

CASE STUDY 11

IN THE KITCHEN OF THE KOINONIA CAFE

I. BACKGROUND INFORMATION

On a Tuesday evening of January 1986, the student researcher tape-recorded interaction taking place in the kitchen of the Koinonia Cafe, a small restaurant on Elmwood Avenue in Buffalo.

There are four participants. Two of the participants are always in the kitchen. They are: Sally, the cook, and Emily, the dishwasher.

The other two participants constantly move in and out of the kitchen. They are: Tania, the waitress, and George, the waiter.

Neither Tania, George or Emily are aware that they are being tape-recorded.

Tania is the respondent.

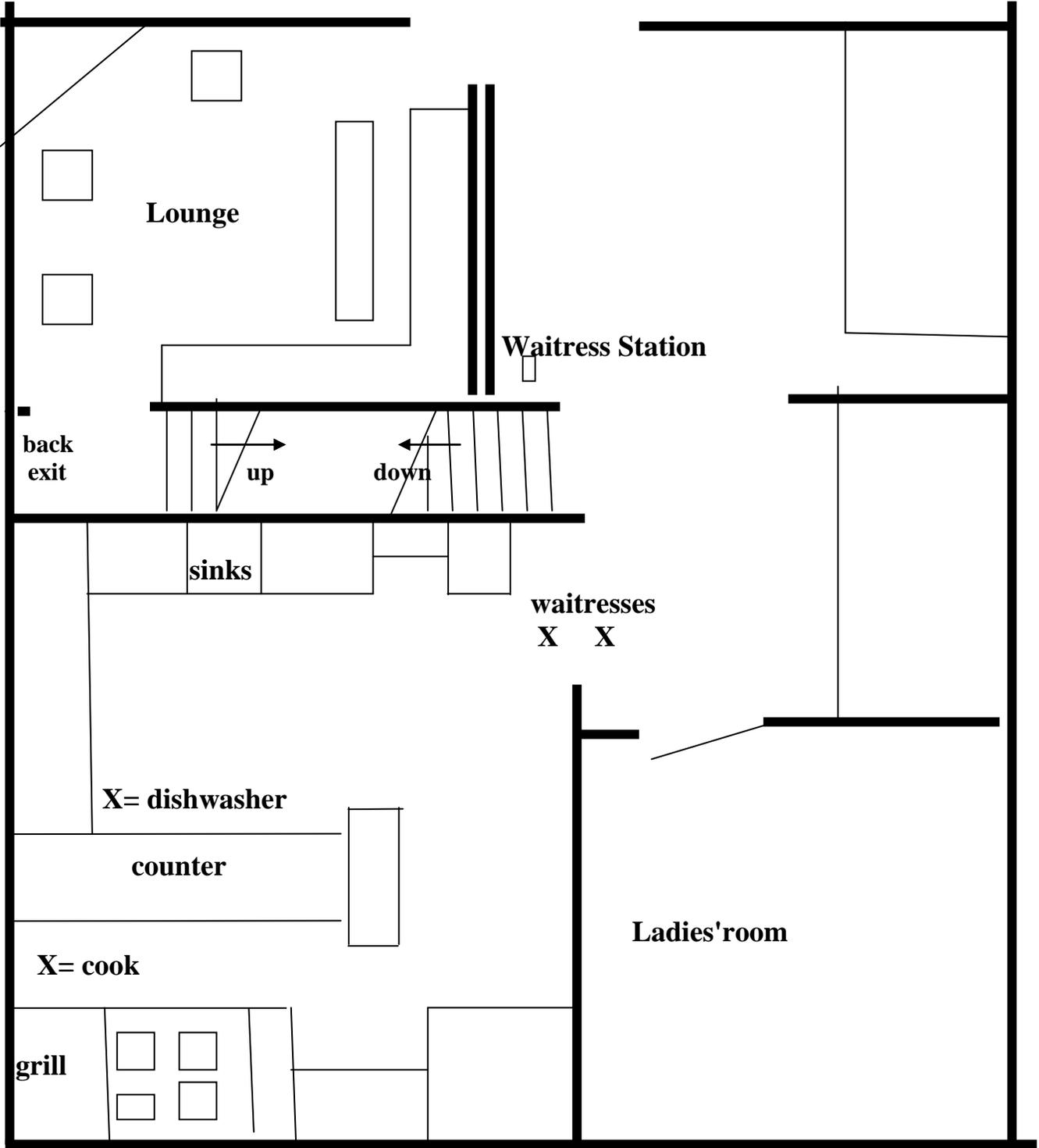
The four participants are very young, apparently in their early twenties.

Tania and Emily are roommates.

Figure 1 shows a sketch of the kitchen.

FIGURE 1: SKETCH OF KITCHEN

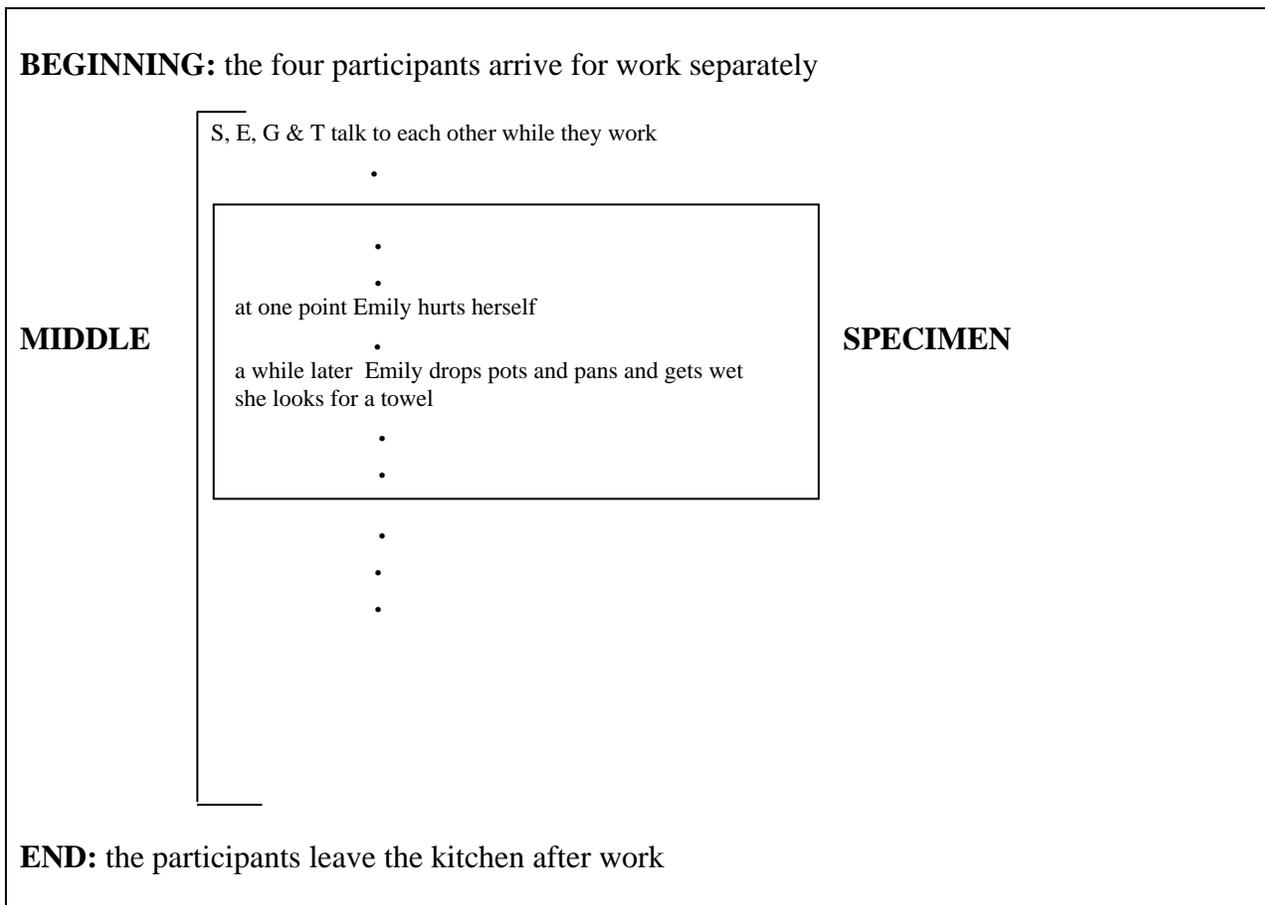
Dining Room



PLACE OF SPECIMEN IN ENTIRE EVENT

There is only one environment, the kitchen of the restaurant.

The respondent does not specify the place of the specimen in the total event. It could occur anywhere in the middle.



II. VERBAL FLOW STRUCTURE

A: SEGMENTATION OF TALK IN SPECIMEN

1) RESPONDENT'S SEGMENTATION:

The respondent gave a lengthy Blow-by-Blow commentary as she listened to the specimen. Then, in the Follow-Up interviewing she categorized the information directly relevant to the VF Structure present in the Blow-by-Blow, on the basis of two principles of organization: conversation foci and types of talk.

CONVERSATION FOCI are defined by the respondent as the differentiating factor for the interaction between the participants.

There are eleven foci in the specimen:

- 1: seafood order
- 2: chicken soup
- 3: note on door
- 4: changing board menu
- 5: the fan
- 6: appointment with JM
- 7: draft from fireplace
- 8: E hurts herself
- 9: E gets wet
- 10: E looks for a towel
- 11: G teasing S

There are five **TYPES OF TALK** defined by the student researcher as follows:

(1) **Business-at-Hand Talk:**

work-related talk (talk having to do with food preparation and serving)
the purpose of this talk lies within the event and the accomplishment or the fulfillment of it

(2) **Hybrid (Ambiguous Business-at-Hand/Teasing):**

the respondent could not clearly differentiate these two types of talk.
the business-at-hand talk usually initiated such scenes and somewhere in the duration became personalized
in these ambiguous situations, it appears as if the teasing which takes place still has some purpose related to the event

(3) **Teasing:**

this is totally personalized interaction
the only instance where this is noted is section 5 (lines 40-50)
(Note that in this section teasing is the conversation focus)

(4) **Social Talk:**

this is talk which is removed from the present situation and interaction and where another topic or referent is the focus

(5) **Incidental Talk:**

it stems from incidental occurrences which are unrelated to the actual event at hand

The relation between CONVERSATION FOCI and TYPES OF TALK is as follows:

BUSINESS-AT-HAND

seafood order

AMBIGUOUS BUSINESS-AT-HAND

chicken soup
note on door
changing board menu
the fan

SOCIAL

JM
draft from fireplace

TEASING

G teasing S

INCIDENTAL

E hurts herself
E gets wet
E looks for a to

Transcript of Talk in specimen as segmented and characterized by respondent

T comes in

1: the seafood order (BUSINESS-AT-HAND)

T to S (1): those people with the sea food
 (2): they said they were in a hurry
 (3): I don't know if/
 (4): I don't know if you can do anything about it but
 (5): but I just wanted to tell ya
 (6): just to let you know

S to T (7): 'kay

T to S (8): [unintelligible]

T leaves

SILENCE

T comes in

2: the chicken soup (BUSINESS-AT-HAND)

T to S (9): Sally we need more chicken soup

G comes in

(AMBIGUOUS)

G to T (10): I already told her

T to G (11): oh

G to T (12): she hasn't got it though

S to T [+G?] (13): [unintelligible]

G to S (14): we need it now

S to G (15): you do?

G to S (16): that's why I told you before

S to G (17): you just told me five minutes ago

G to S (18): no

S to G (19): yes

(20): you said:"you might as well put on some more chicken soup")

(21): [unintelligible]

T leaves

PAUSE

3: E asks T about JM (SOCIAL)

E to T (22): oh Tania

(23): I'm meeting with J M to-morrow

(24): do you want me to ask him about/

G to E (25): she's not out here |

S to E (26): | who you talking| to?

E to G & S (27): huh?

(28): oh

(29): Tania's not here!

(30): **laughter**

E to G (31): George you know all about it

G to E (32): J M

(33): ya

S (33): **laughter**

G leaves

SILENCE

G comes in

4: the chicken soup (BUSINESS-AT-HAND)

G to S (34): where is the chicken soup?

(35): Emily can get it for you

S to G (36): it's right under my feet

G to S:(37): and you didn't put it on yet?!

S to G (38): no::

(39): I was doing something

5: G Teasing S (TEASING)

G to S (40): slug!

S to G (41): **laughter**

(42): I am not a slug

G to S (43): you're a slug

S to G (44): sluggard

(45): that's what the word is

(46): **laughter**

E to G (47): now listen Ma/

(48): uh George!

(49): get it together!

G to E (5): **snicker**

G leaves

SILENCE

6: E hurts herself (INCIDENTAL)

E to herself (51): ow!

(52): oh!

S to E (53): what did you do?

E to S (54): [unintelligible]

(55): nothing

(56): nothing at all

(57): just doing my/

7: the fan**(BUSINESS-AT-HAND)**

E to S (58): it would be nice though if the smoke wasn't in here

S to E (59): okay

S to E (60): sorry

E to S (61): why thank you!

E to S (62): I don't know how you live with it Sally

S to E (63): it gets cold after a while

G comes in

G to S (64): leave the fan on!

(AMBIGUOUS)

S to G (65): huh?

G to S (66): you screw up our lighting

E to S (67): ya my eyes are burning out

G to E (68): that's 'cause she doesn't have the fan on

E to G (69): I-know

G leaves

PAUSE

T comes in

8: JM (SOCIAL)

E to T (70): Tania!

T to E (71): Emily!

E to T (72): I'm meeting with JM to-morrow

(73): now didn't you say you wanted to ask him about something?

(74): um...

(75): you wanted a speaker or-something

T to E (76): so when are you meeting him?

E to T (77): to-morrow

T to E (78): I mean [giggle]

(79): what time Emily?

E to T (80): four thirty

T to E (81): oh!

(82): I can talk to him Thursday night

9: the chicken soup (BUSINESS-AT-HAND)

T to S (83): the guy that ordered this veggie burger

(84): he wants some more chicken soup

S to T (85): it's on now

T leaves

SILENCE

10: E gets wet (INCIDENTAL)

E to herself (86): (sigh)

SILENCE

E to herself (87): I knew I would drop these

(88): honest-to-god!

