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
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:

BEGINNING: Bonnie arrives
   Peter and Heidi greet her
   Heidi leaves
   Peter and Bonnie go to the kitchen

   Peter cooks dinner
   Peter and Bonnie talk, eat and drink

SPECIMEN

MIDDLE

END: Bonnie leaves after some interaction with Heidi if she is in the house
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

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

I: P's initial agenda: expressing his feelings
I: Paul talks about his feelings (1-72)

P (1): O K *(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/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): || *but:* (*trailing*)
P (47): || well yeah because I'm not/it's not for *me::*
   (48): || so ya-know that's why *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): 1...
(61): 1...
(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/cold reality hasn't hit my face
(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'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)
(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 ... (very fast)
(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)
I don't think he considers it like second-rate (very slow)

I mean it's not second-rate in terms of a job

It's second-rate in terms of the time

He would be able to spend writing creative writing

Yeah because it's not worth 40 or 50 hours a week (low, run together)

Not in the least

That's his real big rub

He's not a 9 to 5 guy...

You end up sleeping only a little bit

And right now he teaches... two classes at Canisius and goes to the Reporter

Yeah

He's got some (inaudible) there

Yeah so:: so::...

And he's ya-know...

Yes

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

SO:: (high pitch)

That's when I get to that point

Where that cold reality crap hits my face

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

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

[pause]

Uh huh

Ya-know

Well I don't know how

Like YEAH like you said ya-know (very low)

You don't have to go through it per se (laughing voice) he (laughter)

So::

Uh huh (low)
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 that
(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 that
(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::n
(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
for six buck an hour
at some temp job
you can do that anywhere

P: wu-hu-hu yeah right  (laughing voice )
|| ok so I dig it yeah right
B: so (louder) in that sense I would ya-know
P: he (laughter)
B: I might work my ass off for a month to save up enough for
da deposit on a month's rent

P: ya-know
B: and what-not
(on an apartment but
ya-know definitely

B: and I'd probably go home (very low, fast)
in that circumstance I'd probably go some
place where I know some person

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

P: I'm just thinking about the idea of getting out of here ya-know (mumbled)
B: well Matthew is going to do that
he's going to DC/DC with or without a job
P: with or without
B: yeah
P: ok
B: so that's ballsy

but that doesn't mean he's
not looking

P: (heavy breath release)
B: 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/fifty
P (370): thirty/fifty 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 not
(384): yeah
(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 (exclamation/laughter) || I see
B (395): WELL I mean it's uh ... ||
(396): the situation I think now

[s slight pause]

(397): particularly in most
(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 graduate 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

[s slight pause]

B (419): ya-know (very low)
my advisor had a big talk with me about that (very deliberate, punctuated)
P (420): hmmm! (exclamation)
B (421): the other day::
(422): ya-know

[s 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:

<table>
<thead>
<tr>
<th>DEFINING CRITERIA FOR VERBAL FLOW 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of Talk:</strong> AGENDA-DRIVEN TALK</td>
</tr>
<tr>
<td><strong>Modality of Talk:</strong> displaced</td>
</tr>
<tr>
<td><strong>Focality:</strong> focal</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>SEGMENTATION CRITERIA FOR VF1 SECTIONS:</th>
</tr>
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<tr>
<td><strong>agenda items:</strong></td>
</tr>
<tr>
<td><strong>1: P's initial agenda:</strong> expressing his feelings</td>
</tr>
<tr>
<td>expressing his feelings about leaving Buffalo (1-23)</td>
</tr>
<tr>
<td>expressing his feelings about searching for a job (24-72)</td>
</tr>
<tr>
<td><strong>2: P's new agenda:</strong> learning from others' experience</td>
</tr>
<tr>
<td>P learns from M's experience by asking leading questions:</td>
</tr>
<tr>
<td>Question 1 (84-98)</td>
</tr>
<tr>
<td>Question 2 (99-103)</td>
</tr>
<tr>
<td>Question 3 (104-114)</td>
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<tr>
<td>Question 4 (115-151)</td>
</tr>
<tr>
<td>Question 6 (157-199)</td>
</tr>
<tr>
<td>P learns from B's experience by asking leading questions:</td>
</tr>
<tr>
<td>Question 1 (218-233)</td>
</tr>
<tr>
<td>Question 2 (234-300)</td>
</tr>
<tr>
<td><strong>3: P tries to keep conversation on his agenda</strong> (301-352)</td>
</tr>
</tbody>
</table>
**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

