slight pause]

(21): instead of hey

(22): slow down and reflect and (*+long inaudible stretch*)

(23): ya-know it's like contagious (*+long inaudible stretch*)

[short pause]

- P (24): hm! (*exclamation*)
 (25): I've trouble setting a date but uh ...
- [pause]
- (26): (*click*)
 || actually ya-know getting down to just knowing that you're **gonna** leave
- B (27): || (*inaudible: starts and immediately stops*)
- P (28): and seeing that ...
 (29): what you ...
 (30): that options are ...
 (31): I like the idea of looking for jobs
 (32): I like the idea of uh doing a search and ...
 (33): and uh looking around at places to go:: and uh
 (34): uh ...
 (35): where and what are the best deal and uh ...
 (36): so
 (37): yeah I like that whole idea
 (38): and I think that will be **fun** doing
 (39): and **that** might happen about
 (40): ya-know 6,7 or 8 months before you **go::** ya-know
- B (41): nyeah (*low pitch, dull tone of voice*)
 (42): nyeah (*low pitch, dull tone of voice*)
- P (43): || and then we'll have fun
- B (44): || Matthew hates it (*high pitch*)
- P (45): oh he hates it oh-oh (*laughing voice*) **ok then**
- B (46): || bu::t (*trailing*)
- P (47): ||well yeah because I'm not/it's not for **me::**
 (48): || so ya-know that's why I like it (*laughing voice*) 'cause uh ...
- B (49): || yeah ha-ha-ha-ha-ha-ha
- P (50): no
 (51): if it were for me:: (*laughing voice*)
 (52): **JE::SUS** || Christ man!
- B (53): || hu-hu-hu-hu-hu
- P (54): showing your a::ss (*laughing voice*)
 (55): and going in (*breath intake*)
- B (56): hu-hu-hu-hu
- P (57): I can't even do a fucking interview man **now**
 (58): so I / ya-know
 (59): hardly with a straight **face**
 (60): I ...
 (61): I ...
 (62): so I/I/ but I like it
 (63): I like ...
 (64): because I don't like to go **through** it
 (65): but I || can get turned on to whatever's happening
- B (66): || hu-hu-hu-hu

- P (67): and Heidi can go through it (*laughing voice*)
 (68): hu || hu-hu-hu
 B (69): || ha-ha-ha-ha-ha-ha
 (70): yeah
 (71): along for the ride (*laughing voice*) || (+ *inaudible*)
 P (72): || oh no fucking way man!

[*slight pause*]

2: Bonnie brings Matthew into the conversation (73-83)

- B (73): yeah
 (74): I'm/I'm kind of a little in between right now (*serious tone of voice*)
 (75): because the/the **cold** reality hasn't hit my **fa::ce**
 (76): so I'm kind-a like
 (77): (able?) to do the **fancy** thing
 P (78): || mhm
 B (79): || whereas Matthew is kind-a like second round ...
 (80): second year ...
 (81): ya-know through
 (82): second time for the job search
 (83): and coming up with nothing

[*long pause*]

II: P's new agenda: learning from others' experience

1: Peter learns from Matthew's experience (84-199)

- P (84): fifty-sixty search?
 (85): fifty-sixty...
 (86): applications or is he ...
 B= (87): a year ago (*trailing*)
 (88): at the MLA's
 (89): before the MLA's he did uh ...
 (90): seventy

[*slight pause*]

- (91): and this year he did twenty-eight

[*pause*]

- P (92): DIFFERENT AREA?

- B (93): u::h

[*slight pause*]

(94): well his area

(95): things that || he ...

P (96): || no area of the country different (*+inaudible*)

B (97): oh (*+inaudible*)

(98): ya-know different area (*very low*)

P (99): so/so he/he's not locking himself into some particular little thing

B (100): well he's not locking himself into a particular location (*very deliberate speech*)

P (101): oh is it || (*+inaudible*)

B (102): || but he's kind-a locked in by the nature of his degree::

P (103): right (*very low*)

P (104): would/would **he::** ...

(105): if he had been more traditional (*very deliberate speech*)

(106): in his degree::

(107): would he now be more marketable?

B (108): I don't know (*high pitch*)

P (109): he doesn't ...

(110): grapple with that ...

(111): bullshit (*very low*)

B (112): we::ll I-mean I think uh

(113): the fact that he does **poetry**

(114): creative writing ...

[*slight pause*]

P=(115): is good or bad?

B (116): i::s ...

(117): well it depends but

[*slight pause*]

(118): uh ...

[*slight pause*]

(119): he/he/he's been **published** a lot

(120): but not scholarly works a::nd ...

(121): research institutions and the university want (*droning tone of voice*)

(122): to see that your scholarship is published (*droning tone of voice*)

(123): uh particularly in literature departments (*droning tone of voice*)

(124) now (*soft*) **CREATIVE WRITING** (*higher pitch*)

(125): **DEPARTMENTS NOT/MIGHT NOT GIVE THAT MUCH OF A SHIT ABOUT THAT!**

(126): at the same time they're heavy into composition (*very deliberate*)

(127): Matthew likes teaching literature

P (128): mhm (*very low*)

- B (129): so::
 (130): it means it's kind-of a weird hybrid
 (131): between literature and creat/creative writing
 (132): never play the straight crack down either
 (133): so:: I think
 (134): creative writing
 (135): positions people
 (136): might be suspicious of him
 (137): that he's in literature
 (138): that's what he's **taught**

[*slight pause*]

- (139): ya-know he did his dissertation which was more
 (140): ya-know a **scholar** piece to them

[*slight pause*]

- (141): literature departments are kind-of like "we::ll (*high pitch ,droning voice*)
 (142): this guy just writes
 (143): poems" ya-know
 (144): "short stories" ya-know
 (145): they're interested in ya-know
 (146): article in the
 (147): Journal of Modern Languages

P (148): yeah (*very low*)

B (149): he-he you are not interested in that sort of thing || but (*run together, very fast*)

P (150): || no::

B (151): so I think I don't know || what we (+*inaudible*)

P (152): || **SO HE'S HAD THE 70 AND THE 28** (*deliberate*)

(153): and **NOW!** (*slow*) HA-HA-HA-HA uh

B (154): yeah

P (155): **WOW!**

B (156): hu-hu-hu-hu-hu || for two years (*very low*)

P (157): || **THIS MEANS THEN** uh (*very slow*)

(158): you/you start just looking into ...

(159): uh ...s/...

(160): well they're just as great opportunities

(161): but you think

(162): you might think they're second or third rate ya-know

(163): in your **mind** because you:: ...

(164): ya-know shot some things out (*very fast, run together*)

(165): but if he went to industry

(166): or went to ...

(167): somehow ...

(168): || out of academia

B (169): || oh yeah (+*inaudible*)

(170): yeah he/he's looking outside

(171): the university now

(172): which is not (*high pitch*)

(173): I don't think he considers it like

(174): second rate (*very slow*)

P (175): oh || ok

B (176): || I-mean it's not second rate in terms of a **job**

(177): a job is a job

(178): it's second rate in terms of the **time**

(179): he would be able to **spend**

(180): writing creative writing

P (181): yeah because it's not worth 40 or 50 hours a week (*low, run together*)

B (182): not in the least

(183): and **that**/that's his real big rub

P (184): yeah (*+inaudible*)

B (185): I mean

(186): he/he's **not** a 9 to 5 guy ...

P (187): (*loud breath release*)

B (188): and uh ...

P(189): but you end up sleeping only a little bit

B (190): yeah

P (191): || and uh (*+inaudible*)

B (192): || and right **NOW** he teaches ...

(193): two classes at Canisius and goes to the Reporter

P (194): yeah

B (195): he's got some (*+inaudible*) || there

P (196): || yeah so:: so:: ...

B (197): and uh ...

(198): || and he's ya-know ...

P (199): || yes

2: Peter learns from Bonnie's experience (200-300)

B (200): **SO::** (*high pitch*)

(201): that's when I get to that point

(202): where that cold reality crap hits my face

(203): I think (*low*) it's **NOT** (going?) to be like ...

(204): I **WON'T** be looking forward to ya-know getting a job (*laughing voice*)

[*pause*]

P (205): uh huh

B (206): ya-know

(207): well I **don't** know how

(208): like **YEAH** like you said ya-know (*very low*)

(209): you don't have to go through it per se (*laughing voice*) he (*laughter*)

(210): || so::

P (211): || uh huh (*low*)

[*long pause*]

B (212): although my chances are/might fare/fare better than Matthew
 (213): I don't know
 (214): I don't know what the state of my field is
 (215): **I'LL** (*high pitch*) find out a lot about **tha::t**
 (216): in April (*slow*)
 (217): at the conference

P (218): ah-ha
 (219): because you're gonna hustle down there?

B (220): yeah (*high pitch*) I'll do some of **that**
 (221): but uh ... (*slow*)
 (222): it's basically
 (223): everybody
 (224): in my field and
 (225): well it's everybody in the field of education
 (226): researchers
 (227): and then
 (228): part of that is **my** particular
 (229): concentration in **tha::t**
 (230): should go to New Orleans at the conference
 (231): so I'll **meet** a lot of people of different institutions

[*pause*]

(232): uh acr/ and I'll probably be able to get
 (233): uh ya-know some idea ...

P=(234): ok here's a question

[*slight pause*]

(235): **are** you going to **meet** them?

[*slight pause*]

(236): are you going to be **aggressive** and **sell** yourself?
 (237): are you in **that attitude**?

B (238): **YEA::H** (*high pitch*) well I've talked to a **lot** of them on the **phone**
 (239): ya-know (*low*) one of the great things about this book (*high pitch*) uh ...
 (240): that I work on as part of my **GA** (*deliberate*)
 (241): i::s
 (242): there is a lot of ...
 (243): **FIFTY-EIGHT** (*deliberate, slow*)
 (244): **AUTHORS** (*deliberate, slow*)

[*slight pause*]

P (245): uh-huh

[*slight pause*]

B (246): uh
 (247): who've submitted ...
 (248): uh articles or chapters for the book

[*slight pause*]

(249): all of whom write || and work
 P (250): || and how many chapters do you have ten or something ?
 B (251): sixty- two
 P (252): sixty-two and there are how many?
 B (253): fifty-eight or-something
 (254): a couple of people did two
 P (255): oh ok
 B (256): so:: uh ...
 (257): I:: kind/I know a lot of **NA::MES** ya-know
 (258): so like if I meet ...
 (259) so-and-so
 (260): I'll say "oh yeah you wrote that for **tha::t**"
 (261): ya-know I was/I worked with [*+inaudible*] on that book ya-know
 (262): everybody knows
 (263): my advisor
 (264): ya-know
 (265): so I can say::: (*drawn out*)
 (266): "so you're at uh
 (267): ya-know the University of California
 (268): UCLA
 (269): oh ya-know what's it like there?"
 (270): or ya-know "you are at uh ...
 (271): Chicago"
 (272): ya-know
 (273): like I (*+unintelligible*) (*change of tone: louder*)
 (274): I-mean not that I studied sat down and studied all the **names**
 (275): and where they are **at**
 (276): but I-mean I typed up the contri || butors
 P (277): || yeah so you know
 B (278): || yeah
 P (279): || well that'll be cool

[*slight pause*]

B (280): || so I think ...
 P (281): || won't it?
 B (282): yeah (*high pitch*)
 (283): so I think I'll have a gooder chance at saying uh ...(*lower pitch*)
 (284): doing a more aggressive thing
 (285): whereas if I didn't **know**
 (286): if I wasn't **so** familiar with the names of the people in my fie::ld
 (287): then ya-know it'd be **harder**
 (288): 'cause like I could always ...

[*slight pause*]

P (289): yeah

B (290): ya-know my advisor's saying (*run together*)

(291): "oh you really should get together with John (+ *inaudible*) (*run together*)

(292): and you really should get together while we're down in New Orleans" (*fast*)

(293): and I am like

(294): "yeah (+*inaudible*)"

[*short pause*]

(295): let's say

(296): ya-know (*very fast and low*)

(297): I:: introduce myself ya-know (*very fast and low*)

(298): [*+inaudible*] coffee or something

(299): ya-know a lot of people will be on the panel

(300): six of them will be on the panel

[*slight pause*]

III: P's agenda is derailed

1: Peter tries to keep conversation on his agenda (301-352)

P (301): WOULD YOU MOVE (*very slow, deliberate*)

(302): WITHOUT (*very slow, deliberate*)

(303): A JOB? (*very slow, deliberate*)

[*slight pause*]

B (304): if I had to

P (305): well what would it be

(306): if you had to? (*deliberate, slow*)

B (307): UH::

(308): if I did not get a job here

(309): that was worth my while

[*pause*]

P (310): a::-ha a:-ha (*low*)

[*pause*]

B (311): I-mean (*very low*) I'd probably

(312): spend a lot of time

(313): s::ending out resumes

(314): before I left

(315): ya-know I wouldn't like /

(316) but if

(317): ya-know if

(318): (*+unintelligible*)

(319): there's no point in staying in Buffalo

(320): there is no point in staying in Buffalo and working

[*slight pause*]

(321): for six buck an hour
 (322): at some temp job
 (323): you can do that anywhere

P=(324): wu-hu-hu yeah right (*laughing voice*)

(325): || ok so I dig it yeah right

B (326): || so (*louder*) in that sense I would ya-know

P (327): he (*laughter*)

B (328): I might work my ass off for a month to sav/

(329): save up enough for

(330): a deposit on a month's rent

[*slight pause*]

(331): ya-know

P (332): yeah

B (333): and what-not

(334): on an apartment but

(335): ya-know definitely

[*slight pause*]

(336): and I'd probably go home (*very low, fast*)

(337): in that cir/circumstance I'd probably go some

(338): place where I

(339): know some person

[*slight pause*]

(340): but **I WOULD DEFINITELY** do a job search before that (*deliberate*)

P=(341): **YEAH YEAH YEAH YEAH YEAH**

(342): I'm just thinking about the idea of getting out of here ya-know (*mumbled*)

B (343): yeah well **Matthew** is going to do that

(344): he's going to DC/DC with or without a job

P (345): **with** or without

B (346): yeah

P (347): ok

(348): so that's || ballsy

B (349): || but that doesn't mean he's

(350): **not looking**

[*slight pause*]

P (351): (*heavy breath release*)

B (352): or not going to **find** a job

2: conversation wanders off agenda

- P (353): where/where does that fit in with his peers
 (354): when he
 (355): when **he**/that is saying uh
 (356): just what percentage **got**
 (357): academic jobs
 (358): or the **jobs** they wanted
 (359): not academic jobs
 (360): maybe **he** doesn't even **know** what they wanted but
 (361): if there was a hundred
 (362): uh there must be
 (363): at least
 (364): thirty people
 (365): graduating the same year as **he's** graduating with a PhD
 B=(366): three people got a job last year

[*banging noise*]

- P (367): three out of ?
 B (368): ah I/I guess
 (369): I don't know thirty/forty
 P (370): thirty/forty **GUY:S**
 (371): or gals (*low*) got their PhD's?
 B (372): yeah
 (373): uh
 P=(374): and three got a job (*wonder in his voice*)

[*banging continues*]

- B (375): and one was/only one was tenure track
 (376): one

[*slight pause*]

- (377): most were one year (*dull, droning tone of voice*)
 (378): nonrenewable (*dull, droning tone of voice*)
 (379): one was a one-year (*dull, droning tone of voice*)
 (380): renewal situation (*dull, droning tone of voice*)
 (381): I think another person got a job this time (*clearer*)

[*pause*]

- (382): so::
 (383): it's **no::t**
 (384): nyeah
 (385): it's bad

[*slight pause*]

- (386): so **THAT'S WHY** when you said if he did the nontraditional area ...
 (387): well you can play in another factor
 (388): if he was a woman

(389): or ya-know
 (390): I think
 (391): two of them
 (392): or
 (393): the majority of the people who are hired are women

[*slight pause*]

P (394): (*breath intake*) oh-oh-oh-oh (*exclamation/laughter*) || I see

B (395): || **WELL** I mean it's uh ...
 (396): the situation I think now

[*slight pause*]

(397): particularly in mo::st
 (398): uh universities
 (399): there's a lot of pressure to diversify faculty

P (400): yeah

B (401): uh
 (402): particularly as more and more **gra:dua:te** students become diverse
 (403): there **are** women in the program
 (404): uh
 (405): there are **lot of**
 (406): African-Americans in the program
 (407): you have an all white male (*droning tone*)

(408): faculty (*low*)

(409): **YA-KNOW** (*loud*)

(410): so like there's a/m

(411): strong pressure (*deliberate*)

(412): to diversify faculty

P (413): yeah hum

B=(414): uh

(415): to **hire** people you want to hire somebody you think **students** will be interested in **too**

(416): but who's also **publishing**

(417): scholarly stuff (*deliberate*)

P (418): uh-huh

[*slight pause*]

B (419): ya-know (*very low*)

my advisor had a big talk with me about tha::t (*very deliberate, punctuated*)

P (420): hmmm! (*exclamation*)

B (421): the other day::

(422): ya-know

[*slight pause*]

P (423): oh **ABOUT DOING**

B (424): uh what I need to do

P=(425): that you need to publish

B (426): I need to publish

(427): and **soon**

P (428): he-||he-he-he

B (429): || 'cause there's like a six months

P=(430): so what is the scam

(431): what are you going to do?

B (432): || (publish?)

P (433): || no you're not ready to do that yet

(434): you've got to finish up this thing before you publish

.
.
.

(2) ANALYST's SEGMENTATION: VERBAL FLOW SECTIONS¹

The systematization of the respondent's segmentation yields candidate basic units, the Verbal Flow Sections.

They are obtained as follows:

DEFINING CRITERIA FOR VERBAL FLOW 1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

SEGMENTATION CRITERIA FOR VF1 SECTIONS:

agenda items:

1:P's initial agenda: expressing his feelings

expressing his feelings about leaving Buffalo (1-23)

expressing his feelings about searching for a job (24-72)

2: P's new agenda: learning from others' experience

P learns from M's experience by asking leading questions:

Question 1 (84-98)

Question 2 (99-103)

Question 3 (104-114)

Question 4 (115-151)

Question 6 (157-199)

P learns from B's experience by asking leading questions:

Question 1 (218-233)

Question 2 (234-300)

3: P tries to keep conversation on his agenda (301-352)

DEFINING CRITERIA FOR VERBAL FLOW 2:**Type of Talk:** CHITCHAT**Modality of Talk:** displaced**Focality:** focal**SEGMENTATION CRITERIA FOR VF2 SECTIONS:****Topics:**

-B brings M into the conversation (73-83)

-B brings herself into the conversation (200-217)

-Conversation wanders off agenda:

 Situation in literature departments (353-418)

 What B must do in connection with her dissertation (419-434)

Analyst's note 1:

Peter's hidden agenda is to get something out of the conversation:

wanting to shape the conversation along the lines of some things that I'm feeling about looking for work...

Peter's efforts are derailed by Bonnie first when she brings M into the conversation forcing Peter to stop talking about his feelings, then when she brings herself into the conversation forcing Peter to try to learn from her experience as well as M's.

But finally Peter has to abandon his hope as the conversation wanders off his agenda completely.

(3) COMPARISON between A'S and R'S ORGANIZATION

ANALYST'S	RESPONDENT'S
<p>1. P's initial strategy anticipating leaving...:VF1 Section(1-23) anticipating searching...:VF1 Section(24-72)</p>	<p>1: P talks about his ... (1-72)</p>
<p>B brings M into the conversation: VF2 Section (73-83)</p>	<p>2: B brings M into... (73-83)</p>
<p>2. P's change of strategy P tries to learn from M's experience question 1: VF1 Section (84-98) question 2: VF1 Section (99-103) question 3: VF1 Section (104-14) question 4: VF1 Section (115-151) question 5: VF1 Section (152-156) question 6: VF1 Section (157-199)</p>	<p>3: P learns from M's...(84-199)</p>
<p>B brings herself into the conversation: VF2 Section (200-17)</p>	
<p>P tries to learn from B's experience question 1: VF1 Section (218-233) question 2: VF1 Section (234-300)</p>	<p>4: P gets involved in .. (200-300)</p>
<p>3. P tries to keep conversation on agenda: VF1 Section (301-352)</p>	<p>5: P tries to keep.... (301-352)</p>
<p>4. P fails: Conversation wanders off situation in lit. dpts VF2 Section (353-418) what B must do... VF2 Section (419-434)</p>	<p>6: conver. wanders off (353-434)</p>

**B: BASIC UNITS: INTERNAL STRUCTURE
and
PARTIAL RHETORICAL ORGANIZATION of
TALK IN CORES**

Each VF Section is now examined in turn in order to ascertain how many basic units it contains. Then, the internal structure of each basic unit, and the partial rhetorical organization of Talk in their respective cores, are described in some detail.