(89): it's raining!

(90): (laughter)

S to herself (91): I'm reigning on the inside ... (singing)

E to S (92): [unintelligible]

S to E (93): I understand

11: E looks for a towel (INCIDENTAL)

E to S (94): [unintelligible]

G comes in

G: (95): WHISTLING

S to E (96): what?

E to S (97): I need a towel

G to E (98): there are'nt any

PAUSE

E to herself (99): where are they?

(100): laughter

(101): they were here

(102): here-we-go!

G leaves

PAUSE

T comes in

12: draft from fireplace (SOCIAL)

T to E (103): Emily
 (104): I discovered another drafty place
 (105): in our house
 E to T (106): where?
 T to E (107): that fireplace
 E to T (108): o::h!
 T to E (109): you should feel the rush of air coming
 (110): out of there
 E to T (111): how do you/
 (112): how do you
 (113): block something like that?

G comes in

G to E (114): clothing
 (115): newspaper
 E to G (116): huh?
 G to E (117): stuff it up!
 E to G (118): really?
 G to E (119): unless you're gonna wanna put a fire in it
 T to G (120): no
 (121): it's a gas one

PAUSE

G leaves

T to E (122): I was laying there talkin on the phone last night
 (123): and I said: "where in the/"
 (124): and I looked over my head
 E resp. to T (125): **(laughter)**
 T to E (126): and I said:
 (127): "that fireplace!"
 E to T (128): all right well
 (129): we'll have to do something about it
 T to herself (13): **HUMMING**
 S to E (131): call for a free estimate about insulation
 E to S (132): really?
 (133): yeah
 (134): that wouldn't be too hard to insulate the chimney
 (135): would it?

13: note on door**(BUSINESS-AT-HAND)**

T to S (136): why is this reservation on the door?

S to T (137): I dunno

(138): ask George

(139): he put it there

(140): [unintelligible]

G comes in

T to G (141): George why is this up here?

G to T (142): what?

T to G (143): the reservation

(144): why is it on the door?

G to T (145): 'cause I figure if I put it over there

(146): it'd get lost a week away

(AMBIGUOUS)

T to G (147): oh very smart George

G to T (148): mmm

14: changing board menu**(BUSINESS-AT-HAND)**

T to G (149): you forgot to change the board

G and T leave

SILENCE

G comes in

15: the fan**(BUSINESS-AT-HAND)**

G to S (150): Sally

(151): leave that thing on!

(AMBIGUOUS)

(152): every time you turn it off the place goes dark

(153): and then the lights go weird!

(154): and then we've gotta adjust the lights again

(155): you've done it about 3 times in the past 15 minutes!

(156): (laughter)

S to G (157): I don't like it on

(158): (laughter)

SILENCE

(2) ANALYST'S SEGMENTATION: VERBAL FLOW SECTIONS

In addition to verbal flows, there are two related activities, as follows:

WHISTLING (95)

HUMMING (130)

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

They are obtained as follows:

DEFINING CRITERIA for VERBAL FLOW1:

Type of Talk: WORK-RELATED (in two modes: impersonal and personalized)¹

Modality of Talk: here-and-now

Focality: focal

SEGMENTATION CRITERIA FOR VF1 SECTIONS: triggering agents

need for seafood (1-8) [impers.]

need for more chicken soup (9) [impers.]

“ “ “ “(10-21)[personalized

need for more chicken soup (34-39) (impers.)

“ “ “ “(83-85) [impers.]

lights flickering (58-59+62-63)[impers.]

“ “ “(64-69) [personalized]

lights are flickering (150-151) [impers.]

“ “ “ (152-158) [personalized]

note on door (136-146) [impers.]

“ “ (147-148) [personalized]

board menu (149)[impers.]

DEFINING CRITERIA for VERBAL FLOW2 :**Type of Talk:** TEASING**Modality of Talk:** here-and-now**Focality:** focal**SEGMENTATION CRITERION for VF2 SECTION:****triggering agent:** S's slowness (40-50)**DEFINING CRITERIA for VERBAL FLOW3:****Type of Talk:** SOCIAL**Modality of Talk:** displaced**Focality:** focal**SEGMENTATION CRITERION for VF3 SECTION:****topic:** draft in fireplace (103-129) + (131-135)**DEFINING CRITERIA for VERBAL FLOW4:****Type of Talk:** INFORMATIVE**Modality of Talk:** displaced**Focality:** focal**SEGMENTATION CRITERION for VF4 SECTIONS:****topic:** E 's forthcoming visit with JM (22-33') and (70-82)**DEFINING CRITERIA for VERBAL FLOW5:****Type of Talk:** SOCIAL RITUAL**Modality of Talk:** here and now**Focality:** focal**SEGMENTATION CRITERION for VF5 SECTION:****triggering agent:** E is unhappy (60-61)

DEFINING CRITERIA for VERBAL FLOW6**Type of Talk:** EMOTING**Modality of Talk:** here-and-now**Focality:** marginal²**SEGMENTATION CRITERIA for VF6 SECTIONS:** triggering agents:

E drops a pan on herself (51-57)

E drops pots and pans and gets wet (86-93)

E looks for a towel (94) + (96-101)

E finds an apron (102)

fn1

Impersonal WORK-RELATED TALK corresponds to BUSINESS-at-HAND, in respondent's categorization. Personalized WORK-RELATED TALK corresponds to AMBIGUOUS TALK. It is when WORK-RELATED TALK is used teasingly. Note that the same content may occur in the two modes.

fn2

Marginal talk corresponds to what the respondent calls Incidental Talk.

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

ANALYST'S	RESPONDENT'S
VF1 Section (1-8) impersonal _____	1: seafood order (1-8) B-at-H
VF1 Section (9-21) impersonal (9) _____ personalized (10-21) _____	2: chicken soup (9) B-at-H (10-21) AMBIGUOUS
VF4 Section (22-33') _____	3: JM (22-33) SOCIAL
VF1 Section (34-39) impersonal _____	4: chicken soup (34-39) B-at-H
VF2 Section (40-50) _____	5: G teasing S (40-50) TEASING
VF6 Section (51-57) _____	6: E hurts herself (51-57) H-and-N
VF1 Section (58-59)+(62-63)+ (64-69) impersonal (58-59) _____ VF5 Section (60-61) impersonal (62-63) _____ personalized (64-69) _____	7: the fan (58-64) B-at-H (65-69) AMBIGUOUS
VF4 Section (70-82) _____	8: JM (70-82) SOCIAL
VF1 Section (83-85) impersonal _____	9: chicken soup (83-85) B-at-H

VF6 Section (86-93)	10: E gets wet (86-93) H-and-N
VF6 Section (94) WHISTING (95) VF6 Section(96-102)	11: E looks for a towel (94-102) H-and-N
VF3 Section (103-129) HUMMING (130) VF3 Section (131-135)	12: draft from fireplace (103-135) SOCIAL
VF1 Section (136-148) impersonal (136-146) personalized (147-148)	13: note on door (136-146) B-at-H (147-148) AMBIGUOUS
VF1 Section (149) impersonal	14: changing board menu (149) B-at-H
VF1 Section (150-158) impersonal (150-151) personalized (152-158)	15: the fan (150-151) B-at-H (152-158) AMBIGUOUS

**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 (1-8)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF1:

Type of Talk: WORK-RELATED (impersonal mode)

Modality of Talk: here-and-now

Focality: focal

Segmentation Criterion for VF1 Section (1-8)

triggering agent: customers asking for their seafood order

b) Transcript of Talk in Section:

T comes in ¹	} impersonal mode
T to S (1): those people with the sea food	
(2): they said they were in a hurry	
(3): [I don't know if]	
(4): I don't know if you can do anything about it but	
(5): but I just wanted to tell ya	
(6): just to let you know	
S to T (7): 'kay	
T to S (8): [unintelligible]	
T leaves ²	
SILENCE	

Student researcher's notes

-fn1

Tania comes into the kitchen to get rid of dirty dishes
she looks at the stove to see how far along the seafood order is
she tells Sally the customers are in a hurry

-fn2

Tania leaves the kitchen to go to the waitress station

(2) BASIC UNITS:

The Section is constituted by T's verbal responses to the triggering agent: customers asking for their seafood order.

There is one basic unit, VF1 Stretch (1-8). It is a DEMAND specified by the semantic schema: Tania asks Sally to hurry with the seafood order.

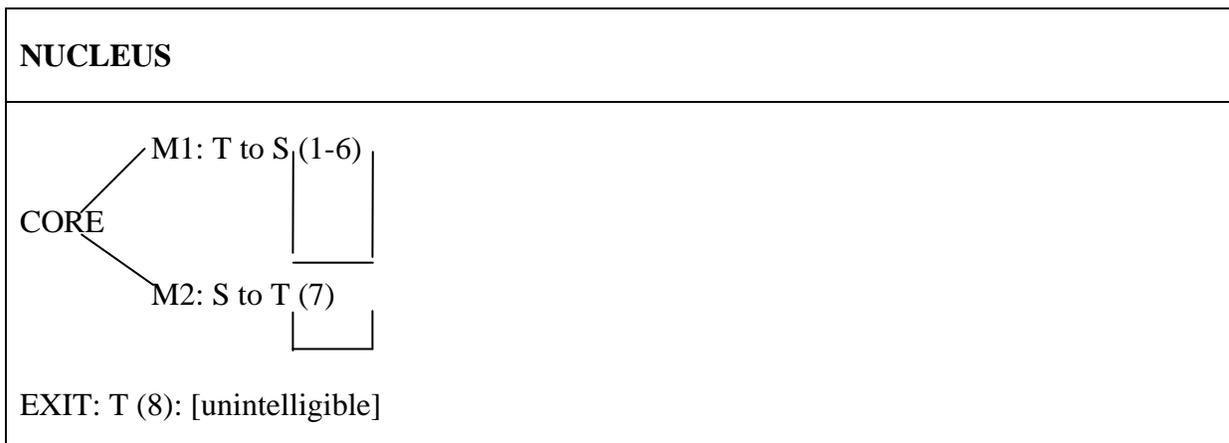
This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
Customers asking for their seafood order →	DEMAND by T to S (1-8)

(3) DETAILED ANALYSIS OF DEMAND (1-8)

a) INTERNAL STRUCTURE OF DEMAND:

The DEMAND has only a nucleus. The latter has a core and possibly also an exit (unintelligible). The core is a dialogue initiated by T and addressed to S, with one exchange.



b) RHETORICAL ORGANIZATION OF CORE:

M1: T's indirect demand to hurry (in format of statement "for your information")¹

•1: statement proper:

- (1): those people with the sea food
- (2): they said they were in a hurry

•2: elaboration (justification):

REPAIRABLE (false start)

(3): [I don't know if]

- (4): I don't know if you can do anything about it [but]
- (5): but I just wanted to tell ya
- (6): just to let you know

M2: S's response (promised compliance through acknowledgement of understanding):²

(7): 'kay

Respondent's account:

fn1

subtle urging to hurry

fn2

acknowledgement of understanding

VF1 SECTION (9-21)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF1:

Type of Talk: WORK-RELATED (impersonal + personalized modes)

Modality of Talk: here-and-now

Focality: focal

Segmentation Criterion for VF1 Section (9-21)

triggering agent: need for chicken soup

b) Transcript of Talk in Section:

T comes in	}	impersonal
T to S (9): Sally we need more chicken soup		
G comes in ¹	}	personalized
G to T (10): I already told her		
T to G (11): oh		
G to T (12): she hasn't got it though		
S to T (13): [unintelligible]		
G to S (14): we need it now		
S to G (15): you do?		
G to S (16): that's why I told you before		
S to G (17): you just told me five minutes ago		
G to S (18): no		
S to G (19): yes		
(20): you said: "you might as well put on some more chicken soup"		
(21): [unintelligible]		
T leaves ²		
PAUSE		

Student Researcher's notes and Respondent's account

fn1

George comes in and is talking with his hands

George and Sally are facing each other

Sally is looking bewildered the George came in of course to defend himself that he had already told you we have contests you-see who can remember to tell you about the soup first

Emily was doing the dishes and probably not really listening to us that we were talking that's you and George were talking amongst ourselves about the soup.

fn2

Tania is listening to George and Sally

but leaves the kitchen before Emily asks her question about JM (see lines 22-24 further down)

George is scraping plates

(2) BASIC UNITS:

The Section is constituted by T's verbal responses to the triggering agent: need for more chicken soup.

There are two basic units, as follows:

(1) VF1SubStretch (9-13) is a DEMAND specified by the semantic schema: Tania asks Sally for more chicken soup.

(2) VF1SubStretch (14 -21) is a VERBAL ATTACK specified by the semantic schema: George attacks Sally verbally for being slow with the chicken soup.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
need for more chicken soup 	(1) DEMAND (9-13) (2) VERBAL ATTACK (14-21)

(3.1) DETAILED ANALYSIS OF DEMAND (9-13)

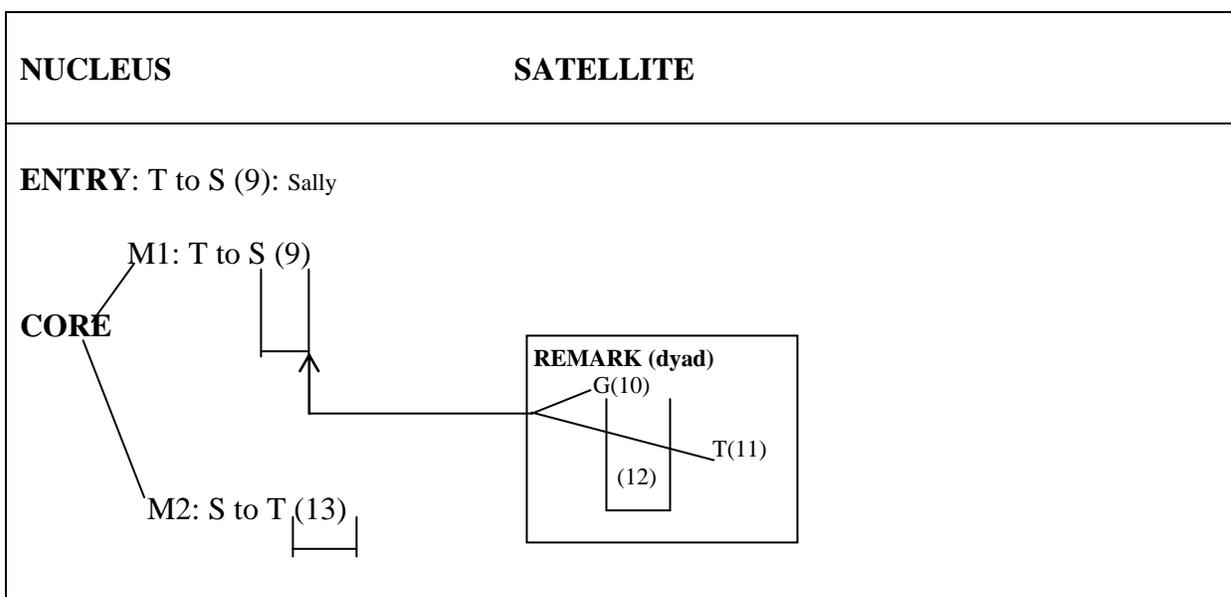
a) INTERNAL STRUCTURE OF DEMAND:

The DEMAND has a nucleus and one satellite.