<table>
<thead>
<tr>
<th>ANALYST’S</th>
<th>RESPONDENT’S</th>
</tr>
</thead>
</table>
| **1. P's initial strategy**  
anticipating leaving...:VF1 Section(1-23)  
anticipating searching..:VF1 Section(24-72) |  
I: P talks about his ... (1-72) |
| **B brings M into the conversation:**  
VF2 Section (73-83) |  
2: B brings M into... (73-83) |
| **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) |  
3: P learns from M’s...(84-199) |
| **B brings herself into the conversation:**  
VF2 Section (200-17) |  
| **3. P tries to keep conversation on agenda:**  
VF1 Section (301-352) |  
5: P tries to keep.... (301-352) |
| **4. P fails: Conversation wanders off**  
situation in lit. dpts VF2 Section (353-418)  
what B must do... VF2 Section (419-434) |  
6: conver. wanders off (353-434) |
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:

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 /[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]
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)
(19): [it's like everybody] 
(20): most people I know are talking about leaving 

[slight pause ]

(21): instead of: 
(22): “hey slow down and reflect and [ +long inaudible stretch ] “ 
(23): ya-know it's like contagious or something (+ inaudible stretch) 

[short pause]

(2) BASIC UNITS:

There is only one basic unit, VF1 Stretch (1-23). It is a MUSING specified by the semantic schema: Peter and Bonnie's joint musing about leaving Buffalo.

(3) DETAILED ANALYSIS OF MUSING (1-23)

a) INTERNAL STRUCTURE OF MUSING:

The MUSING has a nucleus and 2 satellites. 
The nucleus has an entry and a core. 
The entry is a univox by P. 
The core is multilogic, a duo with one round, initiated by P. 
The first member of the duo has an extension, a dyadic co-construction initiated by B. 
The second member of the duo has a false start. 

The first satellite is a univocal back channel by B. 
The second satellite is a laughing dyad initiated by P.
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
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 CORES

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] 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:

<table>
<thead>
<tr>
<th>Defining Criteria for Verbal Flow1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Talk: AGENDA-DRIVEN TALK</td>
</tr>
<tr>
<td>Modality of Talk: displaced</td>
</tr>
<tr>
<td>Focality: focal</td>
</tr>
<tr>
<td>Segmentation Criterion for VF1 Section (24-72):</td>
</tr>
<tr>
<td>agenda item:</td>
</tr>
<tr>
<td>1: P's initial agenda</td>
</tr>
<tr>
<td>1.2: expressing his feelings about searching for a job</td>
</tr>
</tbody>
</table>

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):  || burst (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
P (54): showing your ass *(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/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.
ENTRY: P (24): hm!
CORE

<table>
<thead>
<tr>
<th>NUCLEUS</th>
<th>SATELLITES</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENTRY: P (24): hm!</td>
<td>REMARK B (27)</td>
</tr>
</tbody>
</table>
| P(25-26) | BACK CHANNEL (dyad)
| | B(41): yeah
| | P(40): y-k
| (28-40) | REMARK (dyad)
| | B (44)
| | P (45)
| (43) | BACK CHANNEL (laughing dyad)
| | P (48): laughing voice
| | B (49): yeah + hahahahaha
| (47-48) | BACK CHANNEL (laughing dyad)
| | P (51-52): laughing voice
| | B (53): huhuhuhuhu
| (50-52) | BACK CHANNEL (laughing dyad)
| | P (54): laughing voice
| | B (56): huhuhuh
| (54-55) | BACK CHANNEL (laughing dyad)
| | P (65): laughing voice
| | B (66): huhuhuhu
| (57-65) | BACK CHANNEL (laughing dyad)
| | P (68): huhuhuhu
| | B (69): hahahahahaha
| (67-68) | REMARK (dyad)
| | B (69-71): laughing voice
| | P (72): laughing voice
**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  