VF1 SECTION (1-23)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (1-23):

agenda item: 1: P's initial agenda

P expressing his feelings about leaving Buffalo

b) Transcript of Talk in Section:

[long pause]

P (1): **O K** (*very slow*)
 (2): so::

[pause]

(3): I've been getting excited about

[short pause]

(4): Heidi getting into her
 (5): final push here

B (6): hm
 (7): uh-huh

P (8.a): (*breath intake*) it's premature
 (8.b): but [I /III/ I think that uh]

[pause]

(9): it tells you that I'm excited about (*very low, fast, run together*) he-he-he=

B=(10): u-huh leaving Buffalo (*laughing voice*) hi (*starts laughing*)

P (11): || yeah

B (12): || hu hu-hu-hu-hu hu

[slight pause]

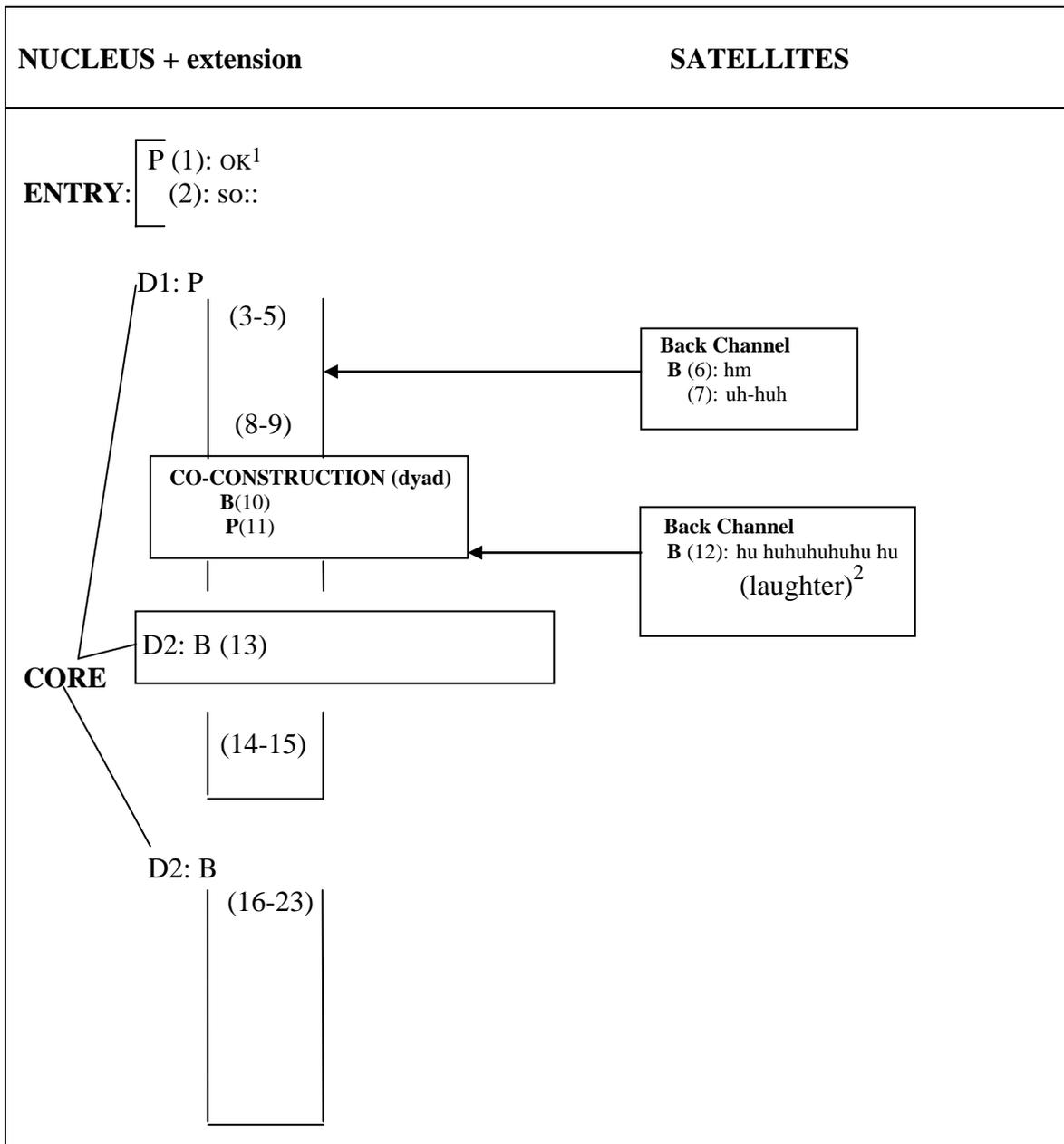
B (13): well it's weird || that I'm /

P (14): || and go some place else (*fast, run together*)
 (15): soon (*low*)

[short pause]

B (16): yeah
 (17): yeah

(18): [I'm] I'm in that mode too (*high pitch*)



Respondent's account:

-fn 1

the long drawn out ok's are kind-of thinking ok's ya-know

it's kind-of hmm/

might be asking for time ya-know

it's like:: "do...you...thin...uh"

kind-of like: "ok I'm keeping the airspace

I'm keeping control of the mike" or-whatever

because

and then someone may be interested in hearing the rest of what I have to say ya-know

get their attention or-something

-fn2

she laughs with me
and uh she understands the prematurity of it I believe
and that it's humorous to be involved in something that's so down the road
so I think we are kind of together on right here

b) RHETORICAL ORGANIZATION OF CORES¹

D1: P's musing¹

•1: preparation:

(3): I've been getting excited about Heidi

(4): getting into her

(5): final push here

•2: musing proper

(8a): it's premature

REPAIRABLE

(8b): but [I/I] I think that [uh]

(9): it tells you that I'm excited about/

CO-CONSTRUCTION

B: finishing P's thought:

initiation:

(10): uhhuh

development:

(10): leaving Buffalo + laughing voice

P: agreeing:

(11): yeah

D2: **REPAIRABLE** (false start by B):

initiation:

(13): well

development:

(13): it's weird that I'm [implied: in that mode too]

(14): and go some place else

(15): soon

D2: B's musing²

•1: preparation to musing:

initiation:

(16): yeah

(17): yeah

development:

(18): [I'm] I'm in that mode too

•2: musing proper :

(19): it's like [everybody]

(20): most people I know [are] are talking about leaving

(21): instead of

(22): "hey slow down and reflect and (+inaudible)"

(23): ya-know it's like contagious or something

Respondent's account:**-fn1**

Heidi and what she's going to do about finishing (1-23)

-fn1'

ok so now I'm talking about moving the conversation to talk about Heidi

and uh what she's going to do about finishing

so I'm kind-of initiating a theme(1-5)

Student Researcher: *are you saying that you're picking a topic or/*

Respondent:

yeah yeah

I'm picking a topic

Student Researcher: *is there anything more than that?*

Respondent:

I'm not picking it, I'm uhm facilitating it

so I'm just suggesting, throwing out suggestions

this is one that is interesting to me

Student Researcher: *so you're going to talk about how you feel or a particular topic*

Respondent:

well this topic's on my mind so it sounds good

-fn2

I'm trying to enter into a conversation here

she's talking about it relating to her

and so it's kind-of like a mutual agreed upon conversation ya-know

and I'm talking about how I am interested in this

and so she has friends

so it sounds like we're going to have a conversation ya-know about this (16-23)

VF1 SECTION (24-72)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (24-72) :

agenda item:

1: P's initial agenda

1.2: expressing his feelings about searching for a job

b) Transcript of Talk in Section:

P (24): hm! (*exclamation*)

(25): I've trouble setting a date but uh /

[pause]

(26): (*click*) || actually ya-know getting down to just knowing that you're gonna leave

B (27): ||(*inaudible: starts and immediately stops*)

P (28): and seeing that/

(29): what you /

(30): that options are/

(31): I like the idea of looking for jobs

(32): I like the idea of uh doing a search and/

(33): and uh looking around at places to go:: and uh

(34): uh /

(35): where and what are the best deal and uh/

(36): so

(37): yeah I like that whole idea

(38): and I think that will be **fun** doing

(39): and **that** might happen about

[slight pause]

(40): ya-know 6,7 or 8 months before you **go::** ya-know

B (41): nyeah (*low pitch, dull tone of voice*)

(42): nyeah (*low pitch, dull tone of voice*)

P (43): || and then we'll have fun

B (44): || M hates it (*high pitch*)

P (45): oh he hates it! oh-oh (*laughing voice*) ok then

B (46): || bu::t (*trailing*)

P (47): ||well yeah because [I'm not] it's not for **me::**

(48): || so ya-know that's why I like it (*laughing voice*) 'cause uh ...

B (49): || yeah ha-ha-ha-ha-ha-ha

P (50): no

(51): if it were for me:: (*laughing voice*)

(52): JE::SUS || Christ man! now! (*laughing voice*)

B (53): || hu-hu-hu-hu-hu

P (54): showing your a::ss (*laughing voice*)

(55): and going in (*breath intake*)B (56): hu-hu-hu-hu

P (57): I can't even do a fucking interview man **now**

(58): [so I] ya-know

(59): hardly with a straight **face**

(60): [I]

(61): [I]

(62): [so I/I] but I like it

(63): [I like]

(64): because I don't like to go **through** it

(65): but I || can get turned on to whatever's happening (*laughing voice*)

B (66): || hu-hu-hu-hu

P (67): and Heidi can go through it (*laughing voice*)

(68): hu || hu-hu-hu

B(69): || ha-ha-ha-ha-ha-ha

(70): yeah

(71): along for the ride (*laughing voice*) || (+ *inaudible*)

P (72): || oh no fucking way man! (*laughing voice*)

[*slight pause*]

(2) BASIC UNITS :

There is only one basic unit, VF1 Stretch (24-72). It is a MUSING, specified by the semantic schema: Peter's musing about searching for a job.

(3) DETAILED ANALYSIS OF MUSING (24-72)

a) INTERNAL STRUCTURE OF MUSING:

The MUSING has a nucleus and 9 satellites.

The nucleus has an entry and a core.

The entry is a univox by P.

The core is a univox by P addressed to B.

The satellites include 3 remarks and 6 back channels.

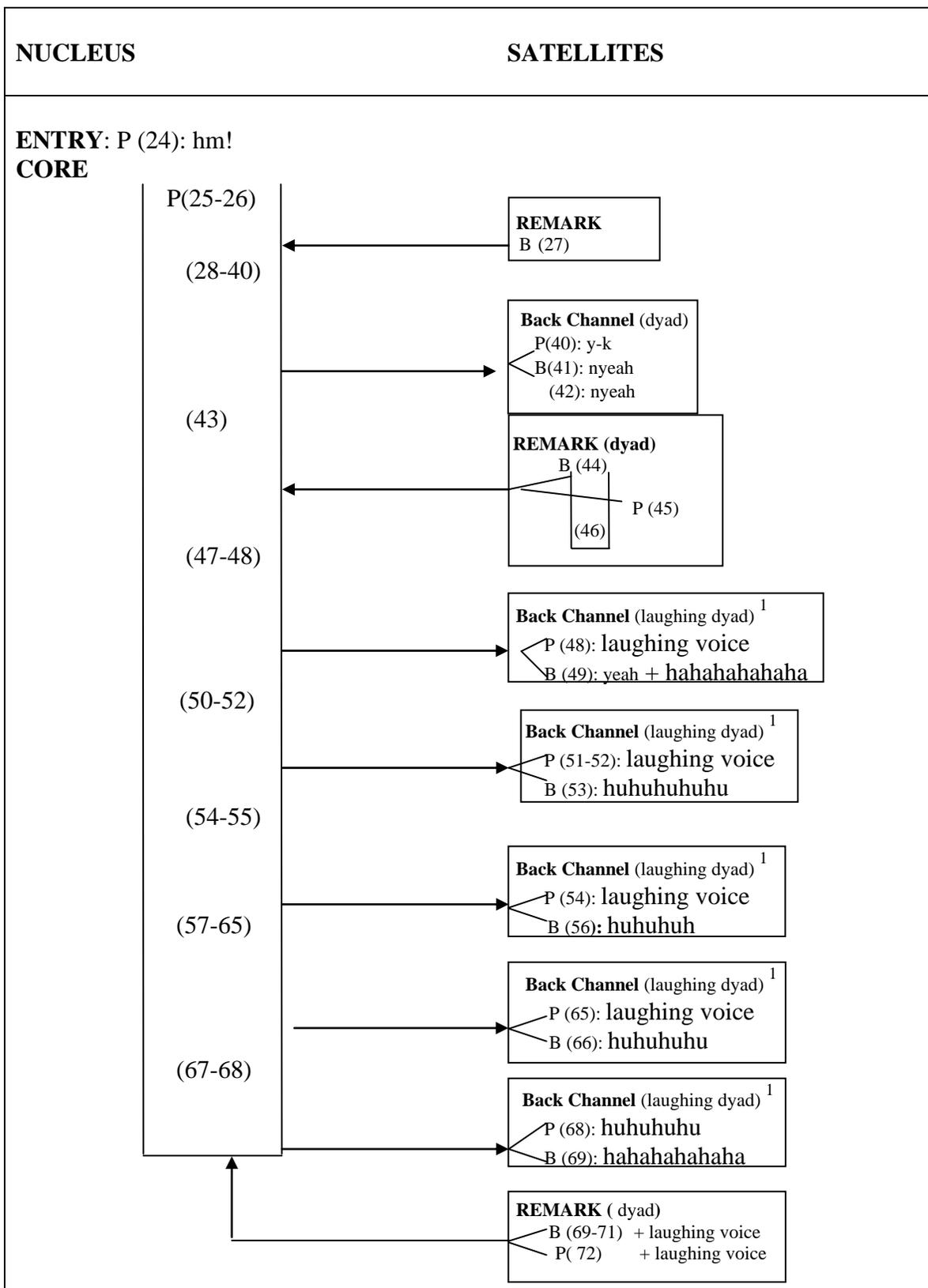
The first remark is a univox by B.

The second remark is a dyad initiated by B.

The third remark is a dyad initiated by B. It has a satellite, a laughing dyad back channel initiated by B.

The first back channel is a dyad initiated by P.

The other five back channels are laughing dyads initiated by P.



Analyst note 1

There are 6 laughing dyads overlapping with the musing unit. They occur in three patterns:

-In pattern 1, Peter initiates with laughing voice and Bonnie follows with peals of laughter. This occurs four times in a row, as follows:

P (48): laughing voice
B (49): ha-ha-ha-ha-ha-ha

P (51+52): laughing voice
B (53): hu-hu-hu-hu-hu

P (54) laughing voice
B (56) hu-hu-hu-hu

P (65): laughing voice
B (66): hu-hu-hu-hu overlapping P's statement (65)

-In pattern 2, Peter and Bonnie laugh together, with Peter initiating, as follows:

P (67): laughing voice
P (68): hu||hu-hu-hu
B (69): ||ha-ha-ha-ha-ha-ha

-In pattern 3, Bonnie initiates with laughing voice and Peter follows, also with laughing voice, as follows:

B (71): along for the ride (*laughing voice*)
P (72): oh no fucking way, man! (*laughing voice*)

Peter comments on their laughing together as follows:

we're laughing and we're talking about it
and we're understanding being in it
I think we're both understanding by both laughing at this that by being in it uh you're/
it's much different than watching it from the outside
so we're kind-of uh kidding together that we/
how painful it might be if your ego's on the line
and so that's the content of this
and the way we're affirming our beliefs I-think is by laughing about it
so her laughing and my uh-uh-uh humor in saying it
is a signal that we are in tune with uh the same humorous part of this

which is uh enjoyment about other people's/ what other people may see as pain (47-72)

b) RHETORICAL ORGANIZATION OF CORES

P's musing¹

SECTION 1: I like the idea of looking for a job

development:

•1: preparation:

(25): I've trouble setting a date but [uh]

[pause]

(26): (click) actually y-k getting down to just knowing that you're gonna leave

REMARK

B (27): (*inaudible: starts and immediately stops*)

(28): and seeing [that]

(29): what [you]

(30): [that] options are

•2: musing proper

••1: general assertion:

(31): I like the idea of looking for jobs

••2: examples (list):

(32): I like the idea of [uh] doing a search [and]

(33): and [uh] looking around at places to go:: and [uh]

(34) [uh]

(35): where and what are the best deal and [uh]

(36): so

(37): yeah I like that whole idea

(38): and I think that will be **fun** doing²

(39): and **that** might happen about

[slight pause]

(40): y-k, 6,7, or 8 months before you **go**::

(43): and then we'll have fun

REMARK (dyad)

B's comment:³

(44): Matthew hates it (high pitch)

(46): bu::t (trailing)

P's agreement:⁴

.1: preparation:

(45): oh he hates it! oh oh (laughing voice)

.2: agreement proper:

(45): ok then

SECTION2: I like it because it's not for me

initiation:

(47): well yeah⁵

development:

. 1 statement proper

..1: initial formulation:⁶

(47): because [I'm not] it's not for **me::**

(48): so y-k that's why I like it

..2: reformulation:⁷

(48): 'cause [hu...]

(50): no

(51): if it were for **me::**

(52):**JE::**SUS Christ! man! now!

. 2 elaboration

(54): showing your **a::s**

(55): and going in (*breath intake*)

(57): I can't even do a fucking interview man now

(58): [so I y-k]

(59): hardly with a straight **face**

REPAIRABLES

(60): [I]

(61): [I]

(62): so [I] [I] I [**implied:** wouldn't like it]

•3 : repeat:⁸

(62): but I like it

(63): [I like]

(64): because I don't like to go **through** it

(65): but I can get turned on to whatever's happening

(67): and Heidi can go through it

REMARK (dyad)

B 's comment:

(71): along for the ride [+*inaudible*]

P's disagreement;

(72): oh no fucking way, man!⁹

Respondent's account:

-fn1

I'm talking about:
well it's not the date because we're premature for that
but it's this/a thing inside of anticipation and so on
so that's kind-of (what) I'm still trying to talk about ya-know
that's my theme, ya-know

this is of interest to me
and that's the topic I want to talk about

I'm signaling that I want to talk about it by talking about it
and by saying that this is uh/
and that it's premature
and that there's all these aspects of it that I like
and so I'm trying to share some of myself here about what's, ya-know/
I/I
actually by talking about this I am going to articulate my thoughts, ya-know
and that would be helpful for me
I'm mostly dealing with myself right here
I'm mostly putting into words all the things that I wouldn't necessarily do if I was just thinking about it alone
so I (am) really just doing my thing here

now that's the first time that I thought about how I can get excited about something that's so far off
because the search itself
I hadn't really thought the search would be as much fun
but I'm reaching for ya-know a fun thing
so it doesn't have to be that we're ready to go
it has to be that we're searching
and that is going to be fun (24-40)

-fn2

so it doesn't have to be (with the fact) that we're ready to go
it has to be that we're searching
and that is going to be fun

-fn3

she brings in M
and I don't know where M was before this conversation
I don't know if we were talking about people in general or what
but she brought in/she's bringing in Matthew
she says he doesn't like it
and I'm agreeing that that's true (44-46)

-fn4

I'm agreeing that that's true (for me too)
'oh' marks speaker involvement

-fn5

P comments on his interrupting B, as follows:

I interrupted her there because I want to keep this conversation on this area of my introspection
which is what I am interested in
in terms of leaving
I/I have something to say so I interrupted and/
or maybe we both started talking at the same time
but I stepped on her line (47)

-fn6

because I don't have to go through it myself, I like it

-fn7

I would not like it if it were for me

-fn8

I like it because, although I don't like going through it myself, I like the process

fn9

'oh' marks speaker involvement

P comments on his cussing as follows:

now uh when relaxed and easy with uh what's happening uh uh it's very easy for me to cuss

and so I notice that this section, ya-know

it's like that whh, ya-know

no fucking way this-that

so cussing just kind-of comes out as a/ it's almost without thinking uh and being relaxed

I might cuss about something

I-don't-know

I-don't-know

(expletives)

I'm not doing much consciously I'm just really off the top

and I'm noticing now that uh that's why I'm cussing

if I was thinking a lot about what I was saying uh I might not be in that tone of voice or cussing (72)

VF2 SECTION (73-83)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow2:

Type of Talk: CHITCHAT

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF2 Section (73-83):

topic: B brings M into the conversation

b) Transcript of Talk in Section:

B (73): yeah

(74): [I'm] I'm kind of a little in between right now. (*serious tone of voice*)

(75): because [the] the **cold** reality hasn't hit my **fa::ce**

(76): so I'm kind-a like

[*slight pause*]

(77): (able?) to do the **fancy** thing

P (78): || mhm

B (79): || whereas M is kind-a like [second round ...]

(80): [second year ...]

(81): [ya-know through]

(82): second time for the job search

(83): and coming up with nothing

[*long pause*]

(2) BASIC UNITS :

There is only one basic unit, VF2 Strech (73-83). It is a COMPARISON, specified by the semantic schema: Bonnie compares her situation to Matthew's.

number and what was happening
so uh I wasn't giving a response of "uh-huh"

it's almost like holding your breath to get this piece of information
and putting in "uh-huh's".. just didn't fit right there
it doesn't really fit

I don't know why it doesn't fit (79-83)

b) RHETORICAL ORGANIZATION OF CORE:

B's comparison (contrast between her and M)¹

•1: her situation:

- (74): [I'm] I'm kind-of a little in between right now
- (75): because [he] the **cold** reality hasn't hit my **fa::ce**
- (76): so I'm kind-a like (**able**)
- (77): to do the **fancy** thing

•2: M's position:

- (79): whereas M is kind-a like

REPAIRABLES

- (79) [second round]
- (80): [second year]
- (81): [y-k through]

- (82): second time for the job search
- (83): and coming up with nothing

Respondent's account:

-fn1

now I realize that there will be no inquiry into my state of anticipation/ of mind
but that I could maybe get something out of uh the discussion of M and what he's doing
so now I can learn something about M and others who are doing this
and the discussion is really not going to be about me and my uh feelings
so now we'll talk about M

she's not going to talk about me
we're not going to talk about me uh
the conversation could go a number of ways
but uh it/she's bringing him into it
and so therefore I now am just saying:
"well, what is my interest in this?"
which is really my interest in the excitement
and the uh idea of evaluating places to live
and things to do
what would be best
we're trying to make some judgments
and speculate about all that
which is really my thing
my internal thing

so I have the idea that she doesn't want to talk about that
she wants to talk about uh some/him
so then I say: "well
and if I listen to this thing about him
and I add my own little internal comments
and my other ideas about Heidi and stuff
all of a sudden this will be a good conversation to be in
because I will learn something new about uh this thing
that I thought would be interesting
which is getting ready to move

and uh getting excited about all of the potential
 and the ups and downs and everything else"
 so when she says she's going to bring him in uh
 the conversation is not going to be about my internal process of getting/being excited about these things
 the conversation could have taken that bend
 and that would have been something else
 I don't know where it would have gone then
 but it's different

since we have some people who are going to go through something similar
 I'll see how it worked for them
 and I'll see how ya-know deep the water is when they jump in (73-83)

Student Researcher: so now she's bringing up a different topic

Respondent:

it's not that/it's not that she's bringing up a new topic
 it's that she's bringing up a different part of it
 that is away from my internal processes
 and more about what this guy is doing and (all-of) that
 and so I want now to talk about that
 because I think I can get from that some information
 so the idea about talking about me is not going to get it
 'cause I didn't have so much to say about me that I wanted to say:
 "well look-it let's talk about my thin"
 not so much to say about it
 but she didn't seem too very interested in it
 and I haven't got a whole lot to say about what's happening inside me
 I-mean unless she wanted to facilitate that conversation and pull it out of me

P's new agenda: Peter Learns from Matthew's experience by asking leading questions (84-199)

Respondent's overview account:

I'm bringing in part of her earlier discussion which was the number of searches that he's had
I want to know the details about it (84-98)

listening with the third ear

that was a conversation that required uh uhh
trying to identify what had happened with this guy over the last couple of years
and then also trying to figure out how she is representing it
and how I should be trying to understanding it
and so it had multi-levels of ya-know talking about something in the past
yet I was trying to figure out where they were in the present
and would you be burned out after this time
or would you decide that your priorities are different
so, ya-know, it's identifying with her report of his progress through this
going to ask leading questions
and I'm trying to identify with where he'd be and how frustrated he's been
so it tantalizes the imagination
it doesn't really require a lot more words on her part
but it adds/ it's kind-of like trying to solve a mystery

this is good to try to get in his shoes
but through her shoes
and through my own shoes
so all of that is rather complex
I think that's fun

a lot of different roles
a lot of different uh scenarios
a lot of different decision points
how the decisions were made
uh judging them
but uh, ya-know, not really having been there to make a judgment
so I-don't-know, ya-know
so it's speculative at best (84-199)

asking leading questions

Student Researcher: and how are you going to learn about it?