The nucleus is in the impersonal mode. It has an entry and a core.

The entry is a univox. The core is a dialogue, initiated by T and addressed to S, with one exchange.

The satellite is in the personalized mode. It is a dyadic remark initiated by G addressed to T.



b) RHETORICAL ORGANIZATION of CORES:

M1: T's indirect demand to hurry (in format of an expression of need)

statement of need proper:

(9): we need more chicken soup¹

REMARK (dyad)²

G: sarcastic reminder to Sally:

(10): I already told her

dig at Sally:

(12): she hasn't got it though

T: acknowledgement:³

(11): oh!

M2: S's response (promised compliance?):

(13): [unintelligible]⁴

Respondent's account:

-fn1

request

we're back to the chicken soup

I/I think I already told you that we needed the soup

but a couple minutes went by

so I thought I'd check it out

-fn2

The remark is operating on two levels in the personalized mode:

G is referring directly to their contest:

we have contests you-see

who can remember to tell you about the soup first

and he is indirectly being sarcastic toward S:

sarcastic reminder toward Sally (10)

dig at Sally (12)

-fn3

acknowledgement

'oh' marks information receipt

-fn4

Sally's response is very likely something like: I'll put it on right away

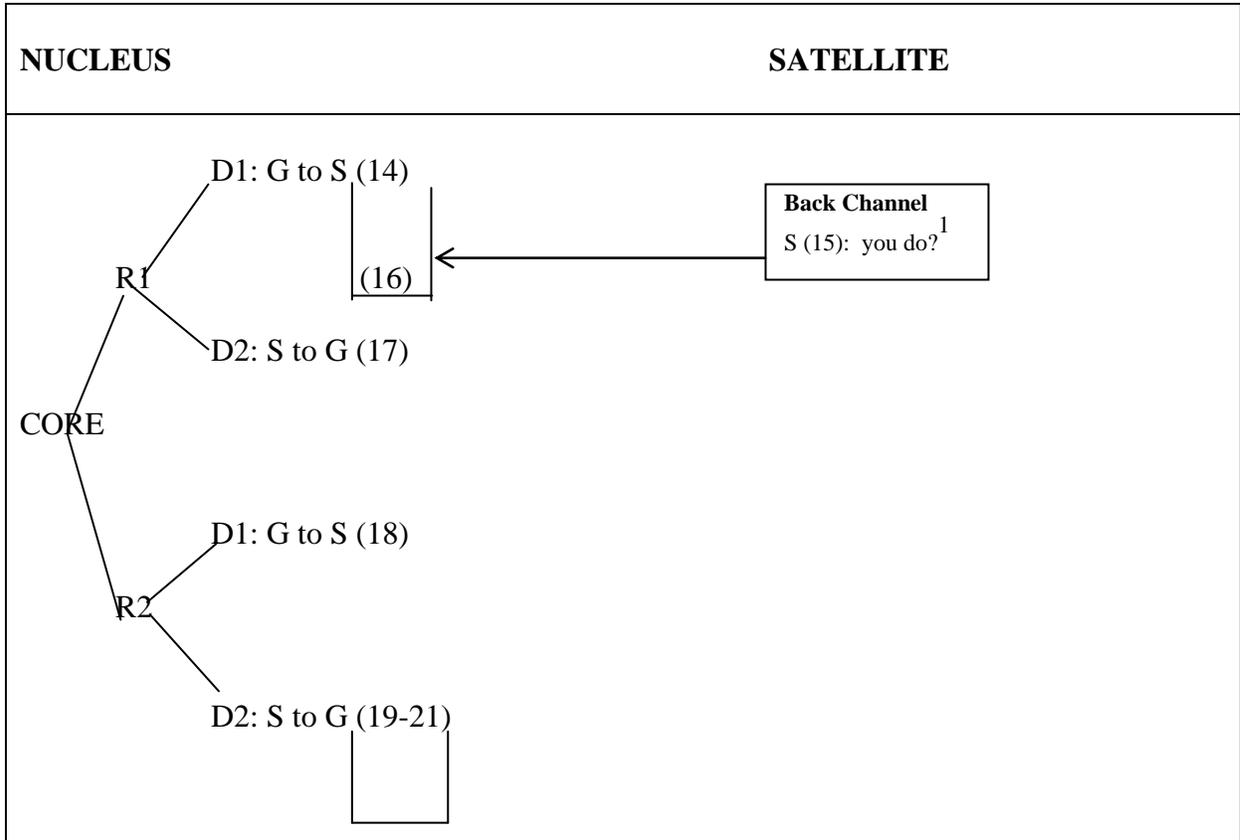
(compare to her response line 85, which is a statement of achieved compliance: it's on now)

(3.2) DETAILED ANALYSIS OF VERBAL ATTACK (14-21)

a) INTERNAL STRUCTURE OF VERBAL ATTACK:

The VERBAL ATTACK is in the personalized mode. It has a nucleus and one satellite
 The nucleus has only a multilogic core, a duo, involving G and S, with two rounds.

The satellite is a univocal back channel by S responding to G



Respondent's account:

fn1

question implying lack of understanding (what are you talking about?)

b) RHETORICAL ORGANIZATION of CORE:

R1: initial attack

D1: G's verbal attack (in format of expression of need)

.1: statement proper:¹

(14): we need it now

.2: elaboration:

(16): that's why I told you before

D2: S's self-defense (in format of a denial):

(17): you just told me five minutes ago²

R2: repeated attack

D1: G's repeated attack (in format of rejection of denial):

(18): no³

D2: S's repeated self-defense (in format of counterattack)

•1: defense proper (counter denial):

(19): yes⁴

•2: elaboration (justification):

(20): you said: "you might as well put on some more chicken soup"⁵

(21): [unintelligible]

Respondent's account:

-fn1

declarative demand

fn2

defending position

-fn3

disagreement

-fn4

agreement with original comment

-fn5

further proof by quotation

VF4 SECTION (22-33')

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF4:

Type of Talk: INFORMATIVE

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF4 Section (22-33')

topic: E's forthcoming visit with JM

b) Transcript of Talk in Section:

E to T (22): oh Tania!

(23): I'm meeting with J M to-morrow

(24): do you want me to ask him about/

G to E (25): she's not out here |

S to E (26): | who you talking| to?

E to G + S (27): huh?

E (28): oh!

(29): Tania's not here!

(30): laughter

E to G (31): George you know all about it

G to E (32): J M

(33): ya

S (33'): laughter

G leaves

SILENCE

(2) BASIC UNITS:

There is one basic unit, VF4 Stretch (22-33') with two parts, a mistake and a correction.

-The mistake, is an OFFER by E to T, specified by the semantic schema: Emily offers Tania to get the information she wants from JM (22-29).

-The correction, is a REQUEST FOR CONFIRMATION by E to G, specified by the semantic schema: Emily asks George to confirm that he knows what Tania wants (31-33').

(3) DETAILED ANALYSIS of OFFER/ REQUEST for CONFIRMATION (22-33')

a) INTERNAL STRUCTURE of OFFER/ REQUEST FOR CONFIRMATION:

The OFFER, Part I, has a nucleus and one satellite.

The nucleus has an entry and a core.

The entry is a univox.

The core is a partial dialogue initiated by E and addressed to T, with one partial exchange.

The satellite is a double univocal remark by G and S addressed to E.

It has a satellite, a univocal remark by E responding to G and S.

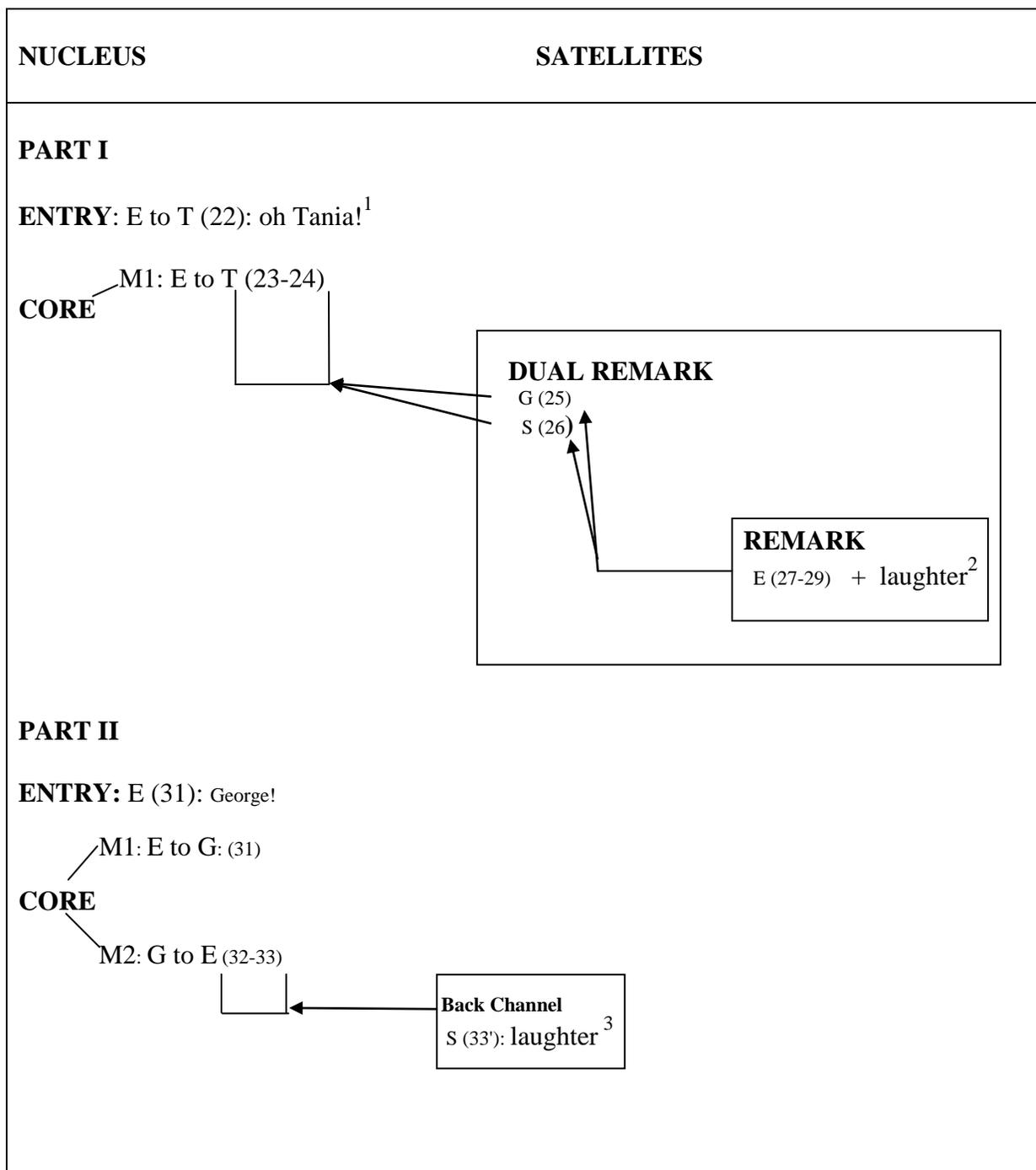
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The REQUEST for CONFIRMATION, Part II, has a nucleus and a satellite.

The nucleus has an entry and a core.

The entry is a univox.

The core is a dialogue initiated by E and addressed to G, with one exchange.



Respondent's account:

-fn1

interruption (E tries to get T's attention)

Emily wasn't paying attention to the fact that we were all talking
so being her usual self she interrupted us
she had something she'd just thought about and wanted to ask me so she interrupted us

'oh' marks speaker involvement

-fn2

E probably looked bewildered and laughs (note by Student researcher)

-fn3

now you were laughing thinking how silly Emily was

b) RHETORICAL ORGANIZATION of CORE:

Part I

M1: E's offer¹

.1: preparation:

(23): I'm meeting with JM to-morrow

.2: offer proper (interrupted by G's and S's remark)

(24): do you want me to ask him about /

DUAL REMARK

-signaling mistake by G:

(25): she's not out here²

-signaling mistake by S:

(26): who you talking to?^{2'}

REMARK

E realizes her mistake:³

initiation:

(27): huh?

(28): oh!⁴

development:

(27) Tania's not there!