- 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 musing

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

  (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 doing 2
    (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

REM Ark  (dyad)
  B’s comment: 3
  (44): Matthew hates it (high pitch)
  (46): hu::t (trailing)

P’s agreement: 4
  . 1: preparation:
    (45): oh he hates it! oh oh (laughing voice)
  . 2: agreement proper:
    (45): ok then

SECTION 2: I like it because it’s not for me

initiation:
  (47): well yeah 5
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 ar: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:

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/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)

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

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)

I'm agreeing that that's true (for me too)

'oh' marks speaker involvement

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)

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

I would not like it if it were for me
I like it because, although I don't like going through it myself, I like the process.

'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 face
(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.
(3) DETAILED ANALYSIS OF COMPARISON (73-83)

a) INTERNAL STRUCTURE OF COMPARISON:

The COMPARISON has a nucleus and one satellite.
The nucleus has an **entry** and a **core**.
The entry is a univox.
The core is a dialogue by B addressed to P.

The satellite is a univocal back channel by P.

<table>
<thead>
<tr>
<th>NUCLEUS</th>
<th>SATELLITE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENTRY:</td>
<td>CORE:</td>
</tr>
<tr>
<td>B(73):</td>
<td>B(74-77)</td>
</tr>
<tr>
<td>yeah</td>
<td></td>
</tr>
</tbody>
</table>

**fn1**
Throughout B's account of M's present position, P is mostly silent.
when she gave me those numbers (second year...second time) I didn't say anything
uhh I didn't say "uh-huh uh-huh" or anything
I didn't reinforce it because I want to hear
I wanted to hear all of that
it was all very interesting
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 \textbf{cold} reality hasn't hit my \textit{face}
(76): so I'm kind-a like \textbf{(able)}
(77): to do the \textit{fancy} thing

\*2: M's position:
(79): whereas M is kind-a like

\textbf{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:
-\textit{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 information
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:
(92): different areas? (areas of the country?)
M2: Bonnie's response (misunderstanding of request)
   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:

<table>
<thead>
<tr>
<th>Defining Criteria for Verbal Flow1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Talk: AGENDA-DRIVEN TALK</td>
</tr>
<tr>
<td>Modality of Talk: displaced</td>
</tr>
<tr>
<td>Focality: focal</td>
</tr>
</tbody>
</table>

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.

**NUCLEUS**

ENTRY: P(99): [so] so

```
ENTRY: P(99): [so] so

M1: P(99)

Ex1

M2: B (100)

M1: P(101)

Ex2

(102)

EXIT: P(103): right
```
b) RHETORICAL ORGANIZATION OF CORES:

Ex1: initial use of schema
M1: Peter's request for information:
   (99): [he] he's not locking himself into some particular little thing
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 information
   (101): is it (+inaudible)
M2: Bonnie's response
   •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): well 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

```
NUCLEUS

Ex1
M2 B(108)

CORE

Ex2
M1: P(109)

. 
M2: B (112-114)
```
b) RHETORICAL ORGANIZATION OF CORE:

<table>
<thead>
<tr>
<th>EX1: initial use of schema</th>
<th>M1: P's request for information:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(104): [would/would he:]</td>
</tr>
<tr>
<td></td>
<td>(105): if he had been more traditional</td>
</tr>
<tr>
<td></td>
<td>(106): in his degree::</td>
</tr>
<tr>
<td></td>
<td>(107): would he now be more marketable?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>M2: B's response (evasive answer):</th>
</tr>
</thead>
<tbody>
<tr>
<td>(108): I don't know³</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EX2: additional use of schema</th>
</tr>
</thead>
<tbody>
<tr>
<td>M1: P's pursuit of a response:</td>
</tr>
<tr>
<td>(109): he doesn't</td>
</tr>
<tr>
<td>(110): grapple with that</td>
</tr>
<tr>
<td>(111): bullshit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>M2: B's response:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(112): I-mean I-think [ uh]</td>
</tr>
<tr>
<td>(113): the fact that he does poetry)</td>
</tr>
<tr>
<td>(114): creative writing</td>
</tr>
</tbody>
</table>