Respondent:

I'm going to ask questions
oh I'm going to ask leading questions that will get me information that she has that I don't have

these are questions that uh Heidi and I are asking
and so I might ask them of somebody who's a year or two ahead of us
and so that's why I'm continuing to ask these questions
about something that was said about the number of searches he brought out
I'm not initiating something there
I'm bringing it back
and I want to hear about the quality of those things
so right now she's saying something about Matthew

but I want to make sure that I get the information I want out of it
and uh yeah
and I do that by bringing in part of her earlier discussion
which was the number of searches that he's had
and I want to know the details about it because it's too gross just to look at it fifty-sixty (84-199)

so again just clarifying uh what was happening there
and of course this is a misunderstanding on her part (92-96)

VF1 SECTION (84-98)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (84-98):

agenda item: 2.1.1: Question 1

b) Transcript of Talk in Section:

P (84): fifty-sixty search? (*clipped, very abrupt*)

(85): fifty-sixty/

(86): applications or is he==

B(87): == a year ago (*trailing*)

(88): at the MLA's

(89): before the MLA's he did [uh ...]

(90): seventy

[*slight pause*]

(91): and this year he did twenty-eight

[*pause*]

P (92): **DIFFERENT AREA?**

[*slight pause*]

B (93): u::h

[*slight pause*]

(94): well his area

(95): things that || he/

P (96): || no area of the country different (+*inaudible*)

B (97): oh (+*inaudible*)

(98): ya-know different area (*very low*)

(2) BASIC UNITS :

There is only one basic unit, VF1Stretch (84-98). It is a QUERY specified by the semantic schema: Peter asks Bonnie about the number of searches conducted by Matthew.

(3) DETAILED ANALYSIS OF QUERY (84-98)

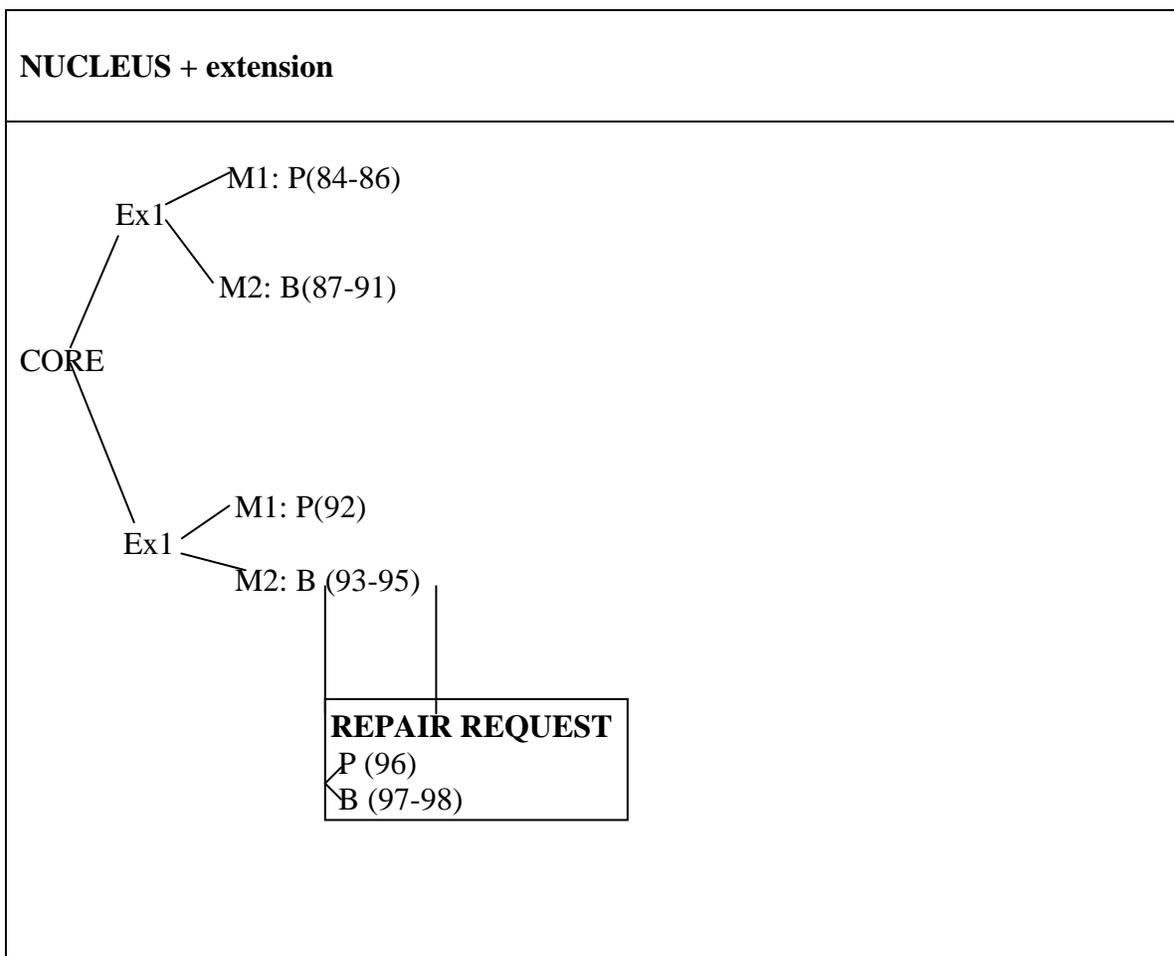
a) INTERNAL STRUCTURE OF QUERY:

The QUERY has only a nucleus.

The latter has only a **core**, a dialogue initiated by P{ and addressed to B, with two exchanges.

The second exchange has an extension, a repair request.

The latter includes only a core with one exchange initiated by P and addressed to B.



b) RHETORICAL ORGANIZATION OF CORE:

Ex1: initial use of schema:

M1: Peter's request for information¹

•1: initial formulation:

(84): fifty-sixty search?

•2: reformulation:

(85): fifty-sixty

(86): applications [or is he=]

M2: Bonnie's response (list)

number of searches during the first year:

(87): =a year ago

(88): [at the MLA's]

(89): before the MLA's he did

(90): seventy

•2: number of searches during the second year:

(91): and this year he did twenty-eight

Ex2: additional use of schema:

M1: Peter's request for information: ²

(92): different areas? (areas of the country?)

M2: Bonnie's response (misunderstanding of request) ³

initiation:

(93): u:h

(94): well

development

(94): his area (area of expertise)

(95): [thing that he/]

REPAIR REQUEST

M1: P signaling her mistake to B

•1: preparation (rejection of B's answer):

(96): no

•2: signaling proper (repeating request):

(96): area of the country different (+*inaudible*)

M2: B's response (correction of mistake)

•1: preparation (acknowledging mistake?)

(97): (*inaudible*)

•2: correction proper

(98): y-k different area

Respondent's account:

-fn1

now I'm going to co-sign that by saying: "yeah what did he do?" you-see
so I'm going to talk more about it
and then I'll learn something about that
I don't know where I got the fifty-sixty
she must have said it some other time
some other part... (84-86)

-fn2

just clarifying what was happening there

-fn3

this is a misunderstanding on her part

VF1 SECTION (99-103)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (99-103):

agenda item: 2.1.2. Question 2

b) Transcript of Talk in Section:

P (99): [so] so [he] he's not locking himself into some particular little thing

B (100): well he's not locking himself into a particular location (*very deliberate speech*)

P (101): oh is it || (+*inaudible*)

B (102): || but he's kind-a locked in by the nature of his degree::

P (103): right (*very low*)

(2) BASIC UNITS :

There is only one basic unit, VF1 Stretch (99-103). It is a QUERY specified by the semantic schema: Peter asks Bonnie if Matthew is limited in his job search.

(3) DETAILED ANALYSIS OF QUERY (99-103)

a) INTERNAL STRUCTURE OF QUERY:

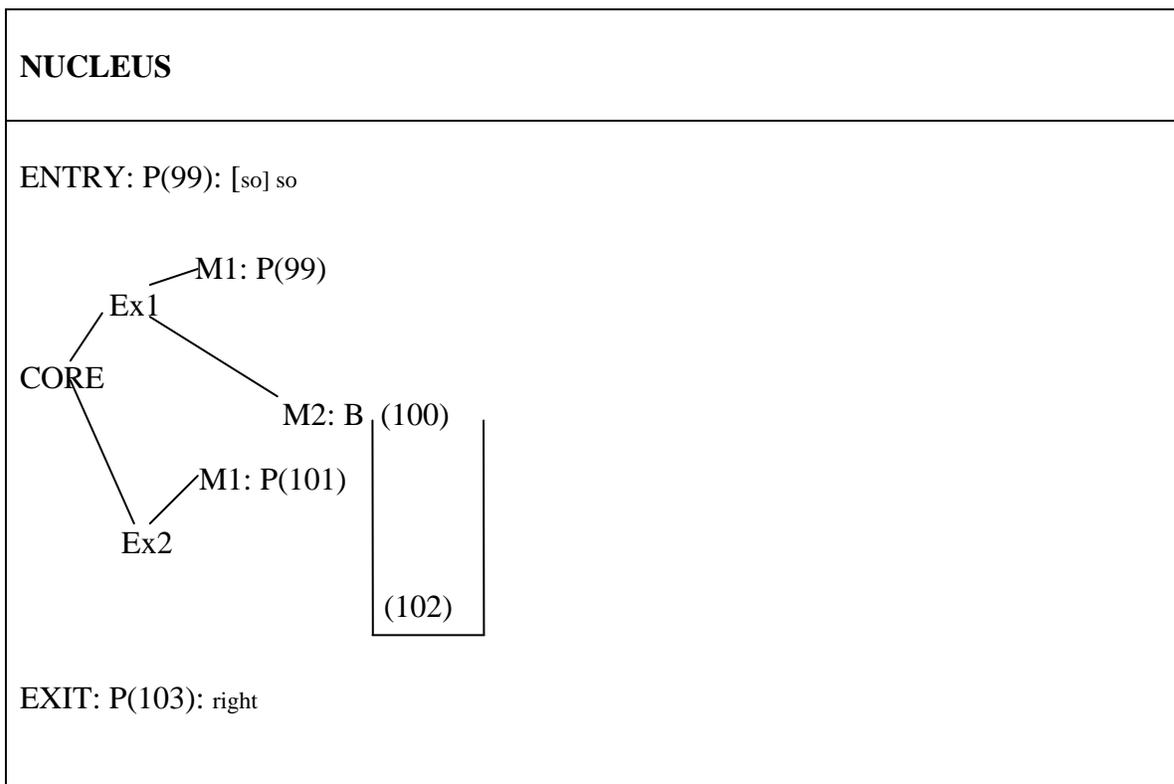
The QUERY has only a nucleus.

The latter has an **entry**, a **core** and an **exit**.

The entry and the exit are univoxes by P.

The core is a dialogue initiated by P and addressed to B, with two exchanges.

The second exchange has only one member.



b) RHETORICAL ORGANIZATION OF CORES:

Ex1: initial use of schema¹

M1: Peter's request for information:

(99): [he] he's not locking himself into some particular little thing²

M2: Bonnie's response

•1: response proper

initiation:

(100): well

development:

(100): he's not locking himself into a particular **location**

Ex2: additional use of schema

M1: Peter's request for information³

(101): is it (+*inaudible*)

•2: elaboration:

(102): but he's kind-a locked in by the nature of his degree::

Respondent's account

-fn1

getting further into queries about Matthew's job search (99-103)

-fn2

now I'm getting further into queries about that

and uh what is it in all his applications

and what are the new ones about (99)

-fn3

Note that Ps query is totally disregarded by B.

VF1 SECTION (104-114)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (104-114) :

agenda item: 2.1.3. Question 3

b) Transcript of Talk in Section:

P (104): [would/would **he::**]

(105): if he had been more **traditional** (*very deliberate speech*)

(106): in his **degree::**

(107): would he now be more marketable?

B (108): I don't know (*high pitch*)

P (109): he doesn't

(110): grapple with that

(111): bullshit (*very low*)

B (112): **we::ll** I-mean I-think [uh]

(113): the fact that he does **poetry**

(114): creative writing==

[*slight pause*]

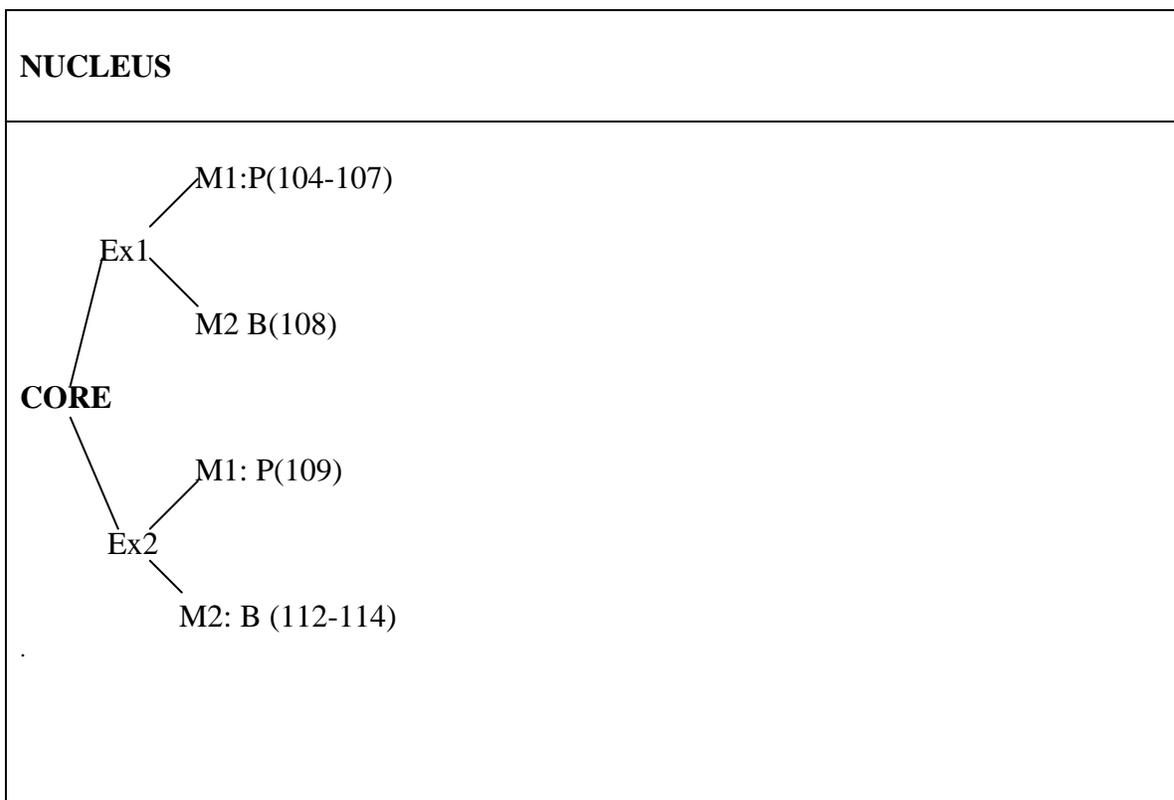
(2) BASIC UNITS :

There is only one basic unit, VF1 Stretch (104-114). It is a QUERY, specified by the semantic schema: Peter asks Bonnie if Matthew is marketable.

(3) DETAILED ANALYSIS OF QUERY (104-114):**a) INTERNAL STRUCTURE OF QUERY:**

The QUERY has only a nucleus.

The latter has only a **core**, a dialogue initiated by P and addressed to B, with two exchanges



b) RHETORICAL ORGANIZATION OF CORE:¹

EX1: initial use of schema

M1: P's request for information: ²

(104): [would/would he::]

(105): if he had been more traditional

(106): in his degree::

(107): would he now be more marketable?

M2: B's response (evasive answer):

(108): I don't know³

EX2: additional use of schema

M1: P's pursuit of a response: ⁴

(109): he doesn't

(110): grapple with that

(111): bullshit

M2: B's response: ⁵

(112): I-mean I-think [uh]

(113): the fact that he does poetry)

(114): creative writing

Respondent's account:

-fn1

getting another piece of information about Matthew's job search (104-114)

-fn2

so now again uh I'm getting another piece of information in further about all of this
and if I didn't do that I might just end up with a discussion about
"hey there were fifty and sixty applications
and he got turned down
and now he's doing twenty-eight" ya-know
so my thinking is that I'm getting now/

I'm on the course of gathering specific information by leading uh questions (104-107)

-fn3

it sounded to me like she hadn't thought about that uh
if he had studied something different
I thought that that would be an obvious thing to look at
so I was surprised she said: "I don't know"
and said it in such a way like: "oh I hadn't thought of that"
but the tone of her 'I don't know' uh would uh/
so when I hear 'I don't know' then I believe that she doesn't know
and she's going to have to make something up
she doesn't have got a firm opinion about it
and so she's gonna have to make something up
and that might be ok
because if we think it through together maybe it'll come out better
so 'I don't know' was surprising
but then I rolled with the surprise (108)

-fn4

Student Researcher: by saying he doesn't grapple with that?

Respondent:

uhh, yeah

that he doesn't

or you don't understand it, ya-know

it's like we're talking about him

so it's like you don't know

or/or he never thought of it or whatever- else (109-111)

-fn5

now this is a discussion of things outside of what I want to know about

because I'm not interested in that

and I think that information is speculative

and she's really answering uh something about the rational on why he wouldn't get hired

and I'm really trying to get to: "what do you do when you don't get hired"

I don't care about the rationalizations of what it means but:

"what do you do about it?"

"do you rethink what you did when" ya-know "doing your thing?"

so I'm trying to get more into what Matthew has done

even though it's vicarious

it's less vicarious than the third-hand interpretation of what/ why the universities aren't hiring

although it's interesting

it has some value because he's in a specific field

uh this poetry thing

and I had to be/I had to remind (myself) of that

he's not a traditional person

he's a specialist in this field

and so maybe he shouldn't be a specialist

so I have some/a concern there but ...

Student Researcher: and how are you doing that?

Respondent:

I'm going to get off it right now (112-114)

VF1 SECTION (115-151)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (115-151):

agenda item: 2.1.4: Question 4

b) Transcript of Talk in Section:

P (115): =is good or bad?

B (116): [i::s]

(117): well it depends but/

[*slight pause*]

(118): [uh]

[*slight pause*]

(119): [he/he] he's been **published a lot**

(120): but not scholarly works a::nd/

(121): research institutions and the university want (*droning tone of voice*)

(122): to see that your **scholarship** is published (*droning tone of voice*)

(123): uh particularly in literature departments (*droning tone of voice*)

(124) now (*soft*) **CREATIVE WRITING** (*higher pitch*)

(125): **DEPARTMENTS NOT/MIGHT NOT GIVE THAT MUCH OF A SHIT ABOUT THAT!**

(126): at the same time they're heavy into composition (*very deliberate*)

(127): M likes teaching literature

P (128): mhm (*very low*)

B (129): so::

(130): it means it's kind-of a weird **hybrid**

(131): between literature and creat/creative writing

(132): never play the straight crack down either

(133): so:: I think

(134): creative writing

(135): positions people

(136): might be suspicious of him

(137): that he's in literature

(138): that's what he's **taught**

[*slight pause*]

(139): ya-know he did his dissertation which was more

(140): ya-know a **scholar** piece to them

[*slight pause*]

(141): literature departments are kind-of like "we::ll (*high pitch ,droning voice*)

(142): this guy just writes

(143): poems" ya-know

(144): "short stories" ya-know

(145): they're interested in, ya-know

(146): articles in the

(147): Journal of Modern Languages

P (148): yeah (*very low*)

B (149): he-he you are not interested in that sort of thing || but (*run together, very fast*)

P (150): || no::

B (151): so I- think I don't know || what we (+*inaudible*)

(2) BASIC UNITS :

There is only one basic unit, VF1Stretch (115-151). It is a QUERY, specified by the semantic schema: Peter asks Bonnie about Matthew's chances of getting a job.

(3) DETAILED ANALYSIS OF QUERY (115-151):

a) INTERNAL STRUCTURE OF QUERY:

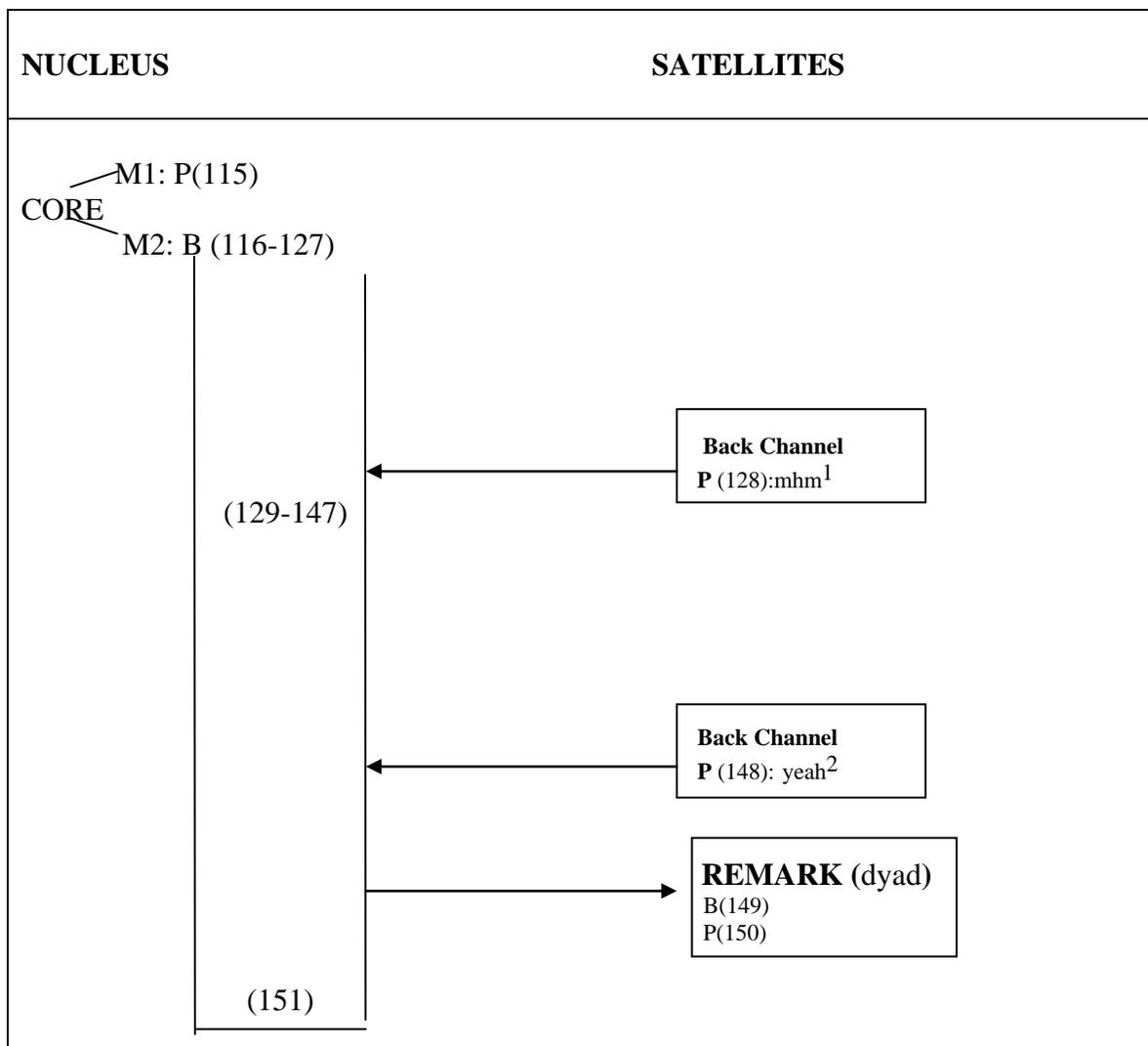
The QUERY has a nucleus and 3 satellites

The nucleus has only a core.