Part II

M1: E's request for confirmation:⁵

(31): you know all about it

M2: G's response:⁵

(32): JM

(33): ya

Respondent's account:

-fn1

request for information

after Emily interrupted our conversation

she didn't know that I'd left the room yet so she kept talking

that happens a lot even at home

she'll be talking to me and I'll just walk away

sometimes I'm still listening and other times I just get bored and I just walk away

I don't know what I was doing then though

I don't remember

-n2

information to keep E from going on

-fn2'

request for information

-fn3

realization

-fn4

'oh' is an exclamation

-fn5

redirection toward George to make light of the situation

-fn6

humoring

George being obnoxious

VF1 SECTION (34-39)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF1:

Type of Talk: WORK-RELATED (impersonal mode)

Modality of talk: here-and-now

Focality: focal

Segmentation Criterion for VF1 Section (34-39)

triggering agent: need for chicken soup

b) Transcript of Talk in Section:

<p style="text-align: right;">G comes in</p> <p>G to S (34): where is the chicken soup? (35): Emily can get it for you S to G (36): it's right under my feet</p> <p>G to S (37): and you didn't put it on yet?!¹ S to G (38): no:: (39): I was doing something</p>	<div style="display: flex; align-items: center; justify-content: center;"> <div style="border-left: 1px solid black; border-right: 1px solid black; height: 100px; margin: 0 10px;"></div> <p>impersonal mode</p> </div>
---	--

Student Researcher's note

fn1

George's eyebrows jump a foot when Sally tells him she had the soup at her feet all this time but hadn't put it on yet

(2) BASIC UNITS:

The Section is constituted by G's verbal responses to the triggering agent: need for chicken soup. There is one basic unit, VF1 Stretch (34-39). It is a QUERY specified by the semantic schema: George asks Sally where the chicken soup is.

This is displayed in the following Table:

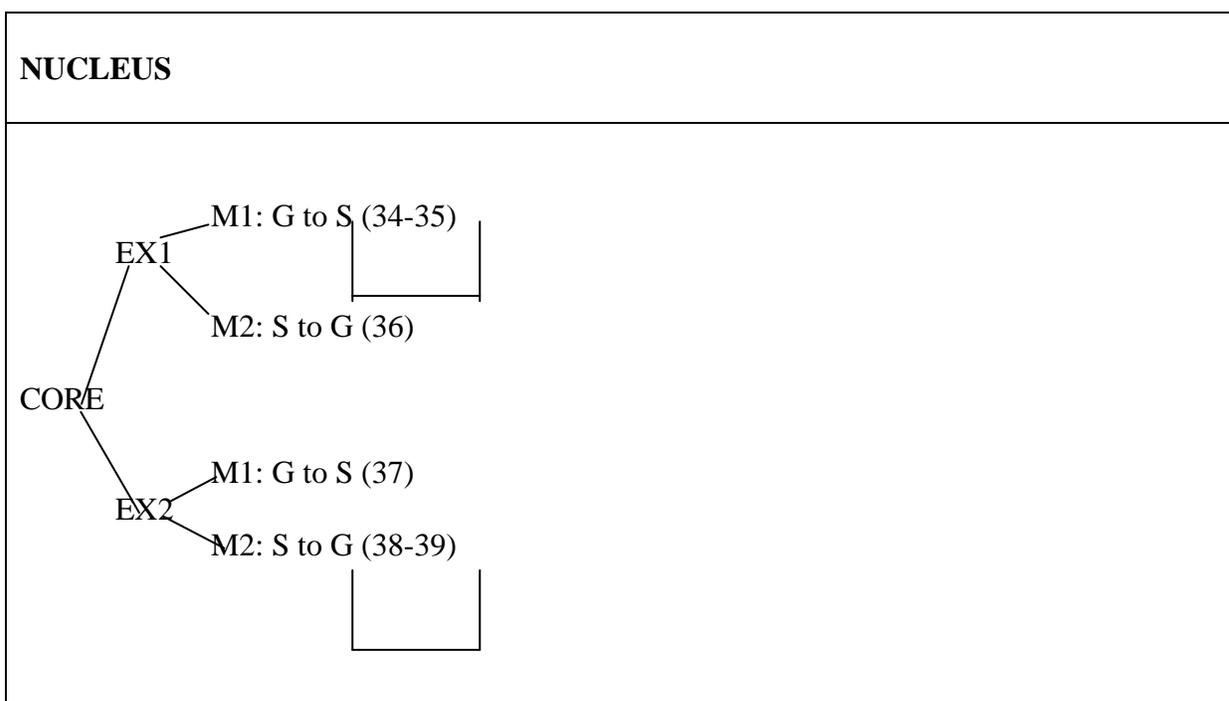
TRIGGERING AGENT	VERBAL RESPONSES
need for chicken soup	<div style="display: flex; align-items: center;"> <div style="border-right: 1px solid black; width: 100px; height: 15px; margin-right: 5px;"></div> <div style="font-size: 20px; margin-right: 5px;">→</div> <p>QUERY by G to S (34-39)</p> </div>

(3) DETAILED ANALYSIS OF QUERY (34-39)

a) INTERNAL STRUCTURE of QUERY:

The QUERY has only a nucleus.

The latter has only a core, a dialogue initiated by G and addressed to S, with two exchanges.



b) RHETORICAL ORGANIZATION of CORE:¹

EX1: initial use of schema

M1: G's request for information

•1: request proper:

(34): where is the chicken soup?^{1'}

•2: elaboration (offer to help):

(35): Emily can get it for you²

M2: S's response to request proper:

(36): it's right under my feet³

EX2: additional use of schema

M1: G's request for information (indirect request for explanation):⁴

(37): and you didn't put it on yet!?

M2: S's response

•1: response proper:

(38): no

•2: elaboration (explanation/justification):⁵

(39): I was doing something

Respondent's account:

-fn1

George was trying to get his usual way
actually you're both trying to convince each other that you're right

-fn1'

question about the soup

-fn2

helpful hint

-fn3

reluctant response to preceding question

-fn4

impatient question/response

-fn5

whiney excuse

VF2 SECTION (40-50)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF2:

Type of Talk: TEASING

Modality of Talk: here-and-now

Focality: focal

Segmentation Criterion for VF2 Section (40-50)

triggering agent: S's slowness

b) Transcript of Talk in Section:¹

G to S (40): slug!

S to G (41): laughter

(42): I am not a slug

G to S (43): you're a slug

S to G (44): sluggard

(45): that's what the word is

(46): laughter

E to G (47): now listen [Ma]

(48): [uh] George!

(49): get it together!

G to E (50): snicker

G leaves

SILENCE

Respondent's account

fn1

George was putting dishes in the dishpan I-think when he probably asked about the soup again and you were putzin around doing stuff or you just didn't get around to it

(2) BASIC UNITS:

The Section is constituted by G's verbal responses to the triggering agent: Sally's slowness.

There is one basic unit, VF2 Stretch (40-50). It is an INSULT specified by the semantic schema: George insults Sally teasingly for being too slow.

This is displayd in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
Sally's slowness	INSULT by G to S (40-50)

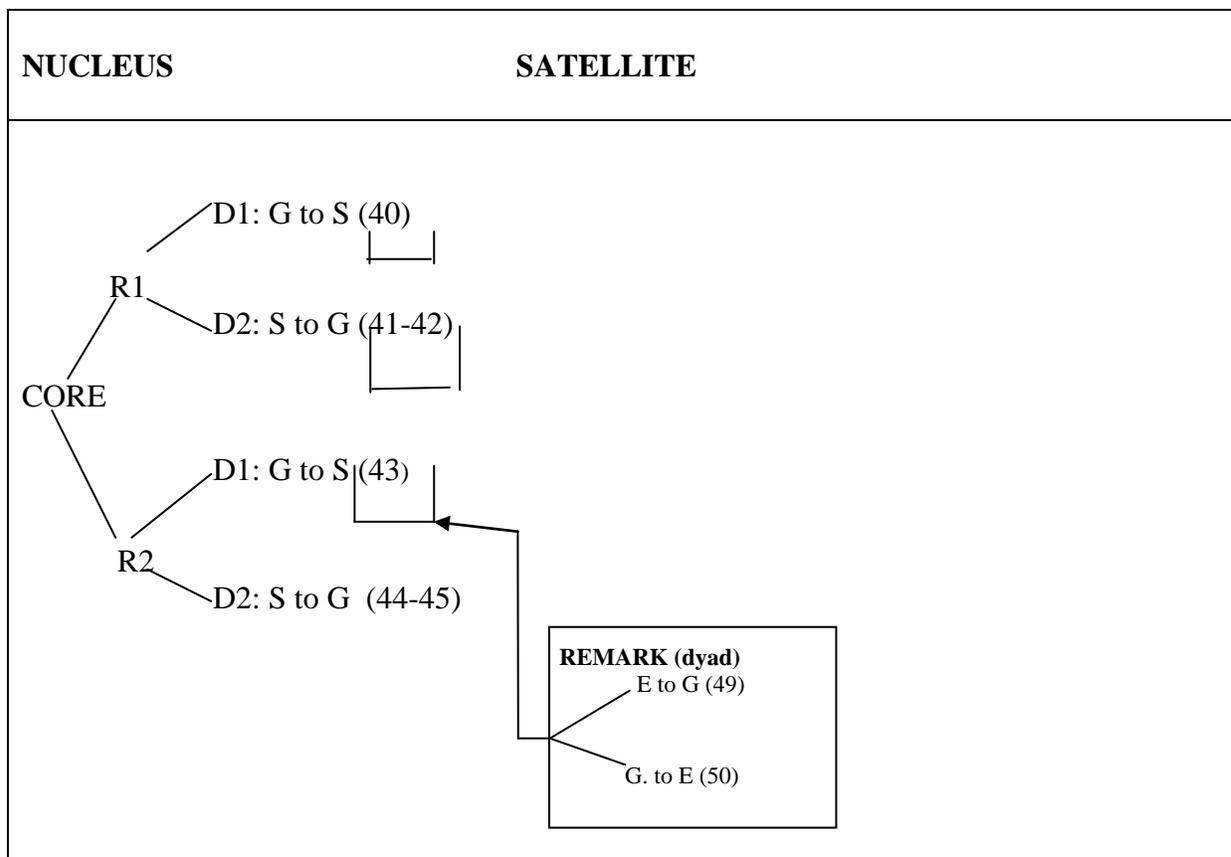
(3) DETAILED ANALYSIS OF INSULT (40-50)

a) INTERNAL STRUCTURE of INSULT:

The INSULT has a nucleus and 1 satellite.

The nucleus has only a multilogic core, a duo, involving G and S with two rounds.

The satellite is a dyadic remark initiated by E responding to G.



b) RHETORICAL ORGANIZATION of CORES:

Round 1

D1: G starts the insult:¹
(40): slug

D2: S defends herself (S is angry and embarrassed)
(41) laughter²
(42): I'm not a slug

Round 2

D1: G repeats insult:³
(43): you're a slug!

D2: S defends herself (correcting G):

(44): sluggard 4

(45): that's what the word is + laughter⁵



REMARK (dyad)

-admonition by E:⁶

initiation:

(47): now listen [Ma]

(48): [uh] George!

development:

(49): get it together!

-acknowledgement by G:

(50): snicker

Respondeent's account:

-fn1

wisecrack

-fn2

anger, embarrassment

-fn3

restatement (driving the point home)

-fn4

defending herself

correcting, taking offense

you were correcting his grammar

his vocabulary

the linguist that you are!

-fn5

anger, embarrassment

-fn6

defending S

E probably said that because George said 'slug' instead of 'sluggard'

VF6 SECTION (51-57)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF6:

Type of Talk: EMOTING

Modality of Talk: here-and-now

Focality: marginal

Segmentation Criterion for VF6 Section (51-57)

triggering agent: E drops a pan on herself

b) Transcript of Talk in Section:¹

E to herself (51): ow!
 (52): oh!
 S to E (53): what did you do?
 E to S (54): [unintelligible]
 (55): nothing
 (56): nothing at all
 (57): just doing my/

Student Researcher's note

fn1

Emily must have dropped a pan on herself or-something

(2) BASIC UNITS:

The Section is constituted by verbal responses to the triggering agent: Emily drops a pan on herself.

There are two basic units, as follows:

(1) VF6 SubStretch (51-52) is a cluster of EXCLAMATIONS of pain by Emily.

(2) VF6 SubStretch (53-57) is a QUERY by Sally to Emily, specified by the semantic schema: Sally wants to know what happened to Emily.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
E drops a pan on herself	<p>(1) EXCLAMATIONS of pain¹ by E:</p> <div data-bbox="906 512 1112 596" style="border: 1px solid black; padding: 2px; margin: 5px 0;"> <p>(51): ow! (52): oh!</p> </div> <p>(2) QUERY by S (52-57)</p>

Respondent's account:

fn1

exclamation

she's always hurting herself with the dishes

I wonder what she did

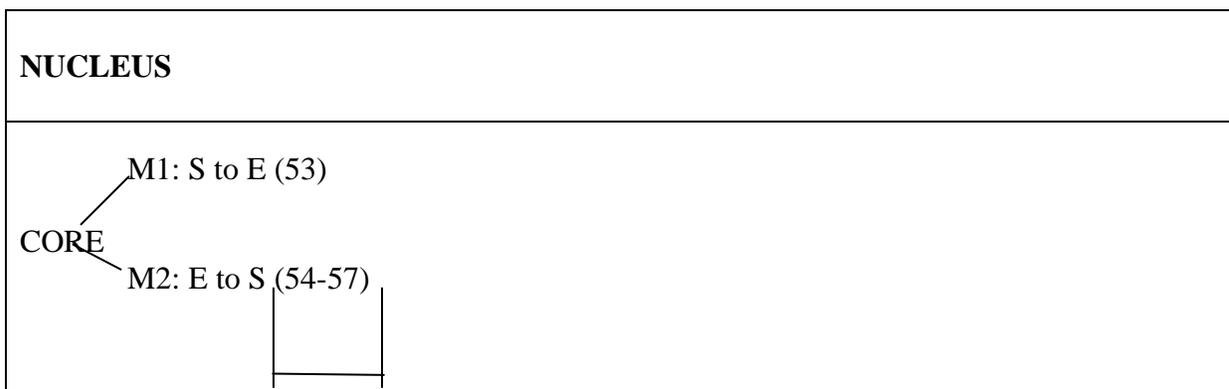
probably pinched herself or-something

sliced herself with a knife

(3) DETAILED ANALYSIS OF QUERY (53-57)

a) INTERNAL STRUCTURE of QUERY:

The QUERY has only a nucleus. The latter has only a core, a dialogue, initiated by S and addressed to E, with one exchange.



b) RHETORICAL ORGANIZATION of CORE:

M1: S's request for explanation (why did you cry out?):¹

(53): what did you do?

M2: E's response:²

REPAIRABLE (?)