**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)
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)

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:

<table>
<thead>
<tr>
<th>Defining Criteria for Verbal Flow1:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of Talk:</strong> AGENDA-DRIVEN TALK</td>
</tr>
<tr>
<td><strong>Modality of Talk:</strong> displaced</td>
</tr>
<tr>
<td><strong>Focality:</strong> focal</td>
</tr>
<tr>
<td><strong>Segmentation Criterion for VF1 Section (115-151):</strong></td>
</tr>
<tr>
<td><strong>agenda item: 2.1.4:</strong> Question 4</td>
</tr>
</tbody>
</table>

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) DETAILLED 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-huh-don't-know
we'll have to see it 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 Researcner: 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:

M1: P's request for information:^{2}
   (115): is good or bad?
M2: B's response
   •1: preparation:
      (116): it depends [but]
   •2: disquisition proper
      •1: Literature departments
         ••1: M's publications:
            (119): 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): particularly in literature departments
      •3: elaboration (recapitulation)
         •1: preparation:
            (129): so
            development:
            (130): it means it's kind-of a weird hybrid
            (131): between literature and 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

   •1: preparation:
      (116): i-e-s
      (117): it depends [but]
   •2: disquisition proper
      •1: Literature departments
         ••1: M's publications:
            (119): 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): particularly in literature departments
      •3: elaboration (recapitulation)
         •1: preparation:
            (129): so
            development:
            (130): it means it's kind-of a weird hybrid
            (131): between literature and 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……
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 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:

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<tr>
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</thead>
<tbody>
<tr>
<td><strong>Type of Talk:</strong> AGENDA-DRIVEN TALK</td>
</tr>
<tr>
<td><strong>Modality of Talk:</strong> displaced</td>
</tr>
<tr>
<td><strong>Focality:</strong> focal</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>NUCLEUS</th>
<th>SATELLITE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENTRY: P(152): so</td>
<td>LAUGHING DYAD</td>
</tr>
<tr>
<td>P (152-153)</td>
<td>P(153) =hahaha</td>
</tr>
<tr>
<td>CORE</td>
<td>B(156) =hu-hu-hu-hu</td>
</tr>
<tr>
<td>B(154)</td>
<td>B(156)</td>
</tr>
<tr>
<td>(155)</td>
<td></td>
</tr>
</tbody>
</table>

**Respondent 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/confirm's 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 uhh 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): [+] 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): 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.
NUCLEUS

M1: P (157-168)

M2: B (169-174)

CORE

SATELLITES

Back Channel
P (175): oh ok

REMARK² (dyad)
P(181)
B(182)

Back Channels
P (184): yeah

P (187): whh³
+ head nodding

REMARK² (dyad)
P (189+191)
B(190)

Back Channels
P (194): yeah

P (196): yeah

P (199): [inaudible]⁴
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:  

M1: P's implied request for information (in format of conjecture)  
•1: preparation: (there are jobs outside of academia)  
  (157): this means then uh/  
  (158): you start just looking into/  
  (159): [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]  
    (170): yeah  
  ••2: echoing request for information:  
    (170): he's looking outside  
    (171): the university now  

•2: response to notion of second rate jobs  
  ••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): 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

REM (dyad)
Pete's subvocalization
initiation:
(181): yeah
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=]

REM (dyad)
Pete'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

PARENTHESES
(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 that::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.