The latter is a dialogue initiated by P and addressed to B, with one exchange.

The first two satellites are back channel univoxes by P.

The third satellite is a dyadic remark initiated by B.



Respondent account:

-fn1

now I've got a lot of uh-huh's in there
not a lot but three or four

I want to indicate that I understand what she's saying
and I don't want a lot of information on that

so my intention with those uh-huh's is that I understand that
but that's uh-huh
and as I hear it now
I'm really saying uh-huh
it's polite
it's nice
I understand
but it's not interesting

Student Researcher: *if it was interesting you would be/*

Respondent:

I might uhh/might have a different kind-of uh-huhI-don't-know
we'll have to seeit might be like/
well I might ask/ I might go directly into a question about that
I wouldn't have uh-huh
I wouldn't be saying/ uh-huh is: "I understand"
if it was interesting I might not have so many uh-huh's
interesting meaning I uh want to deal with it

Student Researcher: *because you'd be asking a question*

Respondent:

right right
if it was like: 'yeah'
(that means) I didn't want to miss it

I want to get off that subject
so I'm saying : "yeah uh-huh yeah uh-huh uh-huh yeah yeah"
but I'm ready to change the subject
just shade it to the direction to what I want it to go
which would be more into his motivation
H: *and so by going uh-huh you're doing that?*
P: well I'm encouraging her to finish up her statement
and I understand/I understand what she's doing
she doesn't have to reiterate it because I'm not understanding it
ya-know like if I just sat there and didn't say anything
she might want to re-explain it
so I would say uh-huh yeah right I got that

Student Researcher: *so it means you understand and keep going and/*

Respondent:

"keep going
don't go back and rehash this" (128)

-fn2

now you hear that "yeah"?
"nyea"
that's kind-of: "yeah"
like: "oh that's so sad!"
I'm with him ya-know
it's like "nyeah, yeah, that's a drag!"
"that's kind-of a drag yeah"

an experiential yeah(148)

b) RHETORICAL ORGANIZATION OF CORES:¹

M1: P's request for information: ²

(115): is good or bad?

M2: B's response

•1: preparation :

(116): [i::s]

(117): it depends [but]

•2: disquisition proper

••1: Literature departments

•••1: M's publications:

(119): [he/he] he's been published a lot

(120): but not scholarly works

••• 2: What literature departments want:

(121): and research institutions and the university want

(122): to see that your scholarship is published

(123): [uh] particularly in literature departments

••2: Creative Writing Departments

•••1: What Creative Writing Departments want:

initiation:

(124): now

development:

(124): creative writing

(125): departments [not] might not give that much of a shit about that!=

(126): they're heavy into composition

•••2: what M wants:

(127): M likes teaching literature

•3: elaboration (recapitulation)

••1: preparation:

initiation:

(129): so

development:

(130): it means it's kind-of a weird hybrid

(131): between literature and [cret] creative writing

(132): never play the straight crack down either

••2: recapitulation proper (situation in Creative Dpts and Literature Dpts)

•••1: creative writing departments:

initiation:

(133): so I think

development:

(134): creative writing

(135): positions people

(136): might be suspicious of him

(137): that he's in literature

(138): that's what he's taught

Causal Explanation:

(139): y-k he did his dissertation which was more

(140): y-k a scholar piece to them

•••2: literature departments

description of the situation:

- (141): literature departments are kind-of like: "well
- (142): this guy just writes
- (143): poems" ya-know
- (144): "short stories" ya-now
- (145): they're interested in ya-know
- (146): articles in the
- (147): Journal of Modern Languages

REMARK (dyad)

side comment by B

initiation:

(149): hehe (laughter)

development:

(149): you are not interested but.....²

agreeing by P:

(150): no ::

conclusion:

initiation:

(151): so, I-think,

development:

(151): I don't know what we (+ *inaudible*)³

Respondent's account:

-fn1

changing focus to Matthew's feelings

I want her interpretation of him and what his thinking is

see there it is

I would think/my value was that it/ he has this poetry and that would be limiting in the positions

and so I'm asking: "good or bad?"

I don't really/I don't really even know/ my thinking is that it would be bad

that's the narrowness of his stuff

but I want her to/

so this is uh a good exchange of ideas

in that we both seem to be on the same topic uh although I would like to get more to his motivation uh

and so I moved it back to/ away from this general idea of what people wanted from the literature departments

and stuff-like-that

which would be speculative

I really want her interpretation of him

and what his thinking is

and more her talking about that than her talking about uh the idea of uhm the lay of the land in education and writing

or departments of English and-all-that

which is no relationship to me

because it's not the department

but his motivation and his trials and tribulations are of interest

because that can be extrapolated to my situation

but what English departments are doing I don't care about

Student Researcher: so you're trying to get her to explore or to give you an answer or/

Respondent:

uh that she doesn't know about it
 gives me answers that she doesn't know about
 and the validity of those answers
 or the weight of them
 would have to be explored through the notion that she really doesn't know
 so she's just guessing

*Student Researcher: you're trying to get her to make a judgment about something she
 doesn't really know about*

Respondent:

right
 and I uh/I think and/and so I won't/ and so I won't take it as a fact
 I'll take it was opinion
 but I'll be impressed by her opinion
 because she knows more than I (115-151)

-fn2

P interrupts **B** because he is trying to get her to talk about what he is interested in:
 I'm really trying to get to what you do when you don't get hired

-fn3

B's observation is in keeping with **P's** repeated comment that he is not interested in
 factual information and would rather get to talk about **M's** emotions.

VF1 SECTION (152-156)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (152-156):

agenda item: 2.1.5: Question 5

b) Transcript of Talk in Section:

P (152): || SO HE'S HAD THE 70 AND THE 28 (*deliberate*)

(153): and NOW! (*slow*) HA-HA-HA-HA uh

B (154): yeah

P (155): **WOW!**

B (156): hu-hu-hu-hu-hu || for two years (*very low*)

(2) BASIC UNITS :

There is only one basic unit, VF1 Stretch (152-156). It is a MUSING, specified by the semantic schema: Peter's musing about how Matthew feels about not having gotten a job yet.

(3) DETAILED ANALYSIS OF MUSING (152-156)

a) INTERNAL STRUCTURE OF MUSING:

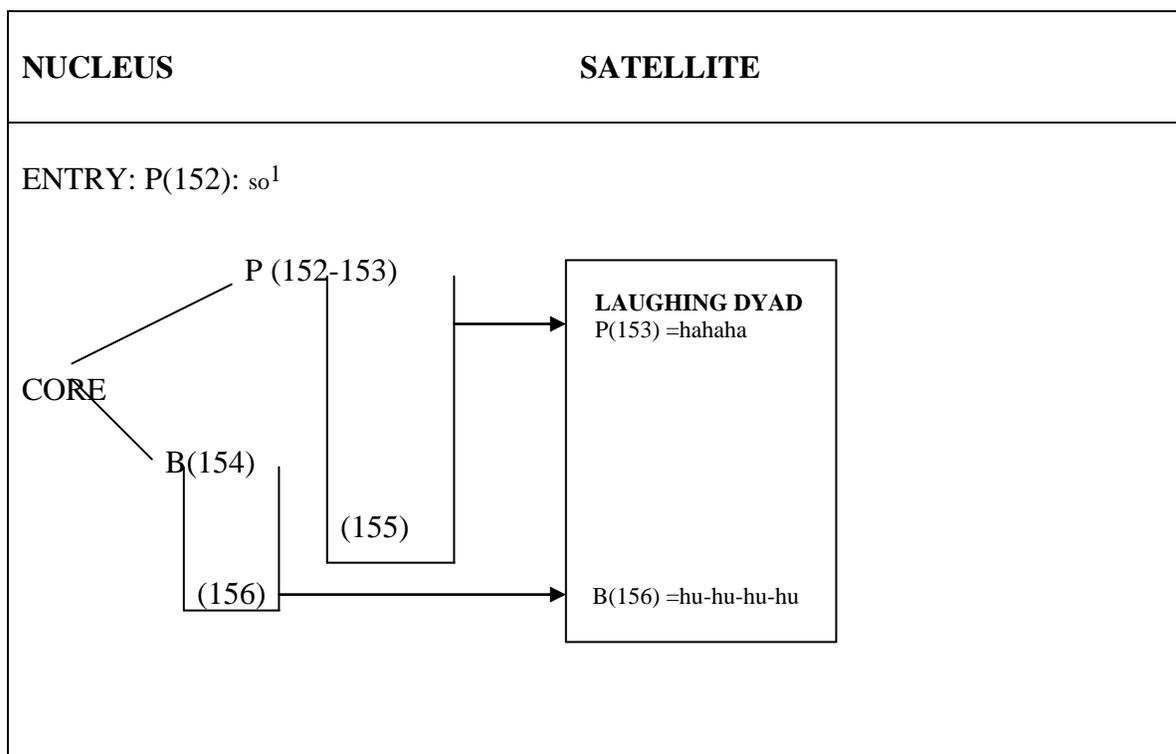
The MUSING has a nucleus and 1 satellite.

The nucleus has an entry and a core.

The entry is a univox by P.

The core is a dyad initiated by P .

The satellite is a laughing dyad initiated by P.



Responent account:

-fn1

P notes that he interrupts B 'cause she's not going to stop.

b) RHETORICAL ORGANIZATION OF CORE:¹

P's musing

- 1: musing proper (what is it like for him?):²
 - (152): he's had the 70 and the 28 (implied: searches)
 - (153): and now!
- 2: elaboration (that must be traumatic!):
 - (155): wow!³

B's response

- 1: agreement proper:⁴
 - (154): yeah
- 2: elaboration:
 - (156): for two years

Respondent's account:

-fn1

I changed the topic

let's go back to his resumes: "is he getting upset?" (152-156)

-fn2

see, now I interrupt her 'cause she's not going to stop
 so now I interrupt her there
 which is/confirming my idea the uh-huh's were "yeah that's good stuff"
 I don't really want to talk about that
 let's go back to trying to feel his uh dilemmas about this
 rather than something about the literature departments"

"what is it like to do this?" this statement that she made earlier "what is it like for him?"
 and I interrupted

Student Researcher: ok

now how do you do that (= get her to interpret his motivation)?

Respondent :

because I uh changed the topic
 she started talking about the English department
 and I said: "now let's go back to his resume"
 and "is he getting upset?"
 or "is he into second rate?"
 so I moved the conversation into like what I would think be about his internal decision making
 not the English department's decision making
 and I ask the question
 could have gone with statements about:
 well why aren't/ why is creative writing that different from poetry?
 and so why don't English departments? ya-know, all -that -stuff
 I don't want to know that
 I want to know about his selection
 and how he is upping
 how he's looking at it this year differently than he's looking at it last year
 and so now I go back and ask a direct question

kind-of going back where we were five minutes (ago)
 which is let me/let me try to sense the frustration

Student Researcher: you haven't finished your inquiry

Respondent:

no I'm getting back to it
 and the inquiry is not/ I'm saying
 I'm reiterating his 70-this and his 28-that
 so that I can set the stage for her to give up her discussion (and talk about) his frustration
 or is it just that he did the wrong thing or academic... ?
 or what is it?
 I guess I'm just trying to uh get an underlying message out of her
 that isn't fact about what he did
 but how (he was) feeling what he did (152):

-fn3

ok now ehh
 once I say that 'what's this like?' uh
 then I express: "boy that must be traumatic!"
 and elicit from her: "cause uh yeah that is traumatic"
 now we are in the area of what I like
 it's like: how is the trauma being played out with him?
 'cause I/because we both have expressed emotionally that/that would be a terrible thing
 we laughed
 we kind-of (+*inaudible*)
 so that happened real quick there
 but it set the stage that maybe I now have her tuned to that
 of course she can go to anything she wants (153+155):

-fn4

the wow! is almost like making that/bringing that to the present
 so if you say 'wow! like this is experiential
 right now
 somebody hit you in the head ya-know : "wow!"
 or ya-know a vase broke or-something it's like: "wow!"
 so this is experiential
 this is experiential
 right now
 so that's what that was
 that's an experiential 'wow!'
 but this is what I would like

Student Researcher: you get her to emphasize more about what his situation was

Respondent:

uh-huh
 right
 thinking about the frustration
 right?
 "what is his situation?"
 and "what is it like right now?"
 and I think that was uh/I think that worked well because she did laugh (155):

VF1 SECTION (157-199)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (157-199):

agenda item: 2.1.6: Question 6

b) Transcript of Talk in Section:

- P (157): || **THIS MEANS THEN** [uh] (*very slow*)
 (158): [you] you start just looking into/
 (159): [uh s]
 (160): well they're just as great opportunities
 (161): but [you think]
 (162): you might think they're second or third rate ya-know
 (163): in your **mind** because you::
 (164): ya-know **shut** some things out (*very fast, run together*)
 (165): but if he went to industry
 (166): or went to
 (167): somehow
 (168): || out of academia...
 B (169): || oh yeah [*+inaudible*]
 (170): yeah he/he's looking outside
 (171): the university now (*high pitch*)
 (172): [which is not] (*high pitch*)
 (173): I don't think he considers it like
 (174): second rate (*very slow*)
 P (175): oh || ok
 B (176): || I-mean it's not second rate in terms of a job
 (177): a job is a job
 (178): it's second rate in terms of the **time**
 (179): he would not be able to **spend**
 (180): writing creative writing
 P (181): yeah because it's not worth 40 or 50 hours a week (*low, run together*)
 B (182): not in the least
 (183): and **that/that's** his real big rub
 P (184): yeah [*+inaudible*]
 B (185): I mean
 (186): he/he's **not** a 9 to 5 guy ...
 P (187): (*loud breath release*) whh!
 B (188): [and uh =]

P=(189): but you end up sleeping only a little bit

B (190): yeah

P (191): || and uh [*+inaudible*]

B (192): || and right **NOW** he teaches/

(193): two classes at Canisius and goes to the Reporter

P (194): yeah (*very soft*)

B (195): he's got some [*+inaudible*] || there

P (196): || yeah (*+unintelligible two syllables*)

B (197): and uh /

[*slight pause*]

(198): || and he's ya-know /

P (199) || (*+inaudible*)

[*slight pause*]

(2) BASIC UNITS :

There is only one basic unit, VF1 Stretch (157-199). It is a QUERY, specified by the semantic schema: Peter asks Bonnie if Matthew is looking for a job outside of academia.

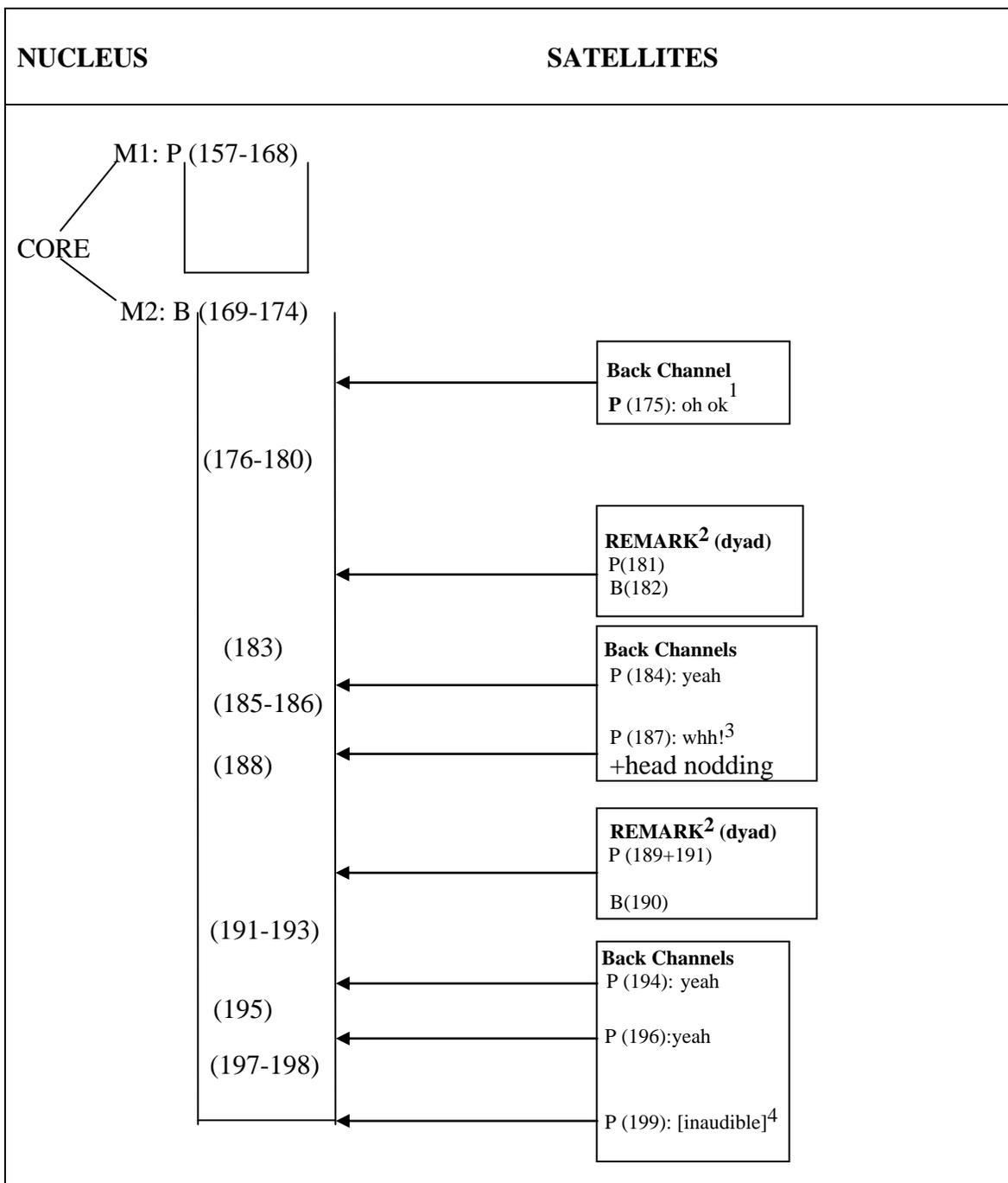
(3) DETAILED ANALYSIS OF QUERY (157-199)

a) INTERNAL STRUCTURE OF QUERY:

The QUERY has a nucleus and 8 satellites.

The nucleus has only a core, a dialogue initiated by P and addressed to B, with one exchange.

The satellites include 5 univocal back channels by P and 1 inaudible contribution by P. They also include 2 dyadic remarks initiated by P and addressed to B.



Analyst's notes and Respondent's account:

-fn1

'oh' marks speaker involvement

-fn2

P calls this a sub-vocalization which he characterizes as a stretch of talk in which he is thinking aloud and not really addressing B, although she is aware of what he says and responds to it. In doing so she turns P's sub-vocalization (soliloquy) into a remark dyad.

-fn3

ok now that is almost an insight on my part

the 'whh!' is like:

"boy! I'm off into this thing thinking this way and she gives me this information and whh oh wow!"

it's a whole 'nother thing

I'd been weighing it in terms of uh this and that

and so the 'whh' is really my misrep

my uh uh getting hoodwinked in the ya-know/in the morass of it all

I missed a large part of the conv/ a large part of the meaning which is: I don't know enough about him

so now it's a 'wow'

it's kind-of almost an insight

Student Researcher: self-realization

Respondent:

yeah yeah

realization move

and the exhalation: 'yeah', 'hmm-hmm'

like something just passed you by, ya-know:

"whh"

"I missed that one" ya-know

"the picture that really he doesn't want a 40 hour week

because he wants to have 40 hours or 30 hours to create stuff"

and uh his emphasis

--now this changes the whole thing--

his emphasis in life or his/ is what happens off the job

and I had started this whole thing as if what happens on the job (is most important)

and that's/my understanding is the 'whh', 'yeah', 'right right'

I probably had a head nodding in there too (187)

-fn4

P's contribution is either a back channel or an exit

b) RHETORICAL ORGANIZATION OF CORES:¹

M1: P's implied request for information (in format of conjecture)²

•1: preparation: (there are jobs outside of academia)

(157): this means then uh/

(158): [you] you start just looking into/

(159): [uh s] (implied: jobs outside of academia)

PARENTHESIS

initiation:

(160): well

development:

(160): they are just as great opportunities

(161): but [you think]

(16): you might think they're second or third rate y-k

(163): in your mind because you::

(164): y-k shut some things out

•2: conjecture proper (implied question=is he looking outside of academia?):

(165): but if he went to industry

(166): or went to

(167): somehow

(168): out of academia [implied: he might find a good job]

M2: B's response

•1: response to implied request for information

••1: affirmation:

(169): oh yeah [+ inaudible]³

(170): yeah

••2: echoing request for information:

(170): [he] he's looking outside

(171): the university now

•2: response to notion of second rate jobs⁴

••1: response proper (rejection):

(172): [which is not]

(173): I don't think he considers it like

(174): second rate

••2: elaboration (justification of rejection):

(176): I-mean it 's not second rate in terms of a job

(177): a job is a job

(178): it's second rate in terms of the time

(179): he would not be able to spend

(180): writing creative writing

REMARK (dyad)

Peter's subvocalization

initiation:

(181): yeah⁵

development:

(181): because it's not worth 40 or 50 hours a week

Bonnie: agreeing:

(182): not in the least

•3: re-focusing

••1: preparation:

(183): and [that] that's his real rub

••2: focus proper:

(185): I-mean

(186): [he] he's not a 9 to 5 guy

••3: elaboration (illustration):

(188): [and uh=]

REMARK (dyad)

Peter's subvocalization

initiation:

(189): but

development:

(189): and you end up sleeping only a little bit

(191): [and] uh (+inaudible)

Bonnie agreeing:

(190): yeah

(192): and right now he teaches

(193): two classes at Canisius and goes to the Reporter

PARENTHESIS

(195): he's got some (+inaudible) there

REPAIRABLES

(197): [and uh]

(198): [and he's y-k]

Respondent's account:

-fn1

is he into second rate positions? (157-199)

-fn2

now I am planting the seed in her to even guess/to structure it
 by uh hypothesizing that if you're rejected a lot
 you would then rethink and/and maybe you'd say:
 "well I'm going to second rate/I'll apply to second rate schools"
 so I'm throwing out a hypothesis
 which would be a hypothesis that I would have in that situation
 and uh stop uh trying to get hired at Harvard
 and start looking at community colleges or-something
 or did he do that?
 or ya-know
 I wanted to find that out
 so I'm hypothesizing a part of that
 so now I've formulated a question uh which is uh a projection really of what you do in this situation
 "would you continue to go after these schools?"
 "go to another area?"
 "would you go out of the university?"
 "what is it?"
 I would be thinking that
 and so I'm proposing that to her
 and I've staged it in such a way that she should respond uh to/to it as/as to how to solve this problem
 and I think I've achieved that
 and now I can ask my question which I really don't know
 but I'm setting it up so that I/ out of my experience of this thing happening right now
 "hat would I do?"
 "what are my next inquiry?"
 so I'm not/I haven't designed anything here
 but I am experiencing it
 she seems to be experiencing it
 so now the question/so now I'm formulating a question out of that (157-168)

-fn3

'oh' marks speaker involvement

-fn4

now that's a good point
 I, see, brought up first and second rate
 she's saying it's not second rate
 and so that/that got me thinking that probably it isn't second rate
 so I learned something there, ya-know
 and that's a loaded term for me, ya-know
 you're trying this one
 and it's like:
 right
 now I would say it's second rate
 but once
 --and I think it's so--
 I throw that out
 it's kind-of loaded 'second rate'
 but she corrects me
 and I found that to be a good thing
 because it got me thinking that it's trying something new
 but it doesn't have to be second rate
 except for the position when you first started
 you said: " oh I think I want these schools this this"

and it goes: "this this this"
 and then: "jobs right there"
 and finally you'll accept anything
 and so you can say that's second rate
 but really it/you changed
 over the year or two that he's done this he must have/

Student Researcher: so you 're like finding that out

Respondent:

yeah I like/ I'm/I'm glad she cleared that up
 because it doesn't have to be second rate
 my judgment is prejudiced (172-180)

-fn5

so now she gives me this information and I reiterate it
 it sounds like that's what I'm/
 that/

Student Researcher: why are you reiterating?