(54): [unintelligible]

•1: response proper (negation):

(55): nothing

(56): nothing at all

•2: elaboration (explanation, unfinished):

(57): I was just doing my/

Respondent's account:

fn1

request for information

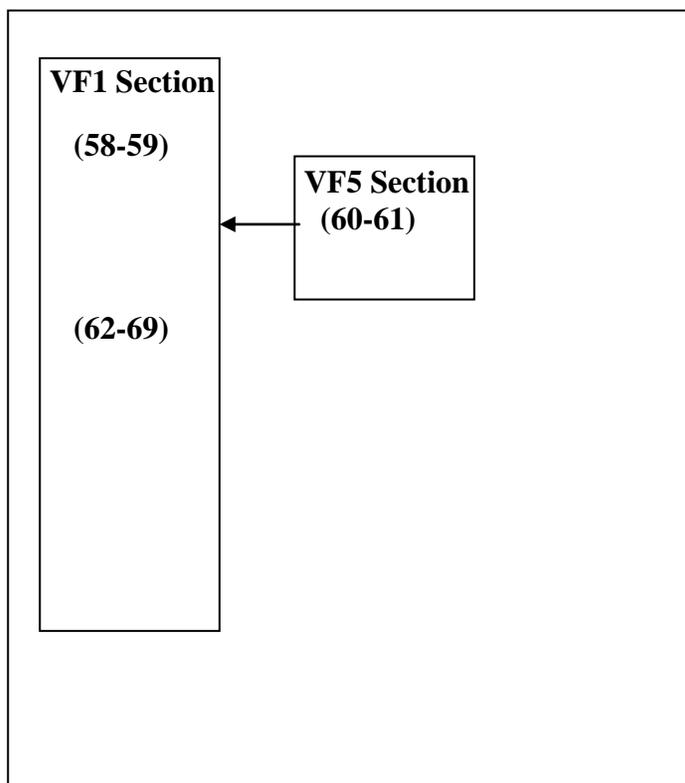
courtesy

fn2

frustrated answer (55-57)

OVERLAPPING VERBAL FLOWS:

VF1 Section (58-59) + (62-69) is overlapped by VF5 Section (60-61)



VF1 SECTION(58-59)+(62-69)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF1:

Type of Talk: WORK-RELATED (impersonal +personalized modes)

Modality of Talk: here-and-now

Focality: focal

Segmentation Criterion for VF1 Section (58-59)+(62-69)

triggering agent: lights flickering¹

Respondent's account:

fn1

this is the part where you had the fan off so it would tape okay without us knowing that's why Emily was choking to death from the smoke in the kitchen

b) Transcript of Talk in Section:

E to S (58): it would be nice though if the smoke wasn't in here

S to E (59): okay

E to S (62): I don't know how you live with it Sally

S to E (63): it gets cold after a while

G comes in

G to S (64): leave the fan on!

S to G (65): huh?

G to S (66): you screw up our lighting

E to S (67): ya my eyes are burning out

G to E (68): that's 'cause she doesn't have the fan on

E to G (69): I-know

G leaves

PAUSE

impersonal

personalized

(2) BASIC UNITS:

The Section is constituted by E's verbal responses to the triggering agent: lights flickering.

There are two basic units, as follows:

(1) VF1 SubStretch (58-59)+(62-63) is a DEMAND by E to S specified by the semantic schema: Emily asks Sally to keep the fan on, in the impersonal mode.

(2) VF1 SubStretch (64-69) is an ORDER by G to S, specified by the semantic schema: George orders Sally to keep the fan on, in the personalized mode.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
lights flickering	 <p>(1) DEMAND by E to S (58-59)+(62-63)</p> <p>(2) ORDER by G to S (64-69)</p>

(3.1) DETAILED ANALYSIS OF DEMAND (58-59)+(62--63)

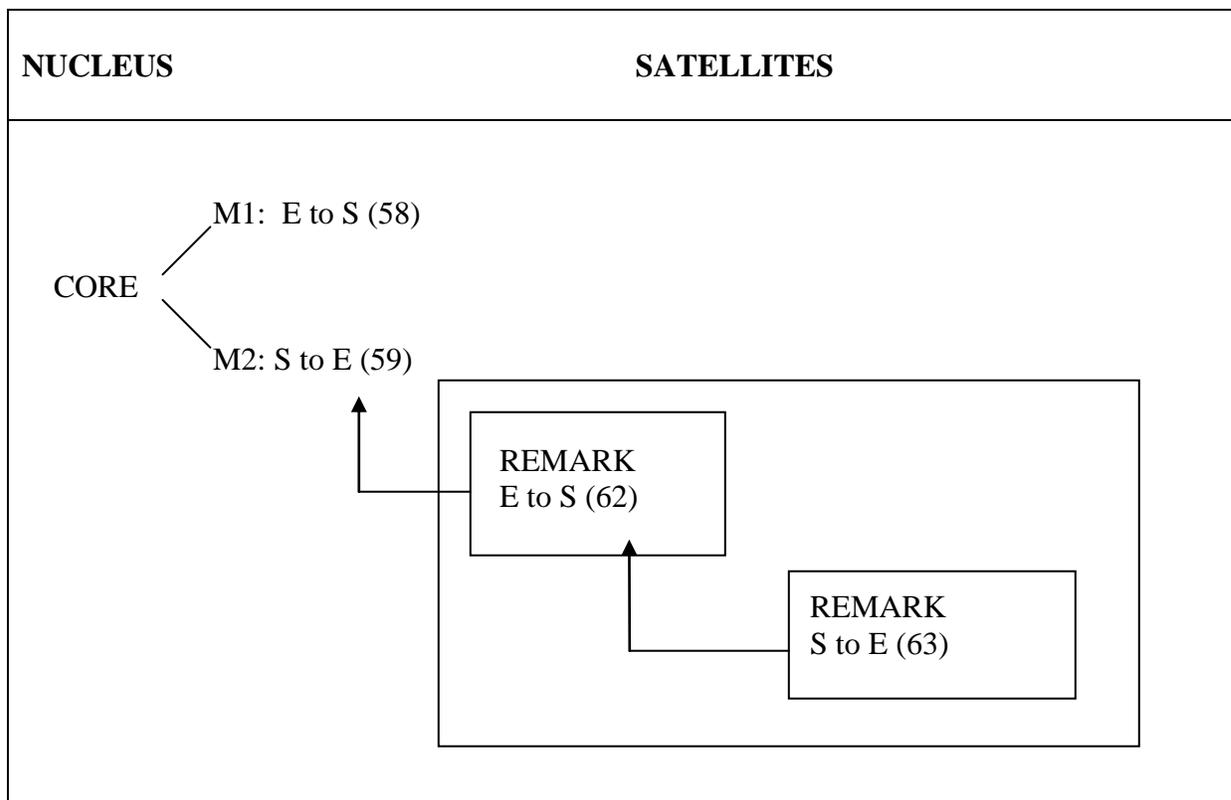
a) INTERNAL STRUCTURE of DEMAND:

The DEMAND has a nucleus and one satellite.

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

The satellite is a univocal remark by E addressed to S.

It has a secondary satellite, a univocal remark by S responding to E.



b) RHETORICAL ORGANIZATION of CORES:

M1: E's indirect demand to keep fan on (in format of wish):¹

(58): it would be nice though if the smoke wasn't in here

M2: S's response (promised compliance):²

(59): okay

REMARK

complaint by E:³

(62): I don't know how you live with it Sally

REMARK

excuse by S:⁴

(63): it gets cold after a while

Respondent's account:

fn1

complaint /subtle request

fn2

understanding response (= I promise to turn the fan on)

fn3

complaint to keep (Sally) from doing it again

fn4

response to satisfy

and you're trying to be nonchalant about it

and just sort-of/

yeah give some sort of off-the-cuff answer

so she doesn't ask you why you really don't have the fan on

that's a good excuse

'cause it does get cold out here

(3.2) DETAILED ANALYSIS OF ORDER (64-69)

INTERNAL STRUCTURE OF ORDER:

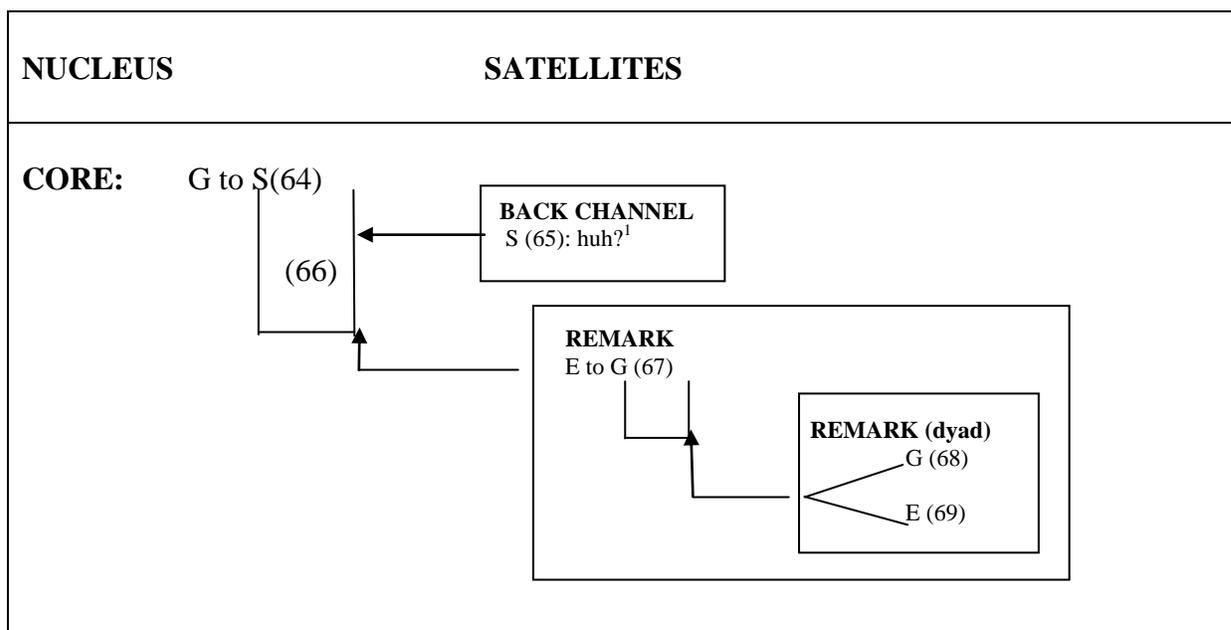
The ORDER has a nucleus and two satellites.

The nucleus has only a univocal core by G addressed to S.

The first satellite is a univocal back channel by S in response to G.

The second satellite is a univocal remark initiated by E addressed to G.

It has a secondary satellite, a dyadic remark initiated by G and addressed to E.



Respondent's account:

fn1

innocent remark (lack of understanding)

b) RHETORICAL ORGANIZATION of CORES:

G's order to S to keep fan on

•1: order proper: ¹

(64): leave the fan on!

•2: elaboration (justification): ²

(66): you screw up the lighting

REMARK

E's support of G: ³

initiation:

(67): ya

development:

(67): my eyes are burning out

REMARK (dyad)

-G's dig at S: ⁴

(68): that's because she doesn't have the fan on

-E's acknowledgement E: ⁵

(69): I know

Respondent's account:

-fn1

ardent demand

and then George came in "leave the fan on!"

so he was complaining 'cause the lights were going up and down

but they do that anyway

the circuit breakers go on and off

but uh

he had to complain about something

George made that little remark

'cause he wants you to be sure to know that it was all your fault

that the lighting was screwed up and that Emily's poor eyes were burning out

-fn2

complaint with reasoning

-fn3

agreement with reasoning

-fn4

final dig

-fn5

agreement

VF5 SECTION (60-61)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF5:

Type of Talk: SOCIAL RITUAL

Modality of Talk: here-and-now

Focality: focal

Segmentation Criterion for VF5 Section (60-61)

triggering agent: E is unhappy

b) Transcript of Talk in Section:

S to E (60): sorry
E to S (61): why! thank you!

(2) BASIC UNITS:

The Section is constituted by S's verbal responses to the triggering agent: E is unhappy. There is only one basic unit, VF5 Stretch (60-61). It is an APOLOGY by S to E.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
E complaining →	APOLOGY (dyad) - S's offer of an apology to E: ¹ (60): sorry - E's acceptance: ² (61): why! thank you

Respondent's account:

-fn1

apology

-fn2

expression of gratitude

VF4 SECTION (70-82)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF4:

Type of Talk: INFORMATIVE

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF4 Section (70-82)

topic: E's forthcoming visit with JM

b) Transcript of Talk in Section:¹

E to T (70): Tania!
 T to E (71): Emily!
 E to T (72): I'm meeting with J M to-morrow
 (73): now didn't you say you wanted to ask him about something?
 (74): um...
 (75): you wanted a speaker or-something?
 T to E (76): so when are you meeting him?
 E to T (77): to-morrow
 T to E (78): I mean (giggle)
 (79): what time Emily?
 E to T (80): four thirty
 T to E (81): oh
 T to E (82): I can talk to him Thursday night

Respondent's account

fn1

okay um

Emily was going back to her question she asked when she wasn't really talking to me

and uh

she usually asks me questions like that

when she thinks of them

I let one of those little giggles, ya-know, that people do when they're either uncomfortable or angry

(2) BASIC UNITS:

There is only one basic unit, VF4 Stretch (70-82). It is an OFFER, specified by the semantic schema: Emily offers to get information from JM.

(3) DETAILED ANALYSIS OF OFFER (70-82)

a) INTERNAL STRUCTURE OF OFFER:

The OFFER has a nucleus with one satellite.

The nucleus has an entry and a core.

The entry is a dyad.

The core is a dialogue initiated by T and addressed to E, with one exchange.

The satellite is an incidental query.

It has only a nucleus.

The latter has an entry and a core.

The entry is a univox.