---

**NUCLEUS** | **SATELLITES**
---|---

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

```
(201-204)
(206-210)
(212-217)
```

**BACK CHANNELS**

P (205): uh-huh

P (211): uh-huh

---

**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)

PARENTHESES (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 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 that: ⁴
  (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 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?"
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)
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)

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:

<table>
<thead>
<tr>
<th>Defining Criteria for Verbal Flow1:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of Talk:</strong> AGENDA-DRIVEN TALK</td>
</tr>
<tr>
<td><strong>Modality of Talk:</strong> displaced</td>
</tr>
<tr>
<td><strong>Focality:</strong> focal</td>
</tr>
</tbody>
</table>

**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 *that:*-
(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.

---

**NUCLEUS**

<table>
<thead>
<tr>
<th>ENTRY: P (218): ah-ha</th>
</tr>
</thead>
<tbody>
<tr>
<td>(219): because</td>
</tr>
</tbody>
</table>

**CORE**

<table>
<thead>
<tr>
<th>M1: P(219)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>M2: B (220-233)</th>
</tr>
</thead>
</table>

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**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:

<table>
<thead>
<tr>
<th>Defining Criteria for Verbal Flow1:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of Talk:</strong> AGENDA-DRIVEN TALK</td>
</tr>
<tr>
<td><strong>Modality of Talk:</strong> displaced</td>
</tr>
<tr>
<td><strong>Focality:</strong> focal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Segmentation Criterion for VF1 Section (234-300):</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>agenda item:</strong></td>
</tr>
<tr>
<td>2.2: P learns from B's experience by asking leading questions</td>
</tr>
<tr>
<td>2.2.2: Question 2</td>
</tr>
</tbody>
</table>

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): ::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 contributors
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 better 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 field
(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.
ENTRY: P (234): ok

M1: P(234-237)

CORE

M2: B (238-244)

BACK CHANNEL
P (245): aha¹

INCIDENTAL QUERY
entry: P(250): and
M1: P (250)

Ex1
M2: B (251)

core

Ex2
M1: P(252)

M2: B (253-254)

exit: P(255): ohh ok (with eyes squinted)²

BACK CHANNELS (dyads)
P (277): yes so you know
B (278): yeah

P (279): well that'll be cool
(281): won't it?³
B (282): yeah

Back Channel
P (289): yeah⁴
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 'unhuh'
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)
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 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?

I don't know what that uh-huh's all about
b) RHETORICAL ORGANIZATION OF CORES:

M1: P's request for information
•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

<table>
<thead>
<tr>
<th>INCIDENTAL QUERY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex 1: initial use of schema</td>
</tr>
<tr>
<td>M1: P's request for clarification:</td>
</tr>
<tr>
<td>(250): how many chapters do you have, ten or something?</td>
</tr>
<tr>
<td>M2: B's response:</td>
</tr>
<tr>
<td>(251): sixty-two</td>
</tr>
<tr>
<td>Ex 2: additional use of schema</td>
</tr>
<tr>
<td>M1: P's further request for clarification:</td>
</tr>
<tr>
<td>(252) sixty two and there are how many?</td>
</tr>
</tbody>
</table>
M2: B's response:

•1: response proper
  (253): fifty-eight or-something

•2: elaboration (justification of clarification):
  (254): a couple of people did two

(256): so: [uh]
(257): [iː kind] I know a lot of names y-k

•2: examples:
  (258): like if I meet
  (259): so-and-so
  (260): I'll say: "oh yeah you wrote that for that"
  (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
initiation: 
(283): so I think

devolution: 
(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 field
(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

PARENTHESES: 
initiation: 
(299): y-k

devolution: 
(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): **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
(2) BASIC UNITS:

There is only one basic unit, VF1 Stretch (301-352). It is a QUERY, specified by the semantic schema: Peter asks Bonnie if she would move without a job.
(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.
### NUCLEUS

- **M1**: P(301-303)  
- **M2**: B(304)  

### CORE

- **M1**: P(305-306)  
- **M2**: B(307-309)

### BACK CHANNELS

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

### REMARK

- **P(341-342)**: Back Channel (dyad)  
  P(342): ya-know  
  B(343): yeah

### INCIDENTAL QUERY

- **M1**: P(345)  
- **M2**: B(346)  
- **exit**: P(347): ok  
  (348): so that's ballsy
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): UHM 3
   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
musing by P
initiation:
(341): YEAH YEAH YEAH YEAH YEA