Respondent:

because I'm/I'm guessing that I'm almost doing a sub-vocalization of :
 the job isn't the big thing in my life
 but that being creative and doing poetry is the big thing
 and the job was just a means
 it's not and end

Student Researcher: so you're finding something out just then

Respondent:

I'm finding/I may even be/I might be sub-vocalizing:
 "oh yeah he's blah blah blah"
 just kind-of like/kind-of talking to myself
 but probably affirming her thing (181)

I think I said "yeah" 'cause it's the time
 forty hours a week ya-know
 and it's kind-of like "yeah"
 'cause I'm really processing that
 that's a good piece of information because he's not after the job
 he's after/ she says the job is a job
 which is different information
 this is new
 once we got to his intention
 and we got to that stage
 I/I'm still in error because she's stating a job is a job which/ then there isn't any second rate
 but it's creation and time to create
 this is/so then I just say
 --I think it's kind-of a talk to myself--:
 yeah well he had to work forty hours
 and ya-know / and what happens outside the job...
 kind-of confirming
 I/ something like that
 I think that's what/

Student Researcher: are you sending her a signal or are you/

Respondent:

I'm sending myself a signal
 probably sending 'yeah'
 I didn't care if she heard that or not
 although it is confirming what she just said
 so I'm probably sending her a signal I understand that
 uh-huh (181)

VF2 SECTION (200-217)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow2:

Type of Talk: CHITCHAT

Focality: focal

Segmentation Criterion for VF2 Section (200-217):

topic: B brings herself into the conversation

b) Transcript of Talk in Section:

B (200): **SO::** (*high pitch*)
 (201): that's when I get to that point
 (202): where that cold reality crap hits my face
 (203): I think (*low*) it's **NOT** (going?) to be like
 (204): I **WON'T** be looking forward to ya-know getting a job (*laughing voice*)

[*pause*]

P (205): uh huh (*very soft*)

B (206): ya-know
 (207): well I **don't** know how/

[*slight pause*]

(208): like **YEAH** like you said ya-know (*very low*)
 (209): you don't have to (*laughing voice*) (+*unintelligible*) he (*laughter*)
 (210): || so::

P (211): || uh huh (*low*)

[*long pause*]

B (212): although my chances [are] might [fare] fare better than Matthew
 (213): I-don't-know
 (214): I don't know what the state of my field is
 (215): **I'LL** (*high pitch*) find out a lot about **tha::t**
 (216): in April (*slow*)
 (217): at the conference

(2) BASIC UNITS:

There is only one basic unit, VF2 Stretch (200-217). It is an INFORMING, specified by the semantic schema: Bonnie tells Peter that she is going to a conference.

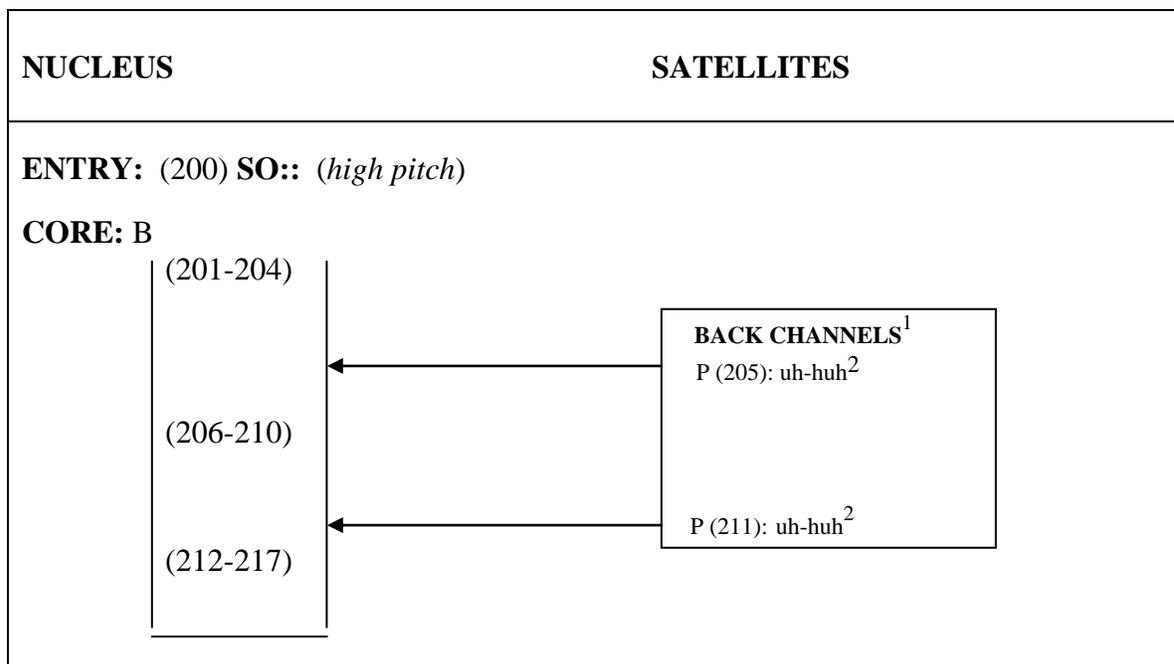
(3) DETAILED ANALYSIS OF INFORMING (200-217)

a) INTERNAL STRUCTURE OF INFORMING:

The INFORMING has a nucleus and 2 satellites.

The nucleus has an entry and a core, both univoxes by B addressed to P.

The 2 satellites are univocal back channels by P.



Respondent's account:

-fn1

For the most part P is silent during B's monologue:

I'm still chewing on this whole thing 'cause I/

Student Researcher: *is that what your uh-huh means?*

Respondent: my uh-huh and my silence

silence here (is) like I'm not picking up the conversation

and ya-know there is silence because I'm considering all of this now

I don't really know where to go here in my inquiry
'cause I just understood my stupidity or my misunderstanding I guess
if I go back to the content of this thing
it is that his feelings about all of this maybe aren't a good yardstick
because the job isn't the job
now I probably still think that she doesn't have an accurate picture of it
because she started with an 'I don't know' about it
so we really don't know how he is
but at least for me identifying with the situation
I'm kind-of through
so I'm silent (200-217)

-fn2

I don't really want to hear about her dilemmas
because they don't add anything more

b) RHETORICAL ORGANIZATION OF CORE:¹

Sect1: first informing by B (not looking forward to searching for a job)

•1: preparation (I will have to look for a job soon):

(201): that's when I get to that point

(202): where that cold reality crap hits my face

•2: informing proper (I will not like it)

REPAIRABLE

(203): [I think it's NOT (going) to be like]

(204): I WON'T be looking forward to y-k getting a job (laughing voice)

(206): y-k

Sect2: second informing by B (finding out about her prospects at the conference)

•1: preparation:

initiation:

(207): well

development:

(207): I don't know how (implied: to look for a job)

PARENTHESIS (unfinished)

initiation:

(208): like yeah like you said ya-know

development:

(209): you don't have to (laughing voice) (+unintelligible) +he (laughter)

•2: informing proper:

initiation:

(210): so::

(212): although my chances [are] might [fare] fare better than Matthew

(213): I-don't-know²

(214): I don't know what the state of my field is

development:³

(215): I'll find out a lot about tha::t⁴

(216): in April

(217): at the conference

Respondent's account:

-fn1

major shift

she brings up something new

now the topic has changed to her thing (200-217)

well now the topic has changed

from being really interesting

--which would be really to speculate on what's going on and that--

to her thing

where/which is she's doing it

so now uh can so/so/it's changed

and I'm not so interested in it

but it seems to me that/that it's now changed

so I'm going to see if I can get interested in this thing about her

and what's going on there

because it's been a major shift

so now I see if I can use her ideas

and pursue the same interest I had in this/in this pursuit of a job and career

I uh uh just change the database to her instead of him

so now I'll see if I can get something out of that

I'm not in control of it

but I am/I got some control

because I, ya-know, I'm essentially listening

I want to listen to the right stuff

but I can't control it

and I really don't want to control it

because I don't really know what there is

I don't really know what the conversation's going to be about

and uh I want it to pop up

but I'd like to shape it in some way

to make it more/another level rather than, ya-know "I went to the store"

"hat else is there?"

"what are your intentions?"

"hat are your goals?"

"what do you do when you don't meet those goals?"

and "how do you then figure out what the goal is?"

and "blah blah blah blah"

so I might like to talk at that level

but uh I don't think she wants to talk at that level

so I'll have to get information out of this uh in my own way

and I'll listen and try to pick up some information

so she is talking about herself

and how his difficulty is going to relate to where she is

and uh so uh I might like to hear more about him

but I like the idea uh

her relating it now to what she's going to do

she's going to get set up to do this

she's going to be setting up the stage for uhm uh making connections

and not sending out resumes

kind-of having some input with people beforehand

so I want to hear what she's doing now (200-217)

-fn2

now she's got a couple of I- don't- know's in there

and she's talking about where she stands in this thing

and what's happening to her (213)

-fn3

ok, so then I got excited about this
 this is very different from Matthew's thing
 she brings up something new
 and I get excited about it
 because it looks like this is a great opportunity for something to happen
 I want to feel what she's going to do down there
 I want to know what she's going to do
 I want to participate in that in some experiential thing again (215-217)

-fn4

and uh all of a sudden uh she gives me this new thing
 which is that she's going to go to this conference
 and and uh I'm pretty quiet here
 so I assume uh that when she said she's going to this conference in this context uh
 she's going to be planning ahead for jobs or interviews or something like that
 see, I'm not interested in her thing because her thing is not much different than our thing
 it's premature
 it's early
 she doesn't know the thing
 he's more of an expert
 his experiences have more expertise than hers right now
 because I know that there are so many variables
 so I'm really silent about that uh
 but there's a new variable that's come up that's very different
 and uh that is going to some conference
 and so now I say "well ok let's pick that up"
 -- and of course in retrospect I'm not sure I knew at the time--
 (that) I don't really want to hear about her dilemmas
 because they don't add anything more
 they're prone to change at any time because of this this and this
 so uh it's not/that's not important
 because we're in the same boat there in terms of opportunity
 going to this conference we'll pick that up (215)

VF1 SECTION (218-233)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (218-233):

agenda item:

2.2: P learns from B's experience by asking leading questions

2.2.1: Question 1

b) Transcript of Talk in Section:

P (218): ah-ha

(219): because you're gonna hustle down there?

B (220): yeah (*high pitch*) I'll do some of **that**

(221): but [uh] (*slow*)

(222): it's basically

(223): everybody

(224): in my field [and]

(225): --well it's everybody in the field of education

(226): researchers

(227): and then

(228): part of that is **MY** particular

(229): concentration in **tha::t--**

(230): should go to New Orleans at the conference

(231): so I'll **meet** a lot of people of different institutions

[*pause*]

(232): [uh] [acr] and I'll probably be able to get

(233): [uh] ya-know some idea ...

(2) BASIC UNITS:

There is only one basic unit, VF1 Stretch (218-233). It is a QUERY, specified by the semantic schema: Peter asks Bonnie if she is going to hustle at the conference.

(3) DETAILED ANALYSIS OF QUERY (218-233)

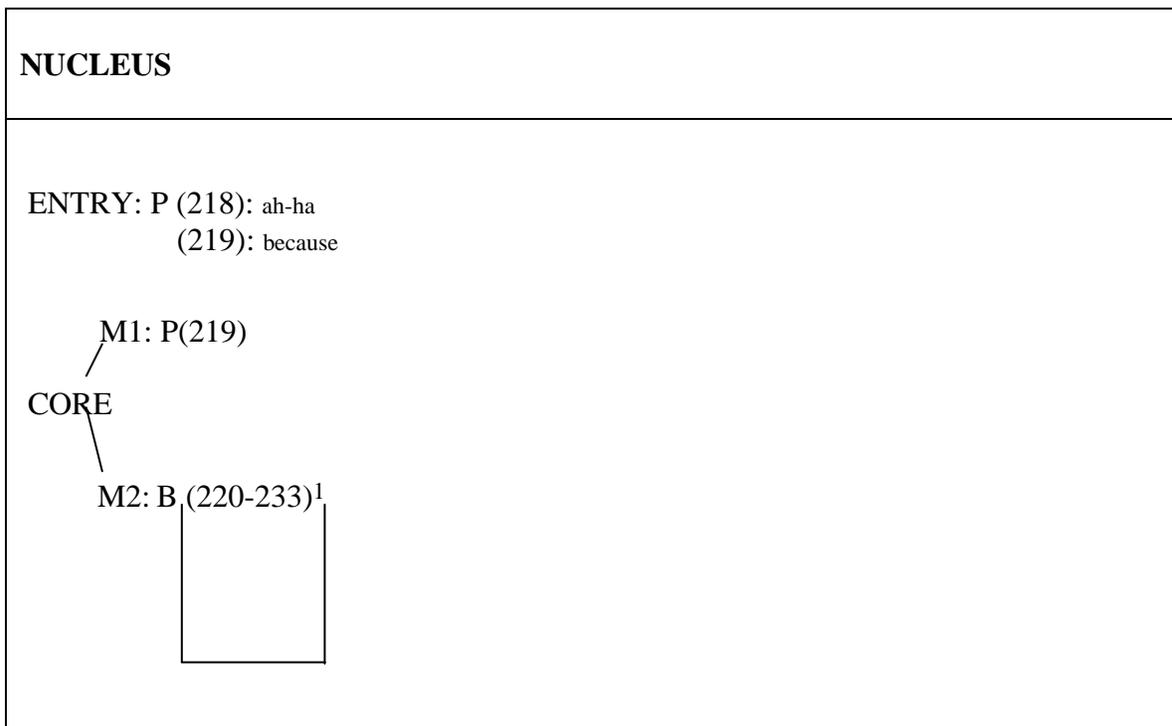
a) INTERNAL STRUCTURE OF QUERY:

The QUERY has only a nucleus.

The latter has an entry and a core.

The entry is a univox by P.

The core is a dialogue initiated by P and addressed to B, with one exchange.



Respondent's account:

fn1

All through B's response P is silent.

I'm very silent right there
because I'm trying to figure out again the/the/the lay of the conference
so I can get that
and "is it a place to hustle?"
or "can she respond to this?"
or "is/does it make sense?" ya-know
now I have a little more information about the lay of the land
and then maybe (I can) try to get back into the hustle/ her hustling it
and direct it a little bit more
but right now I'm silent
and not even any uh-huh's
'cause I could/

Student Researcher: *'cause you want to just let her go where she's gonna go for a while
and then you'll take another angle when/*

Respondent:

just let her go with this thing

yeah

right

uh-huh's reinforce something

and silence kind-of: "hey this person's open-ended

I hadn't thought about that"

Student Researcher: *you've got a couple different kinds of silences*

Respondent: so the silence is letting the person run a little bit more (220-233)

b) RHETORICAL ORGANIZATION OF CORE:¹

M1: P's request for information:

(219): you're gonna hustle down there?²

M2: B's response

•1: response proper

••1: affirmation:

(220): yeah

••2: echoing of M1:

(220): I'll do some of that

•2: elaboration (informing)

REPAIRABLE

(221): [but] [uh]

(222): [it's basically]

••1: preparation:

(223): everybody

(224): in my field [and]

PARENTHESIS

(225): it's everybody in the field of education

(226): researchers

(227): and then

(228): part of that is MY particular

(229): concentration in **tha::t**

(230): should go to New Orleans at the conference

••2: informing proper:

(231): so I'll meet a lot of people of different institutions

(232): [uh acr/] and I'll probably be able to get

(233): [uh] y-k some idea (implied: regarding my chances of getting a job)

Respondent's account :

-fn1

the content/ well we're still on the topic

you-see, if I go back

I'm still trying to figure out what uh the issue about/

I'm trying to get information on/on Matthew

the job search uh uh

how many people are in this position
 and is this a typical position
 so I'm still ya-know getting a contextual framework for the whole thing
 for the whole discussion that was happening earlier(218-300)

-fn2

so I ask her: "is she going to hustle down there?"
 "is she going to hustle?"
 now 'hustle'
 I know that for her to hustle herself or her wares or her abilities it's not her style
 so I asked her if she's going to hustle
 because that is not waiting for her to tell me what she's going to do
 it's me making a statement about my past knowledge of her and her intentions
 like if she went down there and sat around and talked to people
 that/that would be her style
 but if I say 'hustle' that would be different
 because that would mean that she's going to be assertive about these things uh
 and she's going to be pushing it
 and I want to hear about that
 I don't want to hear about just being in contact with people
 I want to hear about hustling
 so that is really a complex thing here
 because I'm/I have some notions about her intentions and her past
 and I don't want/and I don't want to put it out there that it would be exciting
 --another message here--
 it would be exciting for her to hustle
 because that would be taking some risks
 and it would be worth it
 and so now I'm kind-of into her thing and her intentionality
 and uh I'm directing this conversation now about an aspect of her I-think (219)

VF1 SECTION (234-300)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (234-300):

agenda item:

2.2: P learns from B's experience by asking leading questions

2.2.2: Question 2

b) Transcript of Talk in Section:

P(234)= ok here's a question

[*slight pause*]

(235): **are** you going to **meet** them?

[*slight pause*]

(236): are you going to be **aggressive** and **sell** yourself?

(237): are you in **that attitude**?

B (238): **YEA::H** (*high pitch*) well I've talked to a **lot** of them on the **phone**

(239): **ya-know** (*low*) one of the great things about **this book** (*high pitch*) [uh ...]

(240): that I work on as part of my **GA** (*deliberate*)

(241): i::s

(242): there is like

(243): **FIFTY-EIGHT** (*deliberate, slow*)

(244): **AUTHORS** (*deliberate, slow*)

[*slight pause*]

P (245): aha

[*slight pause*]

B (246): [uh::]

(247): who've submitted

(248): uh articles or chapters for the book

[*slight pause*]

(249): all of whom write || and work

P (250): || and how many chapters do you have ten or something ?

B (251): sixty-two

P (252): sixty-two and there are how many?

B (253): fifty-eight or-something

(254): a couple of people did two

P (255): ohh ok (eyes squinted)

- B (256): so:: [uh]
 (257): I: kind/I know a lot of **NA::MES** ya-know
 (258): so like if I meet
 (259) so-and-so
 (260): I'll say "oh yeah you wrote that for **tha::t**"
 (261): ya-know I was/I worked with (+*inaudible*) on that book ya-know
 (262): everybody knows
 (263): my advisor
 (264): ya-know
 (265): so I can say:: (*drawn out*)
 (266): "so you're at [uh]"
 (267): ya-know "the University of California"
 (268): "UCLA"
 (269): "oh" ya-know "what's it like there?"
 (270): or ya-know "you are at [uh ...]"
 (271): Chicago"
 (272): ya-know
 (273): like I (+*inaudible*) (*louder*)
 (274): I-mean not that I studied / sat down and studied all the **names**
 (275): and where they are **at**
 (276): but I-mean I typed up the contri||butors
- P (277): || yes so you know
- B (278): ||yeah
- P (279): ||well that'll be cool
 [*slight pause*]
- B (280): so I think=
 P (281): =won't it?
 B (282): yeah (*high pitch*)
 (283): so I think I'll have a gooder chance at saying [uh] (*lower pitch*)
 (284): doing a more aggressive thing
 (285): whereas if I didn't **know**
 (286): if I wasn't **so** familiar with the names of the people in my fie::ld
 (287): then ya-know it'd be **harder**
 (288): 'cause like I could always ...
 [*slight pause*]
- P (289): yeah (*very low*)
 B (290): ya-know my advisor's saying (*run together*)
 (291): "oh you really should get together with John (+ *inaudible*) (*run together*)
 (292): and you really should get together while we're down in New Orleans" (*fast*)
 (293): and I am like
 (294): "yeah (+*inaudible*)" ya-know
 [*slight pause*]
 (295): let's say
 (296): ya-know (*very fast and low*)
 (297): I:: introduce myself ya-know (*very fast and low*)
 (298): (+*inaudible*) coffee or something
 (299): ya-know a lot of people will be on the panel
 (300): six of them will be on the panel
 [*slight pause*]

(2) BASIC UNITS:

There is only one basic unit, VF1 Stretch (234-300). It is a QUERY, specified by the semantic schema: Peter asks Bonnie if she is going to be aggressive at the conference.

(3) DETAILED ANALYSIS OF QUERY (234-300)

a) INTERNAL STRUCTURE OF QUERY:

The QUERY has a nucleus and 5 satellites.

The nucleus has an entry and a core.

The entry is a univox by P.

The nucleus is a dialogue initiated by P and addressed to B.