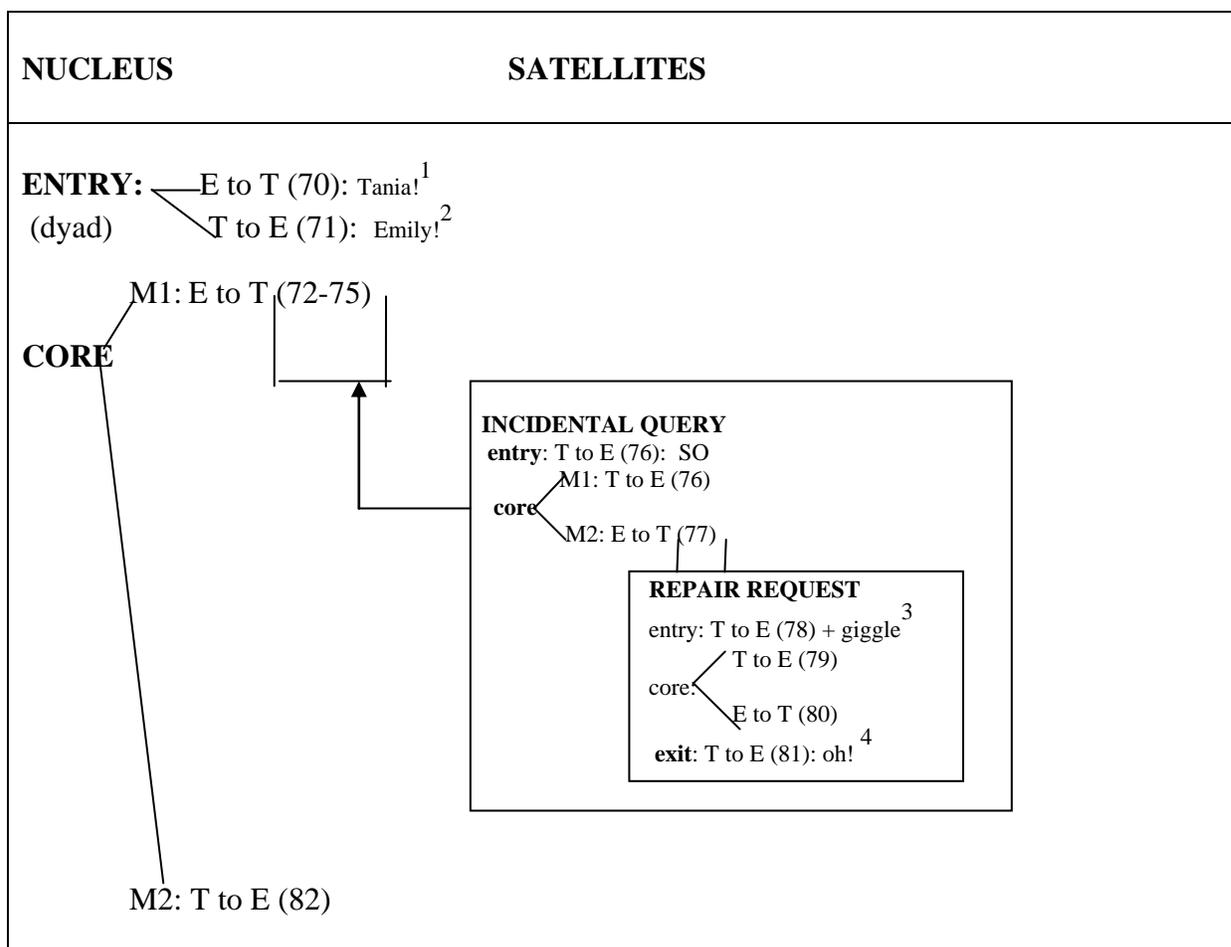
The core is a dialogue initiated by T and addressed to E, with one exchange.

The second member of the exchange has an extension, a Repair Request.

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

The entry and the exit are univoxes.

The core is a dialogue initiated by T and addressed to E, with one exchange.



Respondent's account:

-fn1

getting attention

-fn2

obnoxious acknowledgement

-fn3

I was annoyed that she didn't understand what I meant ..

so she doesn't forget

so

oh I giggled there because

when I said: "I mean (giggle) what time Emily?"

'cause I was annoyed that she didn't understand what I meant by:

"when are you meeting him?"

because she'd already told me that she was meeting him to-morrow

so

instead of saying "no dummy I mean what time?"

I let one of those giggles ya-know that people do when they're either uncomfortable or angry

-fn4

'oh' marks information receipt

b) RHETORICAL ORGANIZATION of CORES:

M1: E's offer of assistance (in format of question)

•1: preparation (informing):¹

(72): I'm meeting with JM to-morrow

•2: offer proper

initiation:

(73): now

development:²

(73): didn't you say you wanted to ask him about something?

(74): [um...]

(75): you wanted a speaker or-something?

INCIDENTAL QUERY

M1: T's request for information:³

(76): when are you meeting him?

M2: E' s response⁴

(77): to-morrow

REPAIR REQUEST

T rephrasing her question:⁵

(79): what time Emily?

E's corrected response:

(80): 4.30

M2: T's response (rejection of offer):⁶

(82): I can talk to him Thursday night

Respondent's account:

-fn1

opening fact leading to following question

(see 23: I'm meeting with JM to-morrow)

-fn2

helpful reminder question

(see 24: do you want me to ask him about...)

-fn3

question about meeting

-fn4

response

-fn5

annoyed explanation of question (I did not mean "what day?", I meant "what time?")

-fn6

response to Emily's original question to satisfy her

I didn't know what she was talking about at that time

so I was bewildered

that's why I just said/

instead of explaining the whole thing I said: I'll talk to him on Thursday night

'cause I didn't know what she was talking about

I still don't know

I don't remember telling her that I had to ask John anything

but uh

maybe she meant John Peterson

'cause I did talk to him

VF1 SECTION (83-85)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF1:

Type of Talk: WORK TALK (Impersonal Mode)

Modality of talk: here-and-now

Focality: focal

Segmentation Criterion for VF1 Section (83-85)

triggering agent: need for more chicken soup

b) Transcript of Talk in Section:

T turns to S

T to S (83): the guy that ordered this veggie burger

(84): he wants some more chicken soup

S to T (85): it's on now

impersonal

T leaves
SILENCE

(2) BASIC UNITS:

The Section is constituted by T's verbal responses to the triggering agent: need for more chicken soup. There is only one basic unit, VF1 Stretch (83-85). It is a DEMAND specified by the semantic schema: Tania asks Sally for the chicken soup.

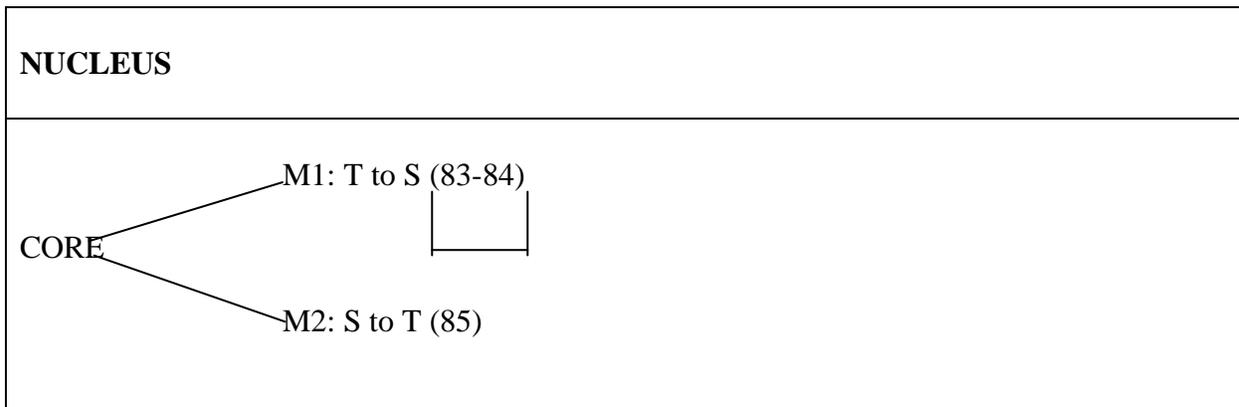
This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
Need for more chicken soup →	DEMAND (83-85)

(3) DETAILED ANALYSIS OF DEMAND (83-85)

a) INTERNAL STRUCTURE of DEMAND:

The DEMAND has only a nucleus. The latter has only a core, a dialogue initiated by T and addressed to S, with one exchange.



b) RHETORICAL ORGANIZATION of CORE:

M1: T's indirect demand for the chicken soup (in format of: For Your Information)

.1 preparation:

(83): the guy that ordered this veggie burger

.2 demand proper: ¹

(84): he wants some more chicken soup

M2: S's response (signaling achieved compliance):

(85): it's on now ²

Respondent's account:

fn1

statement making indirect request

fn2

informative reply

okay

I remember after you said: " it's on now"

I thought: "didn't we tell her 10 minutes ago about this soup?"

but I didn't say anything

'cause I knew George was already on your case

so I didn't say anything

and I just thought "well"

and um

I-guess I left the kitchen then

VF6 SECTION (86-87)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF6:

Type of Talk: EMOTING

Modality of Talk: here-and-now

Focality: marginal

Segmentation Criterion for VF6 Section (86-87)

triggering agent: E drops pots and pans

b) Transcript of Talk in Section:

E to herself (86): sigh

SILENCE

E to herself (87): I knew I would drop these!

(2) BASIC UNITS:

The Section is constituted by E's verbal responses to the triggering agent: E drops pots and pans. It is a cluster of EXCLAMATIONS OF FRUSTRATION by Emily.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
E drops pots and pans ¹	EXCLAMATIONS of frustration (univocal) <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> E (86): sigh (87): I knew I would drop these! </div>

Respondent's account

fn1

Emily was trying to put up too many buckets at once
or kettles I-think
then she dropped them

VF6 SECTION (88-93)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF6:

Type of Talk: EMOTING

Modality of Talk: here-and-now

Focality: marginal

Segmentation Criterion for VF6 Section (88-93)

triggering agent: E gets wet

b) Transcript of Talk in Section:

E to herself: (88): honest-to-God!

(89): it's raining!

(90): laughter

S (91): I'm reigning on the inside (singing)

E to S (92): [unintelligible]

S to E (93): I understand

(2) BASIC UNITS:

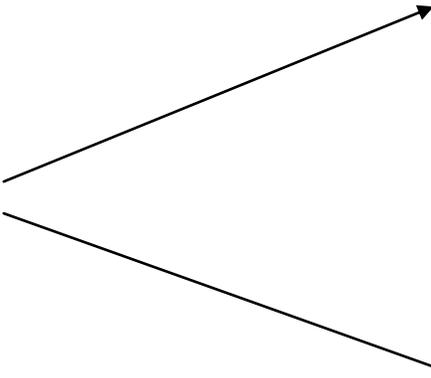
The Section is constituted by E's verbal responses to the triggering agent: E gets wet.

There are two basic units, as follows:

(1) VF6 SubStretch (88-91) is a cluster of EXCLAMATIONS of frustration by Emily.

(2) VF6 SubStretch (92-93) is unintelligible.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
<p>E gets wet</p> 	<p>(1) EXCLAMATIONS of frustration (univocal)</p> <p>E (88): honest-to-god!¹ (89): it's raining!² + laughter³</p> <div data-bbox="987 575 1435 709" style="border: 1px solid black; padding: 5px;"> <p>REMARK S musing: (91): I'm reigning on the inside⁴ (singing)</p> </div> <p>(2) ?</p> <div data-bbox="878 842 1403 1020" style="border: 1px solid black; padding: 5px;"> <p>E (92) [unintelligible]⁵</p> <div data-bbox="976 940 1260 1020" style="border: 1px solid black; padding: 5px;"> <p>Back Channel S (93): I understand⁶</p> </div> </div>

Respondent's account:

-fn1

and of course she was frustrated but she wasn't going to swear
 so I don't know what she said there
 something about "honest-to-God!" or "good heavens!"

-fn2

she always hangs them (the pots) up wet that's why she said it was raining in there

-fn3

and she was laughing 'cause she was like:

"huh" (heavy sigh)

frustrated

bewildered

'cause she dropped everything and then they were dripping all over her head

-fn4

you started singing 'cause I-guess it reminded you of a song

-fn5

whatever Emily said you understood

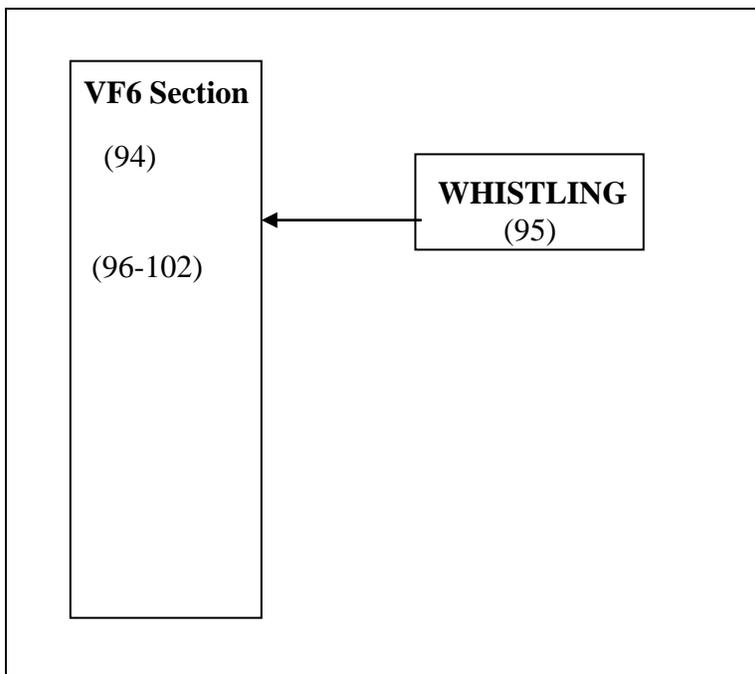
I-guess you were trying to console her: "it's okay Emily"

-fn6

I guess you were trying to console her: "it's okay Emily"

OVERLAPPING ACTIVITY FLOWS

VF6 Section (94) + (96-102) is overlapped by **Related Activity WHISTLING (95)**



VF6 SECTION (96) + (96-101)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF6:

Type of Talk: EMOTING

Modality of Talk: here-and-now

Focality: marginal

Segmentation Criterion for VF6 Section (94) + (96-101)

triggering agent: E looks for a towel

b) Transcript of Talk in Section:

E to S (94): [unintelligible]

G comes in

S to E (96): what?

E to S (97): I need a towel

G to E (98): there are'nt any

PAUSE

E to herself (99): where are they?

(100): laughter

(101): they were here

(2) BASIC UNITS:

The Section is constituted by E's E's verbal responses to the triggering agent: E looks for a towel.