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: Ps 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
'uhmm' ya-know holding the air space
like: "don't ask me any more questions"
"uhmm"
"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 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-huhh'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:

<table>
<thead>
<tr>
<th>Defining Criteria for Verbal Flow2:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of Talk:</strong> CHITCHAT</td>
</tr>
<tr>
<td><strong>Focality:</strong> focal</td>
</tr>
</tbody>
</table>

**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
P (354): [when he]
P (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:tt** /
(384): nyeh
(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 **moo:**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:**du:**ate** 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.
**NUCLEUS**

| M1: P (353-365) |
| Ex1: |
| M2: B (366) |
| CORE |
| M1: P: (367) |
| Ex2: |
| M2: B (368-369) |

**SATELLITES**

| REMARK (dyad) |
| P (370-371) |
| B(372-373) |
| (374) |

| Back Channel¹ |
| P (394): *(breath intake)* |
| oh-oh-oh-oh (+ laughter) I see! |

| Back Channels² |
| P(400): yeah |

| P(413): yeah hum |
| P(418): uh-huh |

**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:  

EX 1: Initial use of schema:
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
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?
M2: B's response
Sect1
   .1: response proper:
      (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)
B: agreement:
   (372): yeah [uh]
2: elaboration (how bad it is)

• 1: evidence (list of jobs available)

•• 1: job 1:
  (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 women 7
Sect3: consequence

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-k

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
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 (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.

<table>
<thead>
<tr>
<th>NUCLEUS</th>
<th>SATELLITES</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENTRY: B (419): ya-know¹</td>
<td></td>
</tr>
<tr>
<td>CORE : B (419)</td>
<td></td>
</tr>
<tr>
<td>(421-422)</td>
<td></td>
</tr>
<tr>
<td>C0-CONSTRUCTION P(423)</td>
<td>Back Channel P (420): hmm!²</td>
</tr>
<tr>
<td>(424)</td>
<td></td>
</tr>
<tr>
<td>CO-CONSTRUCTION P(425)</td>
<td>Back Channel P (428): hehehe³</td>
</tr>
<tr>
<td>(426-427)</td>
<td></td>
</tr>
<tr>
<td>(429)</td>
<td></td>
</tr>
</tbody>
</table>
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 haven't 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 that:
  (421): the other day::
  (422): ya-know
•2: extension of informing¹

<table>
<thead>
<tr>
<th>CO-CONSTRUCTION</th>
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</thead>
<tbody>
<tr>
<td>P (423): oh about doing²</td>
</tr>
</tbody>
</table>

(424): [uh] what I need to do=

<table>
<thead>
<tr>
<th>CO-CONSTRUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>P (425): =that you need to publish</td>
</tr>
</tbody>
</table>

(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.

**NUCLEUS**

<table>
<thead>
<tr>
<th>ENTRY: P (430): so</th>
</tr>
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<tbody>
<tr>
<td>M1: P (430-431)</td>
</tr>
<tr>
<td>M2: B (432)</td>
</tr>
<tr>
<td>M3: P (433)</td>
</tr>
</tbody>
</table>
b) RHETORICAL ORGANIZATION OF CORE:

<table>
<thead>
<tr>
<th>M1: P's request for information</th>
</tr>
</thead>
<tbody>
<tr>
<td>•1: preparation (ritualistic expression):</td>
</tr>
<tr>
<td>(430): what is the scam?</td>
</tr>
<tr>
<td>•2: request proper: 1</td>
</tr>
<tr>
<td>(431): what are you going to do?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>M2: B's response:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(432): publish</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>M3: P's rejection of B's response</th>
</tr>
</thead>
<tbody>
<tr>
<td>•1: rejection proper:</td>
</tr>
<tr>
<td>(433): no</td>
</tr>
<tr>
<td>•2: elaboration (justification of rejection): 2</td>
</tr>
<tr>
<td>(433): you're not ready to do that yet</td>
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<tr>
<td>(434): you've got to finish up this thing before you publish</td>
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</tbody>
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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

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 umh 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 through 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?