The satellites include the following:

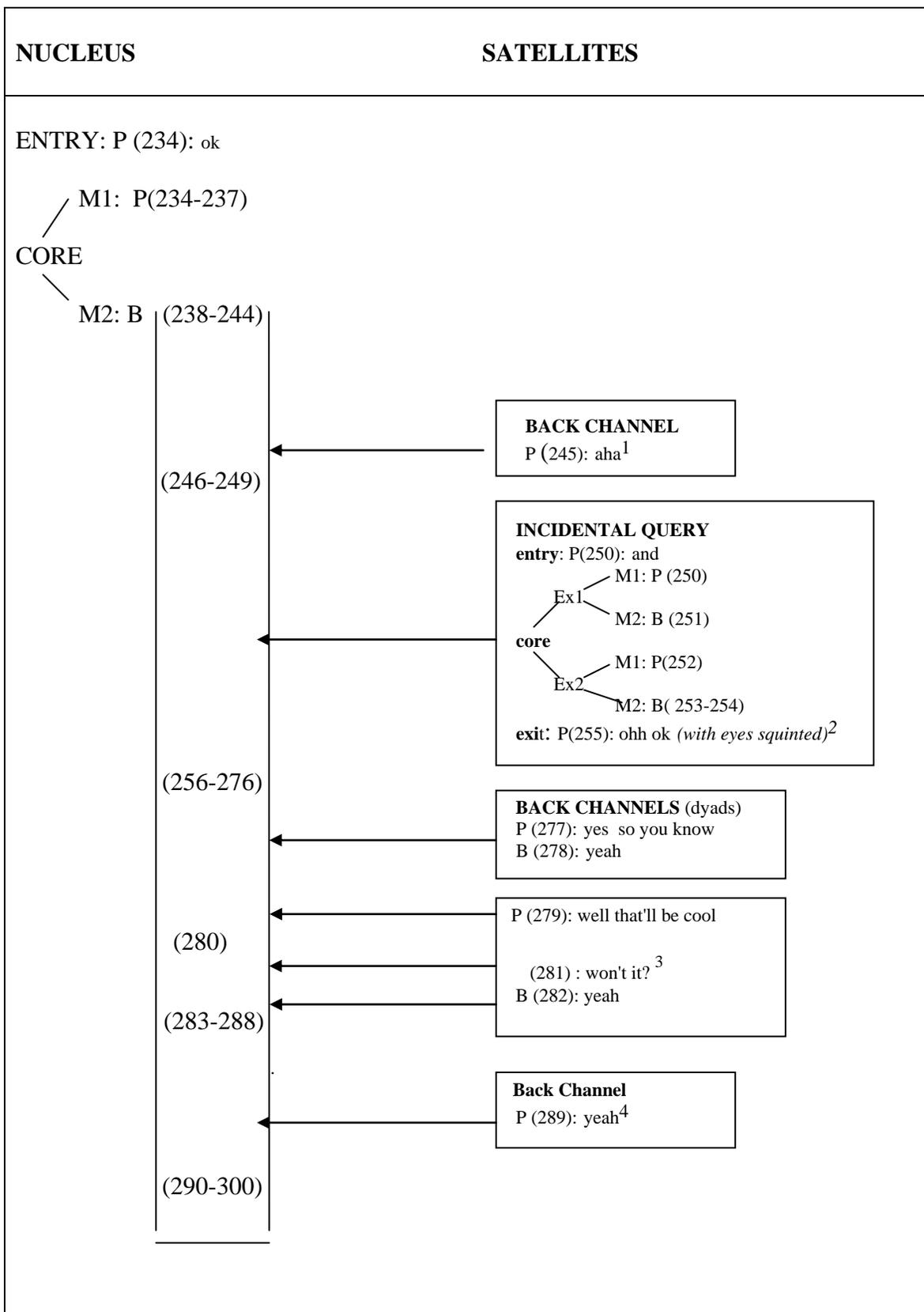
2 univocal back channels by P.

2 dyadic back channels initiated by P.

1 Incidental Query, with an entry, a core and an exit.

The entry and exit are univoxes by P.

The core is a dialogue initiated by P and addressed to B, with 2 exchanges.



Respondent's account:

-fn1

that 'uh-huh' is a factual:

"I really ya-know heard that"

"ok 58"

It gives me a chance to think about 58 authors

kind-of like uh almost underlining it in my mind

she says: "58 authors"

"uh-huh uh-huh"

it's in there

Student Researcher: *so you're recording information***Respondent:**

yeah yeah

my 'uh-huh' was kind-of:

"yeah that's fine"

"but that has nothing to do with anything "

"that's not what I wanted to know"

was everybody lining up on the right chapters?

I figured that

Student Researcher:*so that kind-of 'uh-huh' which is coming out of your not really being interested is trying to just get it over with?***Respondent:**

yeah I don't want to hear anything more about that (245)

-fn2

'oh' marks speaker involvement

ok now I'm doing the 'ohh'

'uh-huh'

I'm doing this

and I know my head is like/ so now I'm moving in tune with her

which is:

"well 58

and they are all going to be there

and I know 58

and I know where they are"

and I'm thinking what that would be like

and I'm doing: "nhmmm"

I'm uh thinking

that's a good/that's a good thing to have

know the schools

know the variety

and I'm kind-of going along with it

so this is 'unhuhh'

this is an extended future forecast kind-of 'uh-huh'

it's a different kind-of 'uh-huh'

it's long

I have a feeling that I'm not in my head

I don't know what I'm doing in this

I might even have my eyes squinted

Student Researcher: *isn't it trying to get a picture?***Respondent:**

it's a visualization of it

thinking -- visualization -- what it would be (255)

-fn3

(279)+(281)

and then I come out of it real fast
 and say: "is it as good as I think it is?"
 and "are you going to do something about it?"
 or am I just getting seduced into thinking this is great?
 or "is it as good as I think?"
 "so it's good, isn't it?"
 "s it good for you?"
 "cause it would be good for me if that was the dynamic
 and you have fifty..."
 or ya-know...

so/so I give her my explanation (of) how great it is
 but I don't want to just/ so I say: "hey is it any good for you?"
 because my other question is: is she going to hustle?
 see we haven't figured that out yet
 if she was (as) excited about it as I am then/then can she push herself to hustle?
 and if she's not excited about it
 --I-mean, it doesn't really matter if I'm excited about it
 I'm not going there--
 but is she going to do it?
 and so yeah "isn't it good for you?"
 so: "that will be cool"
 but it's cool for me
 but is it really good for her?
 so I ask a double question there, ya-know
 I say: "hey yeah this is good but is it good?"
 because I think I'm going to get back to: "can you do it?"
 "you have all the information
 it's all laid out there
 but can you get past yourself to do it?"
 because I'm interested in seeing if she's going to push it that far
 consequently everything's fine but can she push it further?

fn4

I don't know what that uh-huh's all about

b) RHETORICAL ORGANIZATION OF CORES:

M1: P's request for information¹

•1: preparation:

(234): here's a question

•2: request proper

••1: initial formulation:

(235): are you going to meet them?

••2: re-formulation:

(236): are you going to be aggressive and sell yourself?

••3: elaboration:

(237): are you in that attitude?

M2: B's response

response proper (affirmation) :

(238): yeah

elaboration (how she is going to proceed)

initiation:

(238): well

development: her advantage

(1) initial presentation

•1: she know a lot of names:

(238): I've talked to a lot of them on the phone

(239): y-k one of the great things about this book [uh]

(240): that I work on as part of my GA

(241): i::s

(242): there is like

(243): fifty eight

(244): authors

(246): [uh::]

(247): who've submitted

(248): [uh] articles or chapters for the book

(249): all of whom write and work

INCIDENTAL QUERY

Ex 1: initial use of schema

M1: P's request for clarification:²

(250): how many chapters do you have, ten or something?

M2: B's response :

(251): sixty-two

Ex 2: additional use of schema

M1: P's further request for clarification:

(252) sixty two and there are how many?

M2: B's response:³

- 1: response proper
(253): fifty-eight or-something
- 2: elaboration (justification of clarification):
(254): a couple of people did two

(256): so:: [uh]⁴

(257): [I:: kind] I know a lot of na::mes y-k

•2: examples:

(258): like if I meet

(259): so-and-so

(260): I'll say: "oh yeah you wrote that for tha::t"

(261): y-k "[I was] I worked with (+inaudible) on that book" y-k

PARENTHESIS

(262): everybody knows

(263): my advisor

(264): y-k

(265): so I can say:::

(266): "so you're at [uh] "

(267): y-k "the University of California "

(268): "UCLA"

(269): "oh" y-k "what's it like there?"

(270) or y-k "you are at [uh]

(271): Chicago"

(272): y-k ...

•3: how she knows theses names

REPAIRABLE

(273): like I (+inaudible)

(274): I-mean not that I (studied) sat down and studied all the names

(275): and where they are at

(276): but I-mean I typed up the contributors

•4: her point:

initiation:

(283): so I-think

development:

(283): I'll have a gooder chance at saying [uh]

(284): doing more aggressive ⁵ thing

(285): whereas [if I didn't know]

(286): if I wasn't so familiar with the names of the people in my fie::ld

(287): then y-k it'd be harder

(288): 'cause like I could always/

(2): Recycling:

(290): my adviser's saying:

(291): "oh you really should get together with John [+inaudible]"

(292): and "you really should get together while we're down in New Orleans"

(293): and I am like:

(294): "yeah [+inaudible]" y-k

illustration:

(295): let's say

(296): y-k

(297): I: introduce myself y-k

(298): (+ *inaudible*) coffee or something

PARENTHESIS:

initiation:

(299): y-k

development:

(299): a lot of people will be on the panel

(300): six of them will be on the panel

Respondent's account:

-fn1

(234-237)

so now I'm being very overt about it

it goes back to my question about hustling (*line 219*)

now I'm being very overt and I'm saying:

"are you going to do it with this way?"

"are you going to be aggressive?"

or "are you going to,..." ya-know

so now I've formulated the question which is really a variant of the hustle

the hustle

this is what I meant by hustling

hustling is this-this-this

be aggressive

so I said you're going to hustle
and she/ now I'm just telling her what hustling is

Student Researcher: are you directing the conversation or are you directing her or/

Respondent:

I'm directing a message to her at one level
and I'm also finding out if she could do it or see it worthwhile
'cause it fits into our total conversation about how it might be better
and then it also relates back to her how should Heidi be doing it
and is it worthwhile doin?
and my thinking/my bias would be that if you have an opportunity at this conference to do that
that it would be really great to gladhand with motivation
so there's two or three levels here of things/things going on
I-mean I'd like to influence her to do it if she'd like to
I don't want to tell her to do it but this is a soft sell
'cause uh/ because it would be good for her and I know in the past/ now here the past
she has said that she hasn't done enough of the meetings
and the cooperative work in the department and stuff -like -that
that would get her status
now my feeling is the reason she hasn't done that is a whole story about her and her not being assertive
and -stuff -like- that
so there's some historical stuff here
and all of that's happening at one time here
with a few little words

and/and it's not only buried in the conference's great
you're going to do something there
you're going to challenge yourself
you're gonna make something happen
so I/I push into my appreciation for her conference
a part of the discussion/something that I want to touch on
I could have said:
"and you're going to present in front of a hundred people
oh isn't that going to be interesting!"
no I said:
"you're going to hustle because you're going to do something about this job hunt?"
and I'm narrowing the discussion there
and I'm using/talking about cues
or uh uh I'm flagging her to talk about that part of it which is my agenda, not hers
it sounds like:
"ok now alright"
now/now I'm getting real direct about it
here is the question which is not/ here is my question
but here is the question that you should have
and I have
and this is the question the world should have
and it's an announcement
and kind-of see if I can really persuade her to have this be her question
which is totally pompous ya-know

Student Researcher: do you want it to be the question because you want to influence her thinking and her way of being or is it you want to get information?

Respondent:

I don't want it to be my question
because that would be showing my bias
and leading her in some ways
so here is THE QUESTION
it really is my question
but it's a bigger question
will she jump on this?

I don't want her to just answer my question
 but would she tackle the question
 I'm also making this a big thing
 'cause remember hustling is a big thing
 I'm trying to get myself across there
 she hasn't said anything about the hustling
 but I'm carrying that agenda with me
 so here is the question
 yeah
 an announcement of it too, you-see

-fn2

(250)

so now
 fifty eight I don't get the picture
 so I got to ask more questions

-fn3

(253-254)

it doesn't matter if the chapters and the authors fit together
 but she needed to clear that up
 and it was a minor thing

-fn4

(256-276)

so I'm very impressed with the uh possibilities there now
 because there's this book she's working on
 she would be able to have something in common with ya-know potentially fifty-some people
 and she could pick and choose so this is really a pretty nice thing
 and so I'm impressed now that a lot could happen down there
 and I'm also impressed that a lot could happen at any conference because it might be like this
 and she has an in
 but I'm also impressed for her because it will be good for her there
 she sees this
 so it's good

so her story right there is very engaging
 and throughout this thing I get engaged
 and when I get engaged
 which is following her
 and feeling involved in this
 those uh-huh's
 those thinking
 those visualizations
 I'm engaged in her thing
 and feeling what it must be
 and kind-of/ it's good
 I'm totally into it
 it's kind-of like a flash of feeling it

-fn5

(284):

so now she affirms my original statement
 that she would/ she uses the word that I used there
 'aggressive'
 and she'll have much more chance to do it
 ehh and so now she's affirming that

VF1 SECTION (301-352)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow1:

Type of Talk: AGENDA-DRIVEN TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF1 Section (301-352):

agenda item: 2.3: P tries to keep conversation on his agenda

b) Transcript of Talk in Section:

P (301): WOULD YOU MOVE (*very slow, deliberate*)

(302): WITHOUT (*very slow, deliberate*)

(303): A JOB? (*very slow, deliberate*)

[*slight pause*]

B (304): if I **had** to

P (305): well what would it be

(306): if you had to? (*deliberate, slow*)

B (307): **UHM**

(308): if I did not get a job here

(309): that was worth my while

[*pause*]

P (310): a:-ha a:-ha (*low*) (squinting)

[*pause*]

B (311): I-mean (*very low*) I'd probably

(312): spend a lot of time

(313): s::ending out resumes

(314): before I left

(315): ya-know I wouldn't like/

(316) but if

(317): ya-know if/

(318): [*+unintelligible*]

(319): there's no point in staying in Buffalo

(320): there is no point in staying in Buffalo and working

[*slight pause*]

(321): for six buck an hour

(322): at some temp job

(323): you can do that anywhere=

(3) DETAILED ANALYSIS OF QUERY (301-352)

a) INTERNAL STRUCTURE OF QUERY:

The QUERY has a nucleus and 7 satellites.

The nucleus has only a core, a dialogue initiated by P and addressed to B, with 2 exchanges.

The satellites include 5 back channels, 1 remark and 1 incidental query.

Four of the back channels are univoxes by P.

One back channel is a dyad initiated by B. the ongoing main speaker.

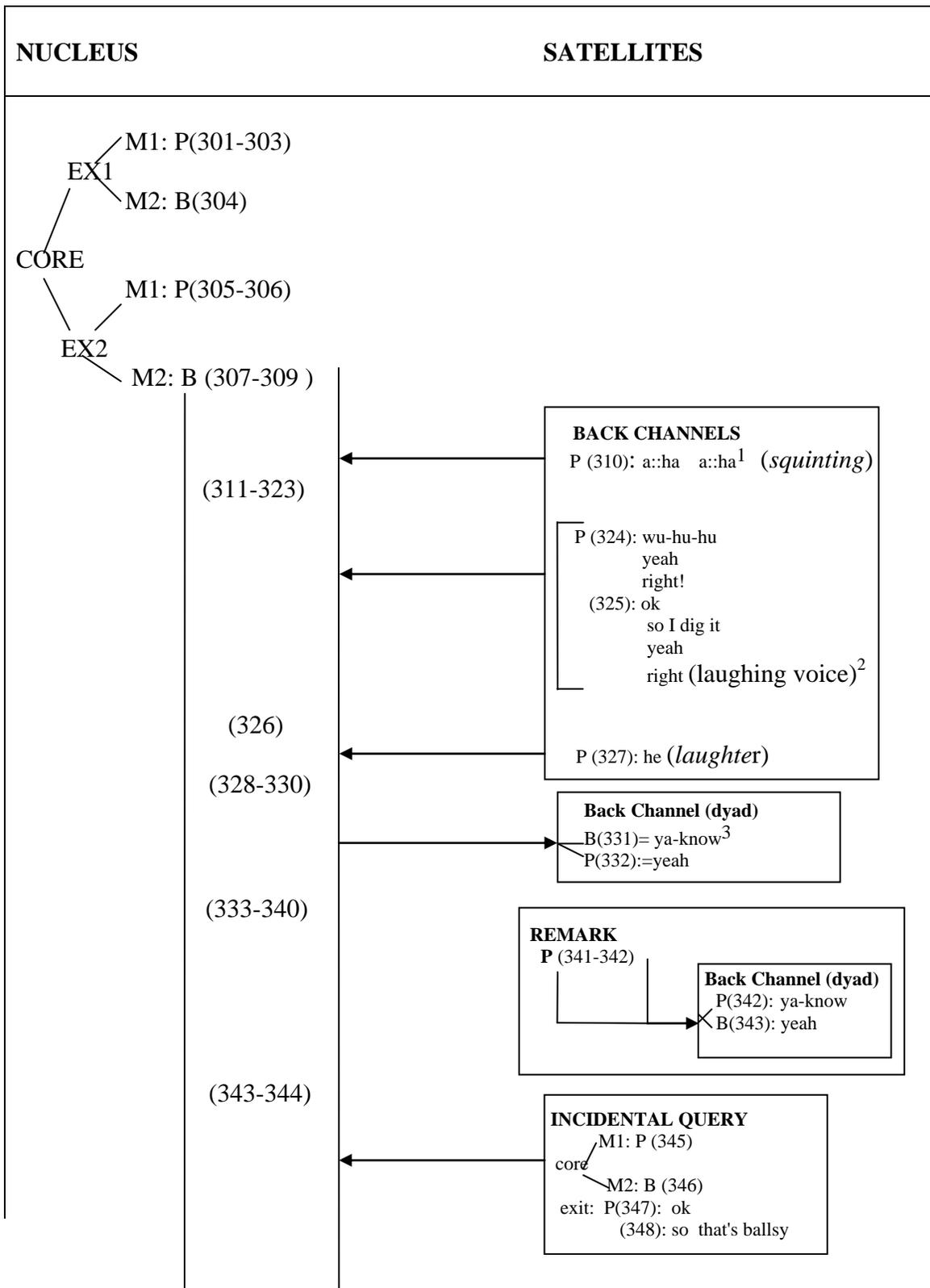
The remark a univox by P.

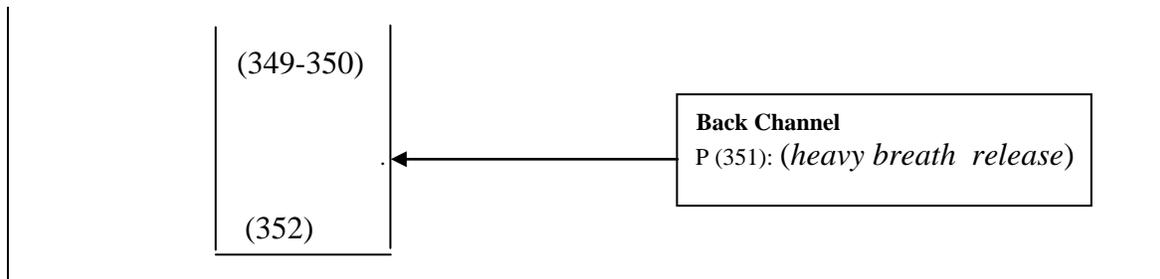
It has a satellite, a back channel dyad initiated by P, the on-going main speaker.

The incidental query has a core and an exit.

The exit is a univox by P.

The core is a dialogue initiated by P and addressed to B, with one exchange.





Respondent's account:

-fn1

(310) **aha-aha (+ squint)**

now that has got me thinking
 what does she mean if she has a job here?
 I was asking about the job someplace else
 and now mine is: "aha-aha"
 "let me think about it"
 "if I had a job here ..."
 oh ok well
 so I now/I hadn't thought
 well gee!
 I didn't even consider having a job here
 I thought it was going to be someplace else
 so I'm chewing on that
 I wasn't ready for that thing here
 if I had a job here
 but it was a very simple answer she gave me
 and I have to think about what it really meant
 so that was the quality of the aha-aha
 and it leaves it open for me to add more information
 because I'm doing the uh-huh, ya-know,
 maybe the squint
 maybe the trying to understand
 so now she's going to give me more about that to clear about it

Student Researcher: *you're communicating a little puzzlement*

Respondent:

yeah
 puzzlement
 yeah

-fn2

(324-325)+ (327): **wu-hu-hu yeah right!**

she said something very interesting
 she said something very good here
 so what could the motivation be to stay?
 and so: "wow! yeah, right!"
 if you were making money here and you weren't making money any other place
 why move if where you were going to move to was going to be the same?
 so this was/that was a nice bit of information that she brought me
 that I hadn't thought about in that way

so I'm right there in her shoes uh
 I'm with her there
 we're laughing together, ya-know:
 "yeah, ok, yeah, right!"

because that would be silly
 and we're together on this conversation
 I feel like we connected there because of various expressions on her face
 and I understand her thing
 and I feel like we're in tune
 we're playing in concert right there
 I learned something
 she's saying something that's meaningful
 and I can see how it would be
 and how it would be for me if I was in that position
 and I like her resolution of it which would be:
 "hey I'd go do something for a couple of months
 and save the money
 and leave and then..."
 and what I was thinking
 I was thinking we couldn't save the money in a couple of months (*laughs*)
 it would take ten months
 she has the idea
 but she's traveling lighter
 so I've even/ see that solution is a good solution
 but again
 extrapolating it to us
 you'd probably have to work at something you didn't like for a long time to save money
 because of expenses and everything else
 so but I like/I would like to have it her way though for two months

so now I get her point
 and I understand what having a job here/
 yeah
 and uh I understand that uh it's a great point
 why stay here when you could do the same thing anyplace?
 it's not the job you want but/
 uhh yeah

it would be uh absurd to stay here for six bucks an hour
 I-mean, I'd stay here if I had a job
 but six bucks an hour
 I could be working for six bucks an hour anyplace
 so why do it here?

-fn3

(331)+(332)

'ya-know', 'yeah'
 connected 'ya-know'
 there's a ya-know and a yeah
 it's like: "ok"
 it's like we're right on
 we're in coordination
 in concert

b) RHETORICAL ORGANIZATION OF CORES:

Ex1: initial use of schema

M1: P's request for information: ¹

(301): WOULD YOU MOVE

(302): WITHOUT

(303): A JOB?

M2: B's response (evasive): ²

(304): if I had to

Ex2: reiterated use of schema

M1: P's repeated request for information (insistence)

initiation:

(305): well

development:

(305): what would it be

(306): if you had to?