There are three basic units, all EXCLAMATIONS of impatience by E.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
<p>E looks for a towel¹</p>	<p>EXCLAMATIONS of impatience (univocal):</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p>1. E (94): [unintelligible]</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>REPAIR REQUEST M1: S's request to repeat: (96): what? M2: E's response (repeat): (97): I need a towel²</p> </div> <div style="border: 1px solid black; padding: 5px; margin-left: 20px;"> <p>REMARK G (98): there are'nt any³</p> </div> </div> <p>2. E (99): where are they?!⁴laughter</p> <p>3. (101): they were here!</p>

Respondent's account:

-fn1

and then Emily was all wet so she wanted a towel

-fn2

statement of need/request for assistance

-fn3

response to request

that part there about the towels and junk

George told her there were'nt any towels

-fn4

question of disbelief

but Emily said:

"she saw them there the other day so they gotta be there"

so she looked anyway

she wouldn't believe him

VF6 SECTION (102)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF6:

Type of Talk: EMOTING

Modality of Talk: here-and-now

Focality: marginal

Segmentation Criterion for VF6 Section (102)

triggering agent: E finds an apron which she uses as a towel

b) Transcript of Talk in Section:

E to herself: (102): here-we-go!

G leaves

PAUSE

(2) BASIC UNITS:

The Section is constituted by E's verbal responses to the triggering agent: E finds an apron which she uses as a towel. There is only one basic unit, VF5 Stretch (102). It is an EXCLAMATION of relief by E.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
E finds an apron which she uses as a towel →	EXCLAMATION of relief (univox): E (102): here-we-go! ¹

Respondent's account:

fn1

oh when she said: "here-we-go!" she found an apron

it wasn't a towel but she used it anyway
statement of satisfaction

Related Activity: WHISTLING

Focality: marginal

George whistling¹ to demonstrate his authority (95)

Respondent's account:

fn1

who's that?

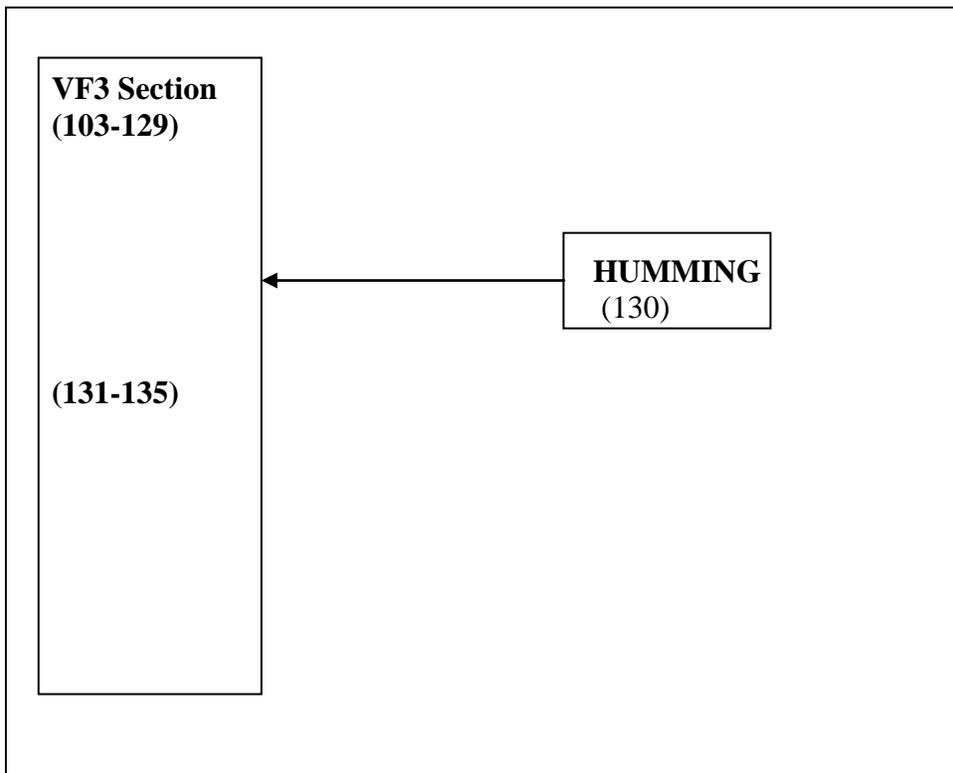
okay that's George

demonstrating his authority

the message is: "I am the boss"

OVERLAPPING ACTIVITY FLOWS

VF3 Section (103-129)+(131-5) is overlapped by **Related Activity HUMMING (130)**



VF3 SECTION (103-129)+(131-135)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF3:

Type of Talk: SOCIAL TALK

Modality of Talk: displaced

Focality: focal

Segmentation Criterion for VF3 Section (103-129)+(131-135)

topic: draft from fireplace

b) Transcript of Talk in Section:

T to E (103): Emily
 (104): I discovered another drafty place
 (105): in our house
 E to T (106): where?
 T to E (107): that fireplace
 E to T (108): o:h!
 T to E (109): you should feel the rush of air coming
 (110): out of there
 E to T (111): how do you/
 (112): how do you
 (113): block something like that?
 G comes in
 G to E (114): clothing
 (115): newspaper
 E to G (116): huh?
 G to E (117): stuff it up!
 E to G (118): really?
 G to E (119): unless you're gonna wanna put a fire in it
 T to G (120): no
 (121): it's a gas one
 PAUSE
 G leaves
 T to E (122): I was laying there talkin on the phone last night
 (123): and I said: "where in the/"
 (124): and I looked over my head
 E to T (125): laughter
 T to E (126): and I said:
 (127): "that fireplace!"
 E to T (128): all right well
 (129): we'll have to do something about it
 S to E (131): call for a free estimate about insulation
 E to S (132): really?
 (133): yeah
 (134): that wouldn't be too hard to insulate the chimney
 (135): would it?

(2) BASIC UNITS:

There is only one basic unit, VF3 Stretch (103-129)+(131-135). It is a TELLING specified by the semantic schema: Tania describes the draft in the fireplace to Emily.

(3) DETAILED ANALYSIS OF TELLING (103-129)

a) INTERNAL STRUCTURE OF TELLING:

The TELLING has a nucleus and five satellites.

The nucleus has an entry and a core.

The entry is a univox.

The core is a univox, initiated by T and addressed to E, with one exchange.

The five satellites include two incidental queries, two back channels by E responding to T, and a remark.

The first incidental query has only a nucleus. The latter has a core and an exit.

The exit is a univox.

The core is a dialogue, initiated by E and addressed to T, with one interactive exchange.

The second incidental query has a nucleus and a satellite.

The nucleus has a core and an exit attempt.

The exit attempt is a univox.

The core is a dialogue, initiated by E and addressed to T, with one exchange.

The second member of the exchange has an extension, a repair query.

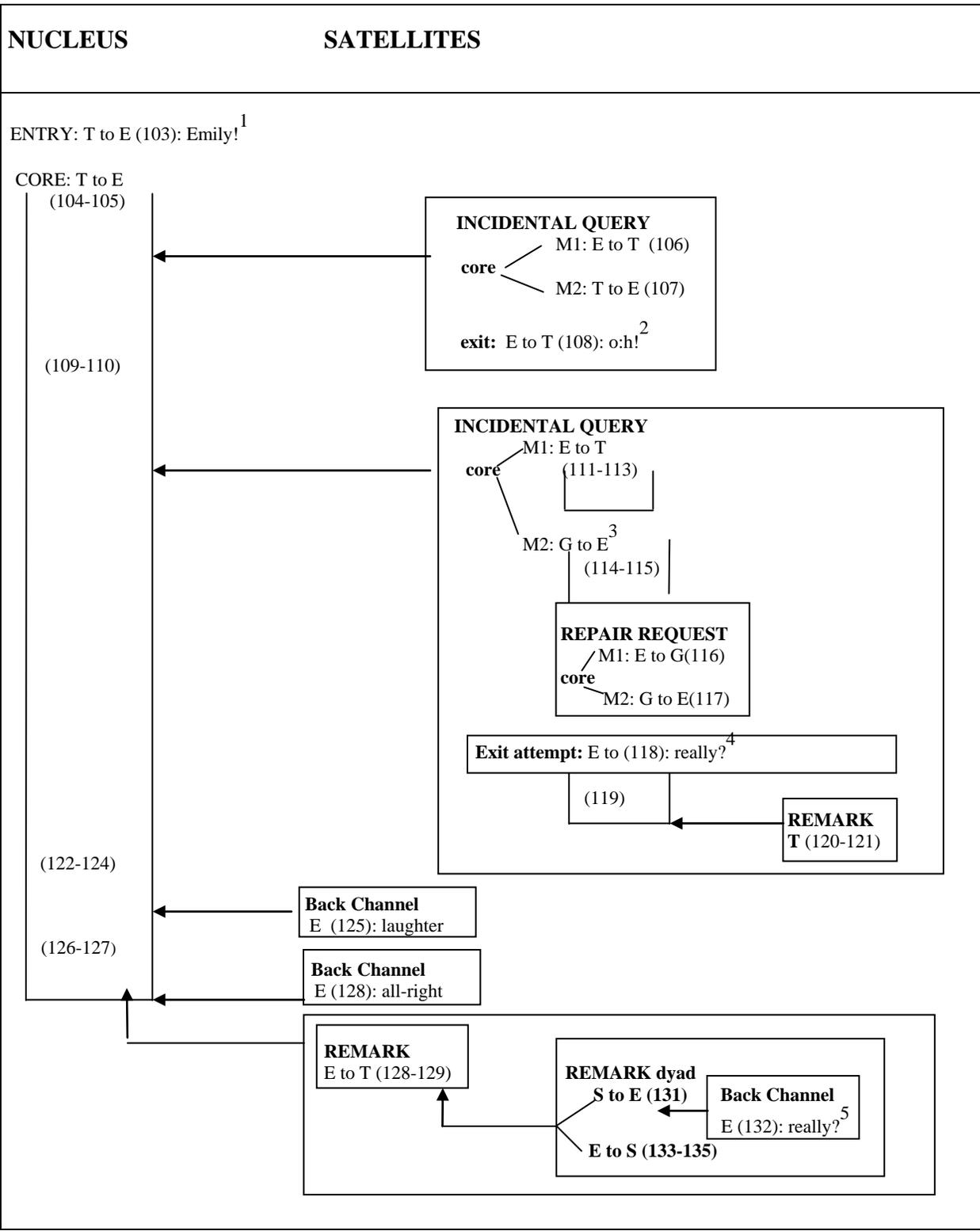
The latter has only a core, a dialogue initiated by E and addressed to G, with one exchange.

The satellite is a univocal remark by T responding to G.

The remark is also a univocal remark.

It has a satellite, a dyadic remark initiated by S and addressed to E.

It has a satellite, a univocal back channel by E responding to S.



Respondent's account:

fn1

getting attention

fn2

'oh' marks information receipt

exclamation/acknowledgement

fn3

George assumes Tania's interactional role

fn4

acknowledging remark

fn5

acknowledgement

b) RHETORICAL ORGANIZATION of CORES:¹

T telling about a problem (in format of narrative)

•1: background

••1: opening:²

(104): I discovered another drafty place

(105): in our house

INCIDENTAL QUERY

M1: E's request for information:³

(106): where?

M2: T's response (information requested):⁴

(107) that fireplace

••2: severity of problem:⁵

(109): you should feel the rush of air coming

(110): out of there

INCIDENTAL QUERY

M1: E's request for directive:⁶

REPAIRABLE (false start)

(111): how do you⁷

(112): how do you

(113): block something like that?

M2: G's

•1: response proper (advice):⁸

(114): clothing

(115): newspaper

REPAIR REQUEST

M1: E's request to repeat:⁹

(116): huh?

M2: G's response (repeat):¹⁰

(117): stuff it up!

•2: elaboration (sarcasm):¹¹

(119): unless you're gonna wanna put a fire in it

REMARK

dismissal by T to G

•1: rejection proper:

(120): no

•2: elaboration (justification of rejection):¹²

(121): it's a gas one

- 3: how draft was discovered: ¹³
 - (122): I was laying there talkin on the phone last night
 - (123): and I said: "where in the ...?"
 - (124): and I looked over my head
- 2: climax ¹⁴
 - (126): and I said:
 - (127): "that fireplace!"

REMARK

orienting toward solution of problem by E to T ¹⁵

initiation:

(128) : well

development:

(129): we'll have to do something about it

REMARK (dyad)

-S's offer of solution:

(131): call for a free estimate ¹⁶

-E's acknowledgement

•1: acknowledgement proper:

(133): yeah

•2: elaboration (wondering about specifics): ¹⁷

(134): that wouldn't be too hard to insulate the chimney

(135): would it?

Respondent's account:

-fn1

(103-121)

...I came into the kitchen just chatting and I remember 'cause I wanted to tell/
to tell Emily about that/that so we could do something about the fireplace

'cause it was always cold in there

and that's where all the draft was coming from

so I figured: "well as long as I have time to kill..."

so I started talking about that

-fn2

opening/leading statement

-fn3

request for information

-fn4

response

-fn5

descriptive statement showing severity of situation

-fn6

question of concern to remedy situation

-fn7

interruption

-fn8

advice offered

and then George was offering his wonderful advice about stuffing newspaper up it

I don't think anybody was really interested in the whole conversation

-fn9

question: couldn't hear

"huh? ... what?"

I don't know why she couldn't hear a word that was being said

-fn10

reiteration of advice

-fn11

sarcastic remark

-fn12

clarification

-fn13

descriptive narrative of how she knows about the draft

-fn14

climax of description

-fn15

redirecting toward solution

-fn14

offering solution

-fn16

wondering about specifics

Related Activity HUMMING**Focality:** marginalTania humming¹ to herself (130)**Responent's account:**

fn1

Tania who is bored with her conversation with Emily withdraws into herself, humming .