M2: B's response

SECTION1: what she would do before leaving Buffalo

•1: response proper

initiation:

(307): UHM³

development:

(308): if I did not get a job here

(309): that was worth while

(311): I-mean I'd probably

(312): spend a lot of time

(313): s::ending out resumes

(314): before I left

(315): ya-know I wouldn't like...(implied: to leave without preparation)

•2: elaboration

••1: rationale for leaving

•••1: initial formulation:

(316): but [if]

(317): ya-know if

(318): (+ *unintelligible*)

(319): there's no point in staying in Buffalo

•••2: reformulation: ⁴

(320): there's no point in staying in Buffalo and working

(321): for six buck an hour

(322): at some temp job

(323): you can do that anywhere=

••2: what I'd do before leaving:

- (326): so in that sense [I would] y-k
- (328): I might work my ass off for a month to [sav]
- (329): save up enough for
- (330): a deposit and a month's rent
- (333): and-what-not
- (334): on an apartment
- (335): ya-know

••3: where I'd go

•••1: initial formulation:

- (336): and I'd probably go home

•••2: reformulation: ⁵

- (337): in that [cir] circumstance I'd probably go some
- (338): place where I
- (339): know some person
- (340): but I would definitely...

REMARK

musings by P

initiation:

(341): YEAH YEAH YEAH YEAH YEA⁶

development:

(342): I'm just thinking about the idea of getting out of here

SECTION 2: bringing M in

•1: preparation:

- (343): M is going to do that

•2: informing proper: ⁷

- (344): he's going to [DC] DC with or without a job

INCIDENTAL QUERY

M1: P's request for confirmation:

(345): with or without?

M2: B's response (confirmation):

(346): yeah

(349): but that doesn't mean he's

(350): not looking

(352): or not going to find a job

Respondent's account:

-fn1

(301-303)

ok I'm getting ready to be talking about something else now
 and uh, ya-know, it (*he connect*) was exciting
 but it only lasted that few seconds
 and now I want to go back to the/ and this is way back
 so now we've experienced this little thing (*connecting*)
 and uh I've gotten caught up in it
 so now I want to go back
 and pick up another aspect of leaving
 and I'm going to find out from her what she would do in the future
 if she's accomplished all these things
 I-mean, ya-know, this/ so I'm changing the subject entirely
 and it's very/ it's a Bogard move on my part
 directing it again

STUDENT RESEARCHER: so you're done with the conversation

RESPONDENT:

I'm done with that particular thing
 because I got the point
 and now I want to move to something else
 another part of it

STUDENT RESEARCHER: and you do that?

RESPONDENT: and I'm changing subjects

so now I want to know about: "ould you move?"
 now I'm back to where I was originally in this conversation
 now I'm back to: "what is it like?"
 and we talked about Heidi's going through
 "what is it/what is it for her to go?"
 "would she/would she leave without a job?"
 "or stay without a job?"
 I forgot how I asked that question
 so I'm interested in:
 "if nothing came would you still stay here?"
 or "what would it take?"
 I guess I asked 'cause/'cause uh that could be a dilemma that somebody is in
 and we are in
 and so I'm interested in hearing their response
 her response
 and, ya-know, kind-of imagining what we might be going through
 if we were saying:
 "gee! we could stay or go"
 but we really have no place to go
 so I'm getting selfish again about what I want

-fn2

(304)

ok so she gives me the brief thing
 and I want to (know): "well what would it be?"
 I want to know: :well what would go into it?"

-fn3

(307) **uhm**

now to me that's a good thought/statement on her part
 'uhhmm' ya-know holding the air space
 like: "don't ask me any more questions"
 "uhhmm"

"let me think about that"
 so I think she's/ she's now considering this
 and I/I/I/ that's a good sign
 the way that I interpret her

-fn4

so now I get her point

-fn5

she could have told me that in the beginning
 but it seemed to me that we experienced all that

-fn6

(341) yeah yeah yeah yeah

and I'm saying yeah
 laughing is empathizing
 and not only laughing
 and the "yeah, yeah, yeah"
 I was affirming

ok so that's: "yeah, yeah, yeah"
 and then underneath I was just thinking about trying to get out of here
 I didn't want to hear about the job search
 so "don't take me in that direction"
 I'm giving her a thing
 "don't screw it up right now with some new thing that I don't want to hear about
 but I'm just thinking about this job uh..."

see so now 'yeah/
 so I'm: "yeah, that's right"
 she'd do all that but I'm still hung up on this point
 so, ya-know, that's an affirmative thing: "yeah, yeah, yeah I got that!"
 "you'd be doing a job search and everything else"
 "I knew that!"
 but this is if you're caught in something you really don't like

(341) yeah and uh-huh

uh I know all that the job, the search
 so "yeah, yeah, yeah, yeah" is like: "don't talk about that"
 "I of course know that"
 "yeah"
 and uh "of course you'd do all that"
 sometimes the yeah's or uh-huhh's that are coordinated with somebody
 it seems to me
 show/show uh an in-tune interplay
 sometimes the yeah's, the uh-huhh's that are not coordinated with someone
 because they're talking
 and you are saying: "uh-huh"
 you're just interspersing uh-huh's in there
 it is a different signal than: "yeah, uh-huh, yeah"
 and getting/moving back and forth
 trading off
 and I think that they serve a different function
 now what function I'm not clear on
 because I'm really/I'm trying to analyze this thing
 that I haven't analyzed before
 but I bet you there's a bunch of information
 I find myself much more involved in this conversation than I was before
 maybe that's why I liked this conversation

I got engrossed and got automatic and got spontaneous
that's what made this conversation good
so now I'm taking apart the spontaneity of it
and uh it's difficult to generalize from it

-fn7

(344)

ok so now ehh
that's a good point too
that he is going to leave with or without a job
"is he going to leave with or without a job?"
I-mean she says: "yes he is"
so that's uh good

so now that really puts a wrap on what he's going to do
and my understanding of what he's going to do
she could have told me that in the beginning
but it seemed to me that we experienced all this/ kind-of like we experienced it
so I feel a little bit better about her just giving it to me as fact
I can kind-of evaluate it differently
because we talked about the different aspects of it
and/and now I am ready to hear that he's going to leave with or without a job

VF2 SECTION (353-418)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow2:

Type of Talk: CHITCHAT

Focality: focal

Segmentation Criterion for VF2 Section (353-418) :

topic: Conversation wanders off agenda:
Situation in literature departments

b) Transcript of Talk in Section:

P (353): [where] where does that fit in with his peers
 (354): [when he]
 (355): [when **he**] that is saying [uh]
 (356): just what percentage **got**
 (357): academic jobs
 (358): or the **jobs** they wanted
 (359): not academic jobs
 (360): --maybe **he** doesn't even **know** what they wanted but/--
 (361): if there was a hundred
 (362): [uh] there must be
 (363): at least
 (364): thirty people
 (365): graduating the same year as he's graduating with a PhD=
 B=(366): three people got a job last year

[*banging noise*]

P (367): three out of
 B (368): ah [I] I guess
 (369): I don't know thirty/forty
 P (370): thirty/forty **GUY:S**
 (371): or gals (*low*) got their PhD's
 B (372): yeah
 (373): uh=
 P(374): =and three got a job (*wonder in his voice*)

[*banging continues*]

B (375): and [one was] only one was tenure track
 (376): one
 [*sight pause*]
 (377): most were one year (*dull, droning tone of voice*)
 (378): nonrenewable (*dull, droning tone of voice*)
 (379): one was a one-year (*dull, droning tone of voice*)
 (380): renewal situation (*dull, droning tone of voice*)

(381): **I think another person got a job this time** (*clearer*)

[*pause*]

(382): so::

(383): it's **no::t** /

(384): nyeah

(385): it's bad

[*slight pause*]

(386): so **THAT'S WHY** when you said if he did the nontraditional area ...

(387): well you can play in another factor

(388): if he was a woman /

(389): [or ya-know]

(390): [I think]

(391): [two of them]

(392): [or]

(393): the majority of the people who are hired are women

[*slight pause*]

P (394): (*breath intake*) oh-oh-oh-oh (*laughter*) || I see

B (395): || **WELL** I mean it's uh /

(396): the situation I-think now

[*slight pause*]

(397): particularly in mo::st

(398): [uh] universities

(399): there's a lot of pressure to diversify faculty

P (400): yeah

B (401): [uh ...]

(402): particularly as more and more **gra:dua:te** students become diverse

(403): there **are** women in the program

(404): [uh ...]

(405): there are **lot of**

(406): African-Americans in the program

(407): you have an all white male (*droning tone*)

(408): faculty (*low*)

(409): **YA-KNOW** (*loud*)

(410): so like there's a [m]

(411): strong pressure (*deliberate*)

(412): to diversify faculty

P (413): yeah hum=

B=(414): [uh ...]

(415): to **hire** people you want to hire somebody you think **students** will be interested in **too**

(416): but who's also **publishing**

(417): scholarly stuff (*deliberate*)

P (418): uh-huh

[*slight pause*]

(2) BASIC UNITS:

There is only one basic unit, VF2 Stretch (352-393). It is a QUERY, specified by the semantic schema: Peter asks Bonnie how many people got a job out of those who graduated at the same time as Matthew.

(3) DETAILED ANALYSIS OF QUERY (353-418)**a) INTERNAL STRUCTURE OF QUERY:**

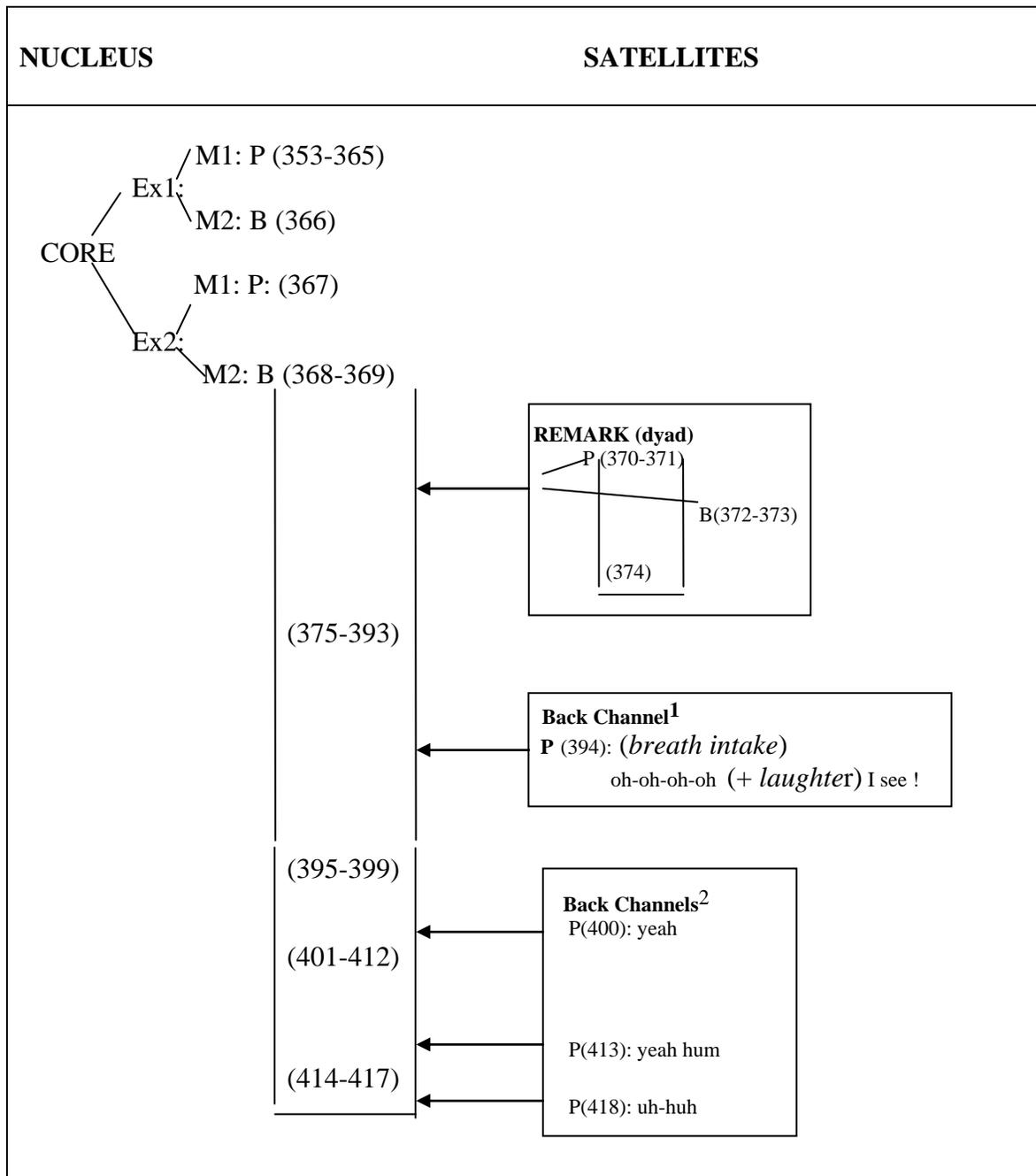
The QUERY has a nucleus and 5 satellites.

The nucleus has only a core, a dialogue initiated by P and addressed to B, with 2 exchanges.

The satellites include 1 remark and 4 back channels.

The remark is a dyad initiated by P.

The 4 back channels are all univoxes by P.



Respondent's account:

-fn1

(394) ohohohoho!

so now there's a whole new thing

the 'ohohohohoh'

it's like 'wow!' 'gee!'

we've thought about his field of study

we've thought about this

we've thought about what it would be

and now she's throwing out that it could be the field of study

but most of them are women
 and so now that 'ohohohohoh!' is like: "oh boy! that's a surprise!"
 and uh the high pitched voice
 I don't know why that's significant
 but it's kind-of like: "gee! that's something you'd better be watching out for"
 and hmmm
 that's a new piece of information
 so I'm learning that
 that's a goof piece of information I got there
 she brought it up
 and I acknowledged it by interrupting
 yet not saying anything
 just giving the little 'ohohohohoh!' amazement

'oh' marks speaker involvement

-fn2

(418): **uh-huh**

and that's a neutral/it's a neutral uh-huh
 it wasn't a big uh-huh there

Student Researcher: *kind-of letting her go ahead*
you don't really care that much about it

Respondent:

go on
 but yeah I might care about it and I might not
 it's got no value judgment in it
 'uh-huh'

b) RHETORICAL ORGANIZATION OF CORES:¹

EX 1: Initial use of schema:²

M1: P's request for information (how many people got a job out of those that graduated?)
request proper

.1: first formulation:

(353): [where] where does that fit in with his peers

(354): [when he]

.2: re-formulation:

(355): [when he] that-is-to-say [uh]

(356): just what percentage got

(357): academic jobs

(358): or the jobs they wanted

(359): not academic jobs

(360): maybe he doesn't even know what they wanted but/

.3: additional re-formulation:

(361): if there was a hundred

(362): [uh] there must be

(363): at least

(364): thirty people

(365): graduating the same year as he's graduating with a PhD=³

M2: B's response

response proper

(366): =three people got a job last year

EX 2: Additional use of schema

M1: P's request for information:

(367) : three out of?⁴

M2: B's response

Sect1

.1: response proper:⁵

(368): ah [I] I-guess

(369): I-don't-know, thirty-forty

REMARK (dyad)

P: wonderment:

(370): thirty-forty GUYS

(371): or gals got their PhD's

(374): =and three got a job! (*wonder in his voice*)⁶

B: agreement:

(372): yeah [uh]

- 2: elaboration (how bad it is)
- 1: evidence (list of jobs available)
- 1: job1:
 - (375): and [one was] only one was tenure track
 - (376): one
 - (377): most were one year
 - (378): nonrenewable
- 2: job 2:
 - (379): one was a one-year
 - (380): renewable situation
- 3: job 3:
 - (381): I-think another person got a job this time
- 2: point of argument (M's specialty is not the only the problem)

REPAIRABLE

- (382): so::
- (385): it's no::t...

(386): so that's why when you said if he did the nontraditional area [implied: you were wrong)

Sect 2: bringing up the real problem (in format of claim)

initiation:

(387): well

development

- 1: preparation:
 - (387): you can play in another factor
- 2: claim proper:
 - 1 : initial formulation:
 - (388): if he was a woman (implied: he would get a job)
 - 2: reformulation:

REPAIRABLE

- (389): [or ya-know]
- (390): [I- think]
- (391): [two of them (implied: got a job)]
- (392): [or]

(393): the majority of the people who are hired are women⁷

Sect3: consequence⁸

initiation:

(395): well

development

•1: initial formulation:

(395): I-mean [it's uh]

(396): the situation I-think now

(397): particularly in mo::st

(398): [uh] universities

(399) there's a lot of pressure to diversify faculty

(401): [uh]

(402): particularly as more and more graduate students become diverse

•2: reformulation:

(403): there are women in the program

(404): [uh]

(405): there are lot of

(406): African-Americans in the program

(407): you have an all white male

(408): faculty

(409): y-k⁹

Sect.4: summary of impact on hiring policy:

(410): so like there's a [m]

(411): strong pressure

(412): to diversify faculty

(414): [uh]

(415): to hire people you want to hire somebody you think students will be interested in too

(416): but who's also publishing

(417): scholarly stuff

Respondent's account:

-fn1

(353-418)

she branches off into another area

now there's a story about universities

-fn2

(353-394)

the content/ well we're still on the topic

you-see, if I go back/

I'm still trying to figure out what uh the issue about/ I'm trying to get information on/on M

the job search uh uh

how many people are in this position

and is this a typical position
 so I'm still, ya-know, getting a contextual framework for the whole thing
 for the whole discussion that was happening earlier

-fn3

(353-365)

now I come in with a whole 'nother piece of information
 that/and I want to move in this direction
 and so I initiate a question that is going to give me some information:
 "is M unique or is M like everybody else?"
 and so then I can also get where he sits in the whole scheme of things
 so I can then say:
 "hmm, where does M fit?"
 or "where will we fit in the whole scheme of things?"

so it makes sense to me now to find out if this is unique to M
 or this (applies also to) other people
 what's the bigger picture?
 and so now I've changed the whole content

-fn4

(367+370)+(374)

now I'm leading her into uh the middle of this question
 giving her a chance to fill in some things
 and leading her
 it's kind-of almost walking somebody through the answer to the question that I want
 and letting them give some things and that and that
 so I'm kind-of getting this information as it goes
 it's really structuring the question over various answers
 it's not like asking for the question and waiting for the answer
 I'm structuring the question
 [pause]
 let her have some space to come in
 then this part of it
 then that
 and if it was that then/
 and/and/and leading her to give me some information about this in a structured way
 that/and I think that is what/how that question is being asked

I repeated her statement
 she says this
 and then I repeat it
 and then: "well , guy, that's really it"
 then she says:
 "yeah"
 so instead of saying:
 "is that true?"
 I would just say/I'd repeat it
 and then she'd affirm

again I hope that she's seeing it properly
 and I have to check her validity a little bit
 but I'm not, ya-know/
 she has better information than I
 I don't know about her validity
 I-don't-know
 she doesn't really know how many people graduated, ya-know
 it would seem to me that, ya-know
 you'd kind-of say:
 "well there are these people..."

I said thirty
 and then she said about thirty
 and I said: "how could you guess that?"
 she said thirty first
 so I had a feeling that maybe she didn't really know how many people graduated
 maybe there were only three
 there were five
 but I think there would be more
 a big department
 so I have some skepticism about her information here

Student Researcher: *and maybe that's what you were doing when you were/*

Respondent:

no I wasn't
 I wasn't giving her skepticism
 I was giving her that this information is accurate
 I also believe her information could be
 I'm skeptical of it
 but I'm giving her that this information is accurate
 s that is/and this is a poor prognosis if/

-fn5

(368-369) shaking one's head

now uh I have the feeling that I'm probably doing some nonverbal stuff here because/

and so as she's saying this
 I'm sure I'm giving some nonverbal stuff
 like shaking my head
 and: "boy that's grim!"
 I'm sending that message although I'm quiet here
 but I think I'm sending
 'cause uh/which is: "that's a tough thing all those people"
 so now I'm hearing some bad news

-fn6

(374) lowering one's voice

and/and you've got the lowering of the voice
 and three, ya-know
 it's like/
 so then it doesn't raise a question
 it raises with some statements
 some guidance

-fn7

(374-393)

I think she then even accounted/now is going to account for it
 because I'm amazed
 now she's going to justify it
 so I would say my signal got across to her

that's great
 that's a great little thing
 because I didn't want to hear that women were/that there was discrimination
 I just wanted:
 "oh women get more jobs"
 I wanted to hear more of the facts about it
 and so she gives me:
 "well the three hired and they were all women"
 so she gives me the fact
 so now that's impressive

not that people are discriminating against men in general
 impressed by that
 so that was a nice little connect
 it's a connect, ya-know
 she did it

and then she brought up the female thing
 I uh, ya-know/ so he won't get jobs because he's male
 which is females get the jobs
 so I'm not interested in that so much because you're a female

(375-393) silence

so I'm listening to that
 and not saying anything because/
 and then she comes up with : "it's bad"
 which is, I guess, what I wanted to hear
 if that was the case, ya-know
 with all those numbers
 and I agree that it's bad

-fn8

(395-417):

now there's a story about universities
 and justifying the thing
 and it's like that uh/ that's good
 I haven't quite gotten interested in all the stuff about the literature department

-fn9

(409) ya-know

she says a lot of ya-know's in there
 and I'm not/ I'm selectively, ya-know/ I'm not going with: "yes I know"
 I'm selectively returning her ya-know's
 because I don't think they really mean 'you know'
 so I'm silent there
 if I really was cooperating with her ya-know (I would say): "oh yes I know"
 I'm not really paying much attention to her ya-know's
 in fact I'm staying away from them

Student Researcher: *and is that why she's still doing them?*

Respondent:

she does a lot of them
 but I don't know if it's a nervous habit
 or if it's wanting somebody to reinforce her statement

VF2 SECTION (419-434)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for Verbal Flow2:

Type of Talk: CHITCHAT

Focality: focal

Segmentation Criterion for VF2 Section (419-434):

topic: Conversation wanders off agenda

b) Transcript of Talk in Section:

B (419): ya-know (*very low*) my advisor had a big talk with me about that:t (*very deliberate punctuated*)

P (420): hmmm! (*exclamation*)

B (421): the other day::

(422): ya-know

[*slight pause*]

P (423): oh **ABOUT DOING**

B (424): [uh] what I need to do==

P=(425): that you need to publish

B (426): I need to publish

(427): and **soon**

P (428): he-||he-he-he

B (429): || 'cause there's like a six months ==

P=(430): so what is the scam

(431): what are you going to do?

B (432): || publish?