VF1 SECTION (136-148)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF1:

Type of Talk: WORK-RELATED (impersonal + personalized modes)

Modality of Talk: here-and-now

Focality: focal

Segmentation Criterion for VF1 Section (136-148)

triggering agent: note on door

b) Transcript of Talk in Section:

T to S (136): why is this reservation on the door?	}	impersonal
S to T (137): I dunno		
(138): ask George		
(139): he put it there		
(140): [unintelligible]		
G comes in		
T to G (141): George why is this up here?	}	personalized
G to T (142): what?		
T to G (143): the reservation		
(144): why is it on the door?		
G to T (145): 'cause I figure if I put it over there		
(146): it'd get lost a week away		
T to G (147): oh very smart George!		
G to T (148) mmm		

(2) BASIC UNITS:

The Section is constituted by T's verbal responses to the triggering agent: note on door.

There are two basic units, as follows:

(1) VF1 SubStretch (136-140) is a QUERY specified by the semantic schema: Tania asks Sally about the note on the door.

(2) VF1 SubStretch (141-148) is also a QUERY specified by the semantic schema: Tania asks George about the note on the door

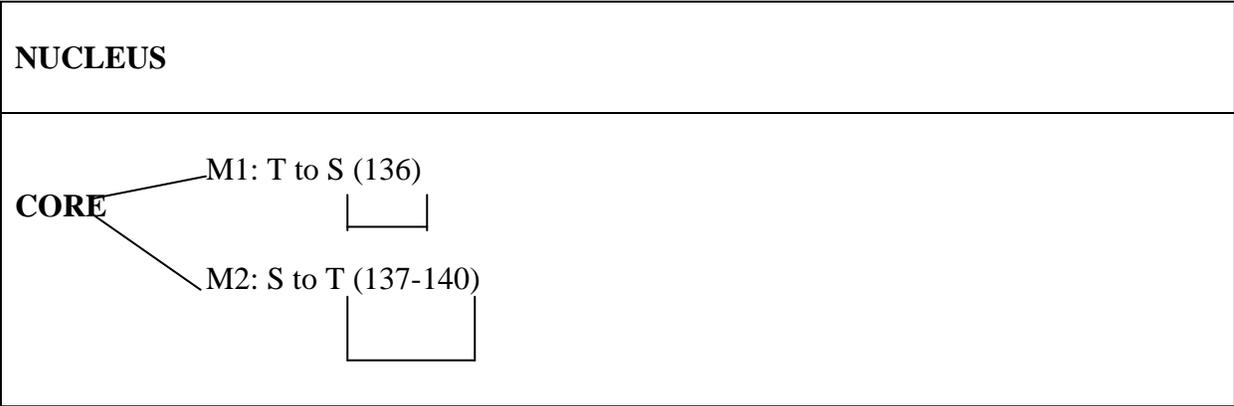
This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
note on door 	(1) QUERY (136-140) (2) QUERY (141-148)

(3.1) DETAILED ANALYSIS OF QUERY (136-140)

a) INTERNAL STRUCTURE OF QUERY:

The QUERY has only a nucleus. The latter has only a core, a dialogue, initiated by T and addressed to S, with one exchange.



b) RHETORICAL ORGANIZATION of CORE:

M1: T's request for explanation: ¹

(136): why is this reservation on the door?

M2: S's response

•1: response proper

(137): I dunno

•2: elaboration²

(138): ask George

(139): he put it there

(140): [unintelligible]

-fn1

question about reservation

I was ignoring her (Emily) then

oh yeah

I was switching gears

she was still on that/

on the chimney

I was the one who started that conversation

so I saw that on the door

yeah

probably diverted my attention 'cause I couldn't figure out why anyone would put it on the kitchen door

'cause Dominic once in a while goes around pulling stuff off the door and throws it out and I was afraid it would get lost

goes around pulling stuff off the door and throws it out and I was afraid I would get lost

fn2

uncertain response directed toward George

(3.2) DETAILED ANALYSIS OF QUERY (142-148)

a) INTERNAL STRUCTURE OF QUERY:

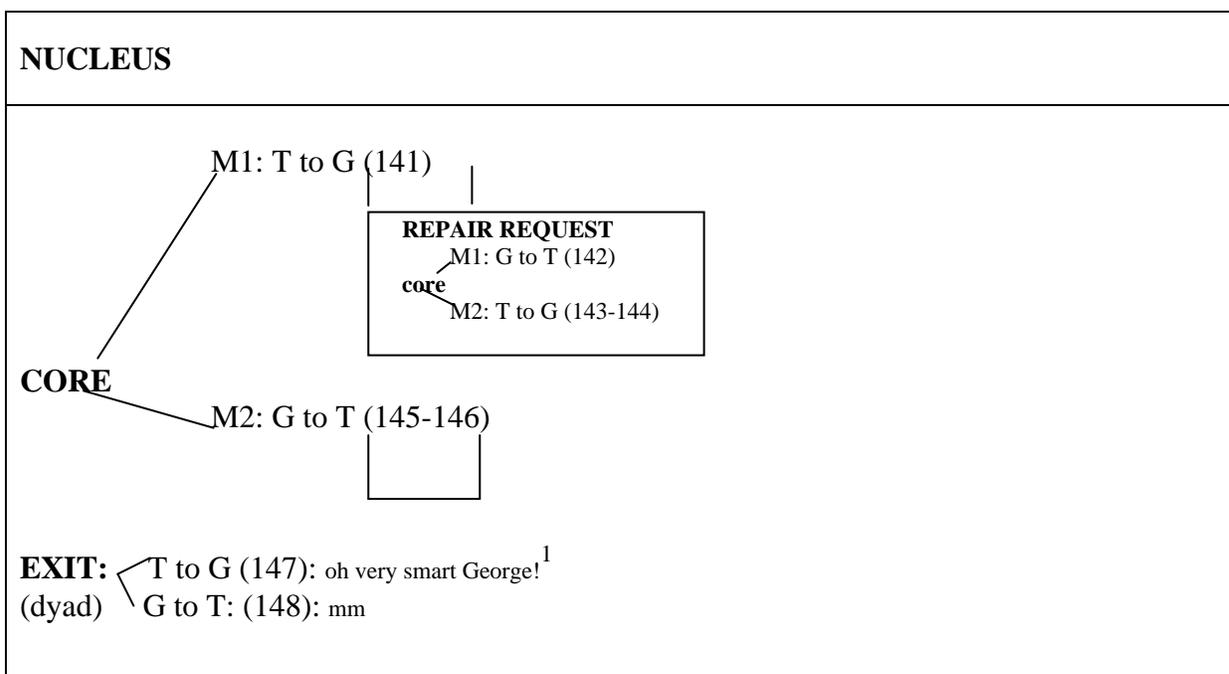
The QUERY has only a nucleus. The latter has a core and an exit.

The exit is a dyad initiated by T and acknowledged by G in the personalized mode.

The core is a dialogue initiated by T and addressed to G, with one exchange.

The first member of the exchange has an extension, a repair request.

The latter has only a core, a dialogue initiated by G and addressed to T, with one exchange.



Respondent's account:

fn1

sarcastic drop of conversation

I was lying through my teeth

I didn't think that was smart at all because all he had to do was tape it by the cash register with the date on it

and nobody takes it down until the day it's over with

but I/

I still don't understand why he put it on the door

but I just didn't feel like pressing it 'cause no one can win an argument with him anyhow

so I just decided to tell him how smart he was and then forget about it

but

just the way he said it

that's how I talk when I really don't know why I did what I did

'oh' marks speaker involvement

b) RHETORICAL ORGANIZATION of CORE :

M1: T's request for explanation to George: ¹

(141): George why is this up there?

REPAIR REQUEST

M1: G's request to repeat: ²

(142): what?

M2: T's response (repeat): ³

(143): the reservation

(144): why is it on the door?

M2: response (George's excuse): ⁴

(145): 'cause I figure if I put it over there

(146): it'd get lost a week away

Respondent's account:

-fn1

directing question to George

-fn2

request for clarification

-fn3

restatement of question

-fn4

George's excuse

just the way he said it

--that's how I talk when I really don't know why I did what I did--

I think that George really didn't know why he did that

he just put it there

but uh

I don't know what you-guys were doing

probably not paying attention to us

VF1 SECTION (149)

(1) RECAPITULATION

a) Analytic Specification of Section:

<p><u>Defining Criteria for VF1:</u> Type of Talk: WORK-RELATED (impersonal mode) Modality of Talk: here-and-now Focality: focal <u>Segmentation Criterion for VF1 Section(149)</u> triggering agent: board menu</p>

b) Transcript of Talk in Section:

<p>T to G (149): you forgot to change the board</p> <p style="text-align: center;">G and T leave SILENCE</p>	<div style="display: flex; align-items: center;"> <div style="border-left: 1px solid black; border-right: 1px solid black; height: 20px; margin-right: 5px;"></div> impersonal </div>
--	--

(2) BASIC UNITS:

The Section is constituted by T's verbal responses to the triggering agent: board menu. There is only one basic unit, VF1 Stretch (149). It is a REMINDER specified by the semantic schema: Tania's reminder to George.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
board menu →	REMINDER (149)

(3) DETAILED ANALYSIS OF REMINDER (149)

a) INTERNAL STRUCTURE OF REMINDER:

The REMINDER has only a nucleus. The latter has only a core, a univox by T addressed to G.

NUCLEUS
CORE: T to G (149)

b) RHETORICAL ORGANIZATION of CORE:

<p>T to G : reminder proper:¹ (149): you forgot to change the board</p>

fn1

Student Researcher's note:

Tania remembers that the seafood special has changed and tells George they have to change the board (149) statement to change subject

Respondent's account:

statement to change subject

VF1 SECTION(150-158)

(1) RECAPITULATION

a) Analytic Specification of Section:

Defining Criteria for VF1:
Type of Talk: WORK-RELATED (impersonal + personalized modes)
Modality of Talk: here-and-now
Focality: focal
Segmentation Criterion for VF1 Section (150-158)
triggering agent: lights flickering

b) Transcript of Talk in Section:

<p>G comes in</p> <p>G to S (150): Sally (151): leave that thing on! (152): every time you turn it off the place goes dark (153): and then the lights go weird! (154): and then we've gotta adjust the lights again (155): you've done it about 3 times in the past 15 minutes! (156): laughter</p> <p>S to G (157): I don't like it on (158): laughter</p> <p style="text-align: center;">SILENCE</p>	<div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 10px;">}</div> <div>impersonal</div> </div> <div style="display: flex; align-items: center; margin-top: 10px;"> <div style="font-size: 2em; margin-right: 10px;">}</div> <div>personalized</div> </div>
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(2) BASIC UNITS:

The Section is constituted by G's verbal responses to the triggering agent: lights flickering.

There is only one basic unit, VF1 Stretch (150-158). It is an ORDER specified by the semantic schema: George orders Sally to keep the fan on.

This is displayed in the following Table:

TRIGGERING AGENT	VERBAL RESPONSES
lights flickering →	ORDER (150-158)

--	--

(3) DETAILED ANALYSIS OF ORDER (150-158)

a) INTERNAL STRUCTURE of ORDER:

The ORDER has only a nucleus. The latter has an entry and a core.

The entry is a univox.

The core is a dialogue initiated by G and addressed to S, with one exchange.

NUCLEUS
<p>ENTRY: G to S (150): Sally</p> <p>CORE</p> <p>M1: G to S (151-156)</p> <p>M2: S to G (158)</p>

b) RHETORICAL ORGANIZATION of CORE:¹

M1: G's order to keep fan on

•1: order proper in the impersonal mode: ¹

(151): leave that thing on!

•2: elaboration (justification in the format of a narrative) in the personalized mode: ²

••1: background:

(152): every time you turn it off the place goes dark

(153): and then the lights go weird!

(154): and then we've gotta adjust the lights again

••2: climax (accusation): ³

(155): you've done it about 3 times in the past 15 minutes! + laughter

M2: S's response (justification for non-compliance): ⁴

(157): I don't like it on + laughter⁵

Respondent's account:

-fn1

(150-158)

I think that's where you must've turned the fan off again because

you were worried about the tape recorder

and of course the lights flickered

and of course George came back

you were probably laughing 'cause you didn't know what to say

because you didn't want to spill your beans about the tape recorder

actually when the lights flicker like that

they go dark and then they get the same light again as they were before

except once that night they did stay dark

so I guess that's why he said that he doesn't like the lights to flicker

'cause then the customers are like: "what's going on?"

they think something's gonna blow up

one night these customers were asking me about the lights flickering

-fn1'

demand

-fn2

complaint with reasoning

-fn3

accusation

-fn4

excuse to silence him

-fn5

you were probably laughing 'cause you didn't know what to say

because you didn't want to spill your beans about the tape recorder

III: INTERACTION CLIMATE

I. INTERACTIVE MODE: PARTICIPANT ALIGNMENTS

The participants align themselves along a negative/positive opposition:

Occasionally Tania gives Sally some indication as to how she feels towards Emily and George. She looks down on Emily. She is an air-head.

She rejects George completely. He is obnoxious. Always wants to have his way.

Whenever George is participating, something different takes place because he is always causing trouble, being sarcastic etc.

From the way she talks to Sally it seems that she regards her favorably.

II. REACTIVE MODE:

PSYCHOLOGICAL STATES AND CHARACTER TRAITS

Most of the time the information provided by Tania is about how the participants' psychological states, or their character traits, explain their behavior.

DATA FROM RESPONDENT'S ACCOUNT PERTAINING TO INTERACTION CLIMATE

VF1 SECTION (1-8)

REACTIVE MODE: PSYCHOLOGICAL STATES as explanation of behavior

T comes to the kitchen because she is bored

actually I was just being bored

I come in and tell ya kinds of wonderful things when I'm bored

so part of it was 'cause I was bored and I wanted to have something to do so I came into the kitchen

VF1 SECTION (9-21)

I. INTERACTIVE MODE: PARTICIPANT ALIGNMENTS

T and G are competing with each other:

we have contests you-see

who can remember to tell you about the soup first

II. REACTIVE MODE: PSYCHOLOGICAL STATES as explanation of behavior:

T comes to the kitchen again because she is bored

I was being bored again

I/I think I already told you that we needed the soup

but a couple minutes went by

so I thought I'd check it out

VF4 SECTION (22-33')

I. INTERACTIVE MODE: PARTICIPANT ALIGNMENTS

E is dismissed as an airhead by T
 she didn't know that I had left the room yet
 that happens a lot even at home
 she'll be talking to me and I'll just walk away
 sometimes