P (433): || no you're not ready to do that yet

(434): you've got to finish up this thing before you publish

(2) BASIC UNITS:

There are two basic units, as follows:

-(1) VF2 SubStretch (419-429) is an INFORMING, specified by the semantic schema:

Bonnie tells Peter what she has to do;

(2) VF2 SubStretch (430-434) is a QUERY, specified by the semantic schema: Peter asks Bonnie if she is going to publish.

(3.1) DETAILED ANALYSIS OF INFORMING (419-429)

a) INTERNAL STRUCTURE OF INFORMING:

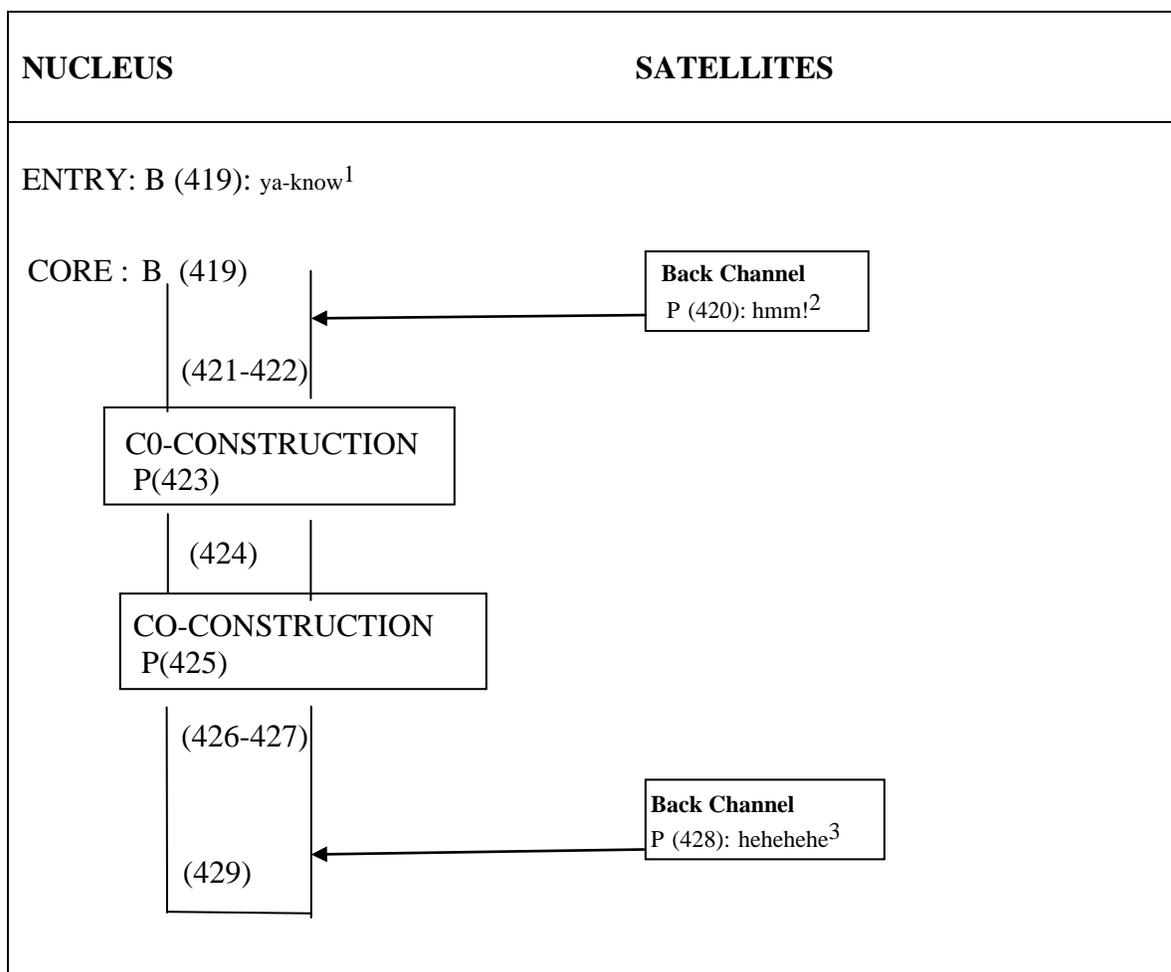
The INFORMING has a nucleus and 2 satellites.

The nucleus has an entry and a core.

The entry is a univox by B.

The core is a univox by B. It has two extensions, both univocal co-constructions by P.

The 2 satellites are univocal back channels by P.



Respondent's account:

-fn1

(419)

now I'm going to change topic
and I can see that she's changing the topic anyway
and I have'nt quite gotten interested in all of the stuff about the literature department

-fn2

(420): **hmmm!**

that's a polite, ya-know: "hmmm!"
that's polite because she's now talking about him and what's happening
so that's a very polite/

Student Researcher: *well you even did "hmmm"! like/as if it's sort-of an imitation:
"isn't that interesting!"
but it's really a total fake out*

Respondent:

yeah
it's a fake out
it's a polite thing
I/ actually I'm probably thinking about something else
I'm probably just " hmmm"
because it does have a tendency to have a person
if that is a, ya-know/ like she's saying this is something important
I don't really care about it
but it /it/ if you need to talk about it
I can give you some reinforcement there (laughs)
throw her a bone, ya-know
it's bad
it's kind-of chicken shit
but it's/it fills me
because I'm thinking about it
and I do it a lot with clients and-stuff

-fn3

(428): **laughter**

and then the part that she needs publishing
but she needs to be publishing soon
and she's not doing it soon
and kind-of a humorous laugh, ya-know
she'd better get to it
and maybe I'll even/ maybe that laugh was to engage her in the laugh:
"is this humorous that you're not doing it" ya-know
I-don't-know

b) RHETORICAL ORGANIZATION OF CORE:

B's informing

•1: informing proper:

(419): my advisor had a big talk with me about tha::t

(421): the other day::

(422): ya-know

•2: extension of informing¹

CO-CONSTRUCTION

P (423): oh about doing²

(424): [uh] what I need to do=

CO-CONSTRUCTION

P (425): =that you need to publish

(426): I need to publish

(427): and soon

(429): 'cause there's like a six months=

Respondent's account:

-fn1

B's informing is extended by P's two co-constructions

(423-429)

now I'm interested in her

she's led me into this conversation about what uh her advisor asked/told her what she has to do

and so now I'm interested in what she is going to do

how she's going to translate all this stuff into what she's going to do

and maybe there's some stuff to learn about her personal scheme in this

and how she's working this out

which isn't unlike what Matthew and what Heidi's doing

-fn2

'oh' marks speaker involvement

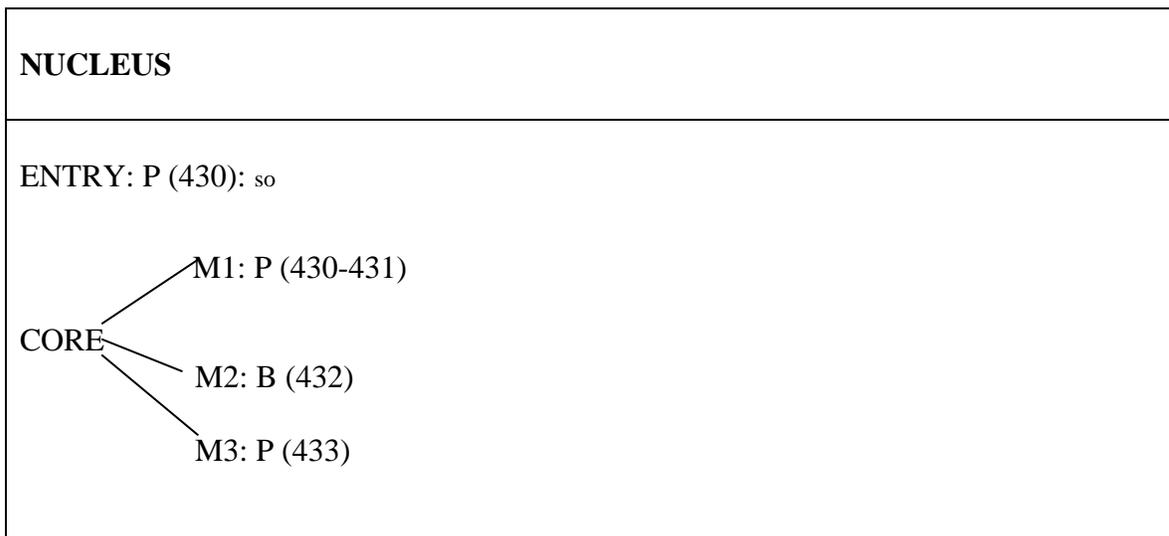
(3.2) DETAILED ANALYSIS OF QUERY (430-433)

a) INTERNAL STRUCTURE OF QUERY:

The QUERY has only a nucleus. The latter has an entry and a core.

The entry is a univox by P.

The core is a three-member dialogue initiated by P and addressed to B.



b) RHETORICAL ORGANIZATION OF CORE:

M1: P's request for information

•1: preparation (ritualistic expression):

(430): what is the scam?

•2: request proper: ¹

(431): what are you going to do?

M2: B's response:

(432): publish

M3: P's rejection of B's response

•1: rejection proper:

(433): no

•2: elaboration (justification of rejection):²

(433): you're not ready to do that yet

(434): you've got to finish up this thing before you publish

Respondent's account:

-fn1

(430-431)

so now with some reluctance, I think, it's:

am I going to hear about what she's going to do

which I have heard about before

and I haven't been able to understand it?

but maybe I can tune into it

because it's been so nebulous

about what she's going to do

so this is (why) with some trepidation I'm asking this question I'm sure

Student Researcher: *well and this is where you cut off the conversation*

Respondent:

oh yeah (laughs)

ok good

so this is just (laughs)/ so I am about through with this

so I'm just throwing this out

polite

and this

Student Researcher: *you're going to kind-of have to do it*

you don't necessarily want to do it

Respondent:

yeah yeah (laughs)

because I'm (not) going to understand it

if we went on listening to this

I know it would be Greek

it would be Greek

it would be a lot of hmmm-mmm

that's what I think

Student Researcher: *you'd have your phony huh's
and she'd be talking
and you don't*

Respondent:

yeah I wouldn't
I didn't find --like I said-- this conversation very interesting right there
I found the one to be (interesting)
that gets spontaneous
that gets give-and-take
gets good coordination
good timing
connecting
that all was part of that little segment
and uh/so that's what made it good

-fn2

The respondent decided to end the specimen at that point:

I am about through with this
if we went on listening to this
I know it would be Greek
it would be a lot of hmmm-mm
I didn't find this conversation very interesting right there

III: INTERACTION CLIMATE

INTERACTIVE MODE ONLY:

In describing the strategies and participant alignments the respondent talks only about his side of the picture, how he understands what's going on.

1: STRATEGIES

Peter has a hidden agenda. He wants to use Bonnie's and Matthew's experience as doctoral students to gain insight into the psychology behind getting ready to move and uh getting excited about all the potential and the ups and downs and everything else. Their experience is important to him because, as they are a year or two ahead of us, they might have information that applies to, and would benefit, Heidi since she is soon going to be ready to leave:

since we have some people who are going to go through something similar I'll see how it worked for them and I'll see how ya-know deep the water is where they jump in when they jump in and I can picture myself and Heidi through it in a vicarious way

Peter wants to operate on another level rather than, ya-know, I went to the store ... What are your intentions, what are your goals, what do you do when you don't meet those goals ... and how do you even figure out what the goal is and blah blah blah blah blah

I'm really trying to get to what do you do when you don't get hired
I don't care about the rationalizations of what it means
but what do you do about it?...

I'm just trying to uh get uh an underlying message out of her that is'nt fact about what he did but now feeling what he did ...

I really want her interpretation of him and what his thinking is
and more her talking about that than her talking about the idea of uhm the lay of the land in education and writing or departments of English which is no relationship to me because it's not the department
but his motivation and his trials and tribulations are of interest because that can be extrapolated to my situation
but what English departments are doing I don't care about

In carrying out his agenda, Peter uses two informative strategies:
a **manipulating strategy** and a **listening-with-the-third-ear strategy**.

a) Peter describes his manipulating strategy, as follows:

manipulating meaning just arranging things ... so the cues are ya-know how you read them and what they are and arranging them and-stuff
and so manipulating is really arrangement of all of this so that I can make sense out of it
achieve what I want

he manipulates the topics: I shaped this thing, got what I wanted and got out

He has full control over the topic by:

- picking it
- facilitating it
- keeping it
- bringing it back
- reframing it
- changing it.

He does not show his feelings:

I see that I shape it in a way that I wanted and I ended it in a way that I wanted ... without having to contribute much to the conversation

and that's something that I might do a lot of (*laughs*)

I might have a hidden agenda which is getting this information and I don't need to share a lot of stuff about what's happening with me because I'm not interested in that because I already know what's happening with me about this ...

He mentions three devices with which he leads Bonnie to give him the information he wants:

by asking leading questions **or by** structuring the question over various answers ... it's kind of almost walking somebody through the answer to the question that I want;

by reiterating a piece of information so that I can set the stage for her ...;

and by presenting a hypothesis I'm planting the seed in her ... I've staged it ...

b) Peter describes his listening-with-the-third-ear strategy, as follows:

that was a conversation that required

trying to identify what had happened with this guy over the last couple of years

and then also trying to figure out how she is representing it

and how I should be trying to understand it

and so it had multiple levels of ya-kow talking about something in the past

it's kind of like trying to solve a mystery

a lot of different roles

a lot of different scenarios

a lot of different decision points

It is the same kind of listening as in counseling a patient:

you're trying to hear what's being said, what's not being said, and also in what context it's being said and what you're doing with it ...

and ya-know it's kind-of an endless pursuit of uh cause and effect and looking at all the different causes and effects and all the options and it's all imagination ...

internal processes ...

it would be all these things that are happening covertly ...

internalization, I-don't-know, there's all kind things you could put it but it's not overt

it's covert

it's happening inside me

it's happening underneath the conversation

it's not overt

I'm not saying : "now let me see I want you to ..." so it's covert

Conversation is less complex than counseling:

in counseling it'd be real complex ... I might have to get out a piece of paper and write down little cues that would give me the choice points that the person made and why they'd go though it

When does this kind of listening happen?

it seems to me I decide that this is interesting and then I focus on it

it's kind-of uh ya-know you choose it and then you make it interesting

it's not unlike uh you're listening to music and so there's some parts of the music that really move your imagination or something and uh other parts that don't

but it seems to me it doesn't necessarily have to be the music ... it has to do with what you want to focus on

Once a therapist, always a therapist:

you lose your natural self and this other thing comes in because you've been doing it so long

you've been doing it so long that you don't know how to have a regular conversation

everything is, ya-know, I-mean, it just falls into place ...

second nature

I can't even think about it

maybe it has to do with being older

maybe it has to do with the profession

maybe it has to do with some idiosyncrasy that I have
 it seems to me it has to be the profession because you're always interacting with somebody and then trying to figure out
 what that interaction is
 so you're always introspecting
 now you don't have to introspect
 you could just look at them
 but if you're really sharp you'll be hearing them and introspecting also

2: PARTICIPANT ALIGNMENTS

In the specimen Peter orients to Bonnie in terms of the closeness versus distance mode. This mode is realized as two opposite attitudes, self-absorption or one-sidedness --a form of distance--, and connectedness --a form of closeness-- which correspond to the quality of the interaction, rather than types of talk, as follows:

Self-absorption corresponds to moments when Peter is centered on his own needs, carrying out his agenda through the use of the two informative strategies.

Connectedness corresponds to moments of spontaneity, mutual understanding, time off, when he and Bonnie are in tune, in concert, together, connected, which Peter calls "**connects**".

A connect occurs if there's going to be a subject that uh she'll want to talk about and I'll want to talk about and both/and then we'll both be enthusiastic rather than one person making noise and the other person really not wanting to hear it.

In the specimen, connects result from two sources:

shared laughter (8-12), (47-72), (151-155), (323-324), (326);

shared interest in the information being provided (255-267), (268-280), (330-331), (394-417).

DATA FROM RESPONDENT'S ACCOUNT PERTAINING TO INTERACTION CLIMATE

VF1 SECTION (1-23)

INTERACTIVE MODE:

(1) THE STRATEGIES

the manipulating strategy:

P is initiating a theme , not by picking a topic but by facilitating it
...throwing out suggestions

(2) THE PARTICIPANT ALIGNMENTS:

Paul's initial talk (1-8) is one-sided ...this topic's on my mind.

Then, there is a connect (9-12):

...she laughs with me
we're kind of together on right here

Finally, B's talk (16-23) has the potential of being a two-way thing:

...it's kind-of a mutual agree upon conversation.

VF1 SECTION (24-72)

INTERACTIVE MODE:

(1) THE STRATEGIES

the manipulative strategy:

that's my theme
that's the topic I want to talk about
I'm signaling that I want to talk about it

I interrupted her there because I want to keep this conversation on the area of my introspection which is what I am interested in

(2) THE PARTICIPANT ALIGNMENTS

P's initial talk (24-43) is one-sided:

I'm mostly dealing with myself right here
I (am) really just doing my thing here

B's talk (44-46) is also one-sided:

she's bringing in M

Then, there is a long connect through shared laughter (47-72):

we're both understanding by both laughing at this that by being in it
it's much different than watching it from the outside
we are in tune

we're kind-a kidding together

and a connect through a rhetorical device: cussing (72)

VF2 SECTION (73-83)**INTERACTIVE MODE:****THE STRATEGIES**

the listening-with-the-third-ear strategy:

now I realize that there will be no inquiry into my state of mind
but that I could maybe get something out of uh the discussion of Matthew and what he's doing

and if I listen to this thing about him
and I had my own little internal comments
all of a sudden this will be a good conversation to be in

VF1 SECTION (84-98)**INTERACTIVE MODE:**

THE STRATEGIES: the manipulative strategy

I'm not initiating something there
I'm bringing it back

I want to make sure that I get the information I want out of it
and I do that by bringing in part of her earlier discussion

VF1 SECTION (99-103)**INTERACTIVE MODE:**

THE STRATEGIES: the manipulative strategy

I'm getting further into queries about that

VF1 SECTION (104-114)**INTERACTIVE MODE:****THE STRATEGIES**

the manipulative strategy:

I'm gathering specific information by leading questions
 this is a discussion of things outside of what I want to know about
 I'm going to get off it right now

VF1 SECTION (115-151)**INTERACTIVE MODE****(1) THE STRATEGIES:**

the manipulative strategy:

I move it away from this general idea of what people wanted from literature departments
 I really want her interpretation of him and what he is thinking

the listening-with-the-third-ear strategy:

I won't take it as a fact
 I'll take it was opinion

(2) PARTICIPANT ALIGNMENTS:

There is a potential connect through sharing information (148):

this is a good exchange of ideas in the sense that we both seem to be on the same topic
 though I would like to get more to his motivation

VF1 SECTION (152-156)

INTERACTIVE MODE

(1) THE STRATEGIES:

the manipulative strategy:

I reframed

I interrupted

changed the topic

I moved the conversation into like what I would think be about his internal decision making
not the English department's decision making

I can set the stage for her

the listening-with-the-third-ear strategy:

trying to get an underlying message out of her about how he was feeling what he did

(2) PARTICIPANT ALIGNMENTS:

There is one connect through laughter (153-156):

we laughed

I now have her tuned to that (what he wants to hear)

that happened real quick there

I think that worked well because she did laugh

VF1 SECTION (157-199)

INTERACTIVE MODE

(1) THE STRATEGIES:

the manipulative strategy:

I'm formulating a question

I'm throwing out a hypothesis

I've staged it in such a way ...

I'm planting the seed in her

the listening-with-the-third-ear strategy:

I'm really processing that

(2) PARTICIPANT ALIGNMENTS:

There is one potential connect through sharing information(151-168):

I am experiencing it

she seems to be experiencing it

VF2 SECTION (200-217)

INTERACTIVE MODE

(1) THE STRATEGIES:

the manipulative strategy:

I'm not in control of it because I'm essentially listening
but I'd like to shape it in some way

the listening-with-the-third-ear strategy:

I don't think she wants to talk at that level
so I'll have to get information in my own way
I'll listen and try to pick up some information

(2) PARTICIPANT ALIGNMENTS:

There is a potential connect through sharing information (215- 217):

I get excited about it

I want to feel what she's going to do down there

I want to participate in that in some experiential thing again

VF1 SECTION (218-233)

INTERACTIVE MODE

THE STRATEGIES:

the manipulative strategy:

I'm directing this conversation now about an aspect of her
I want to hear about hustling

the listening-with-the-third-eye strategy:

I'm kind of into her thing and her intentionality
I'm trying to figure out the lay of the land

VF1 STRETCH (234-300)**INTERACTIVE MODE****(1) STRATEGIES:**

-the manipulative strategy:

I'm directing a message to her at one level (234-237)

I'd like to influence her to do it if she'd like to

I'm flagging her to talk about that part of it which is my agenda, not hers

I ask a double question

-the listening-with-the-third-eye strategy:

there's two or three levels here

and all of that's happening at one time here with a few little words

I'm interested in seeing if she's going to push it that far

(2) PARTICIPANT ALIGNMENTS:

-There is one connect through being engaged (256-278) :

I'm moving in tune with her

I have a feeling that I'm not in my head

-There is one connect through sharing information (284-285):

she affirms my original statement

it was exciting but only lasted that few seconds

I'm moving in tune with her

VF1 STRETCH (301-352)**INTERACTIVE MODE****(1) STRATEGIES:**

the manipulative strategy:

I want to go back and pick up another aspect of leaving

I'm changing the subject entirely

it's a Bogard move on my part

directing again

I'm getting selfish again about what I want

the listening-with-the-third-ear strategy:

I'm interested in hearing her response

and, ya-know, kind-of imagining what we might be going through

(2) PARTICIPANT ALIGNMENTS:

There are two connects through sharing information:

(324-325)

I'm right there in her shoes

I'm with her here

we're laughing together

I feel like we connected there

I feel like we're in tune

we're playing in concert right here

(331-332)

connected ya-know

ok we're right on

we're right on

we're in coordination

in concert

VF2 STRETCH (353-418)**INTERACTIVE MODE:****(1) STRATEGIES:**

the manipulative strategy:

I've changed the whole content

I come in with a whole 'nother piece of information

walking her through the answer to the question that I want

structuring the question over various answers

(2) PARTICIPANT ALIGNMENTS:

There is one connect through sharing (375-385):

we're both going along with it

so that was a nice little connect

VF2 STRETCH (419-434)**INTERACTIVE MODE****(1) STRATEGIES:**

the manipulative strategy:

change topic

asking questions

the listening-with-the-third-ear strategy:

I'm interested in what she is going to do

maybe I can tune into it

maybe there's some stuff to learn about her personal scheme in this

(2) PARTICIPANT ALIGNMENTS:

There is one attempt by P to connect through shared laughter (428):

maybe that laugh was to engage her in the laugh: is this humorous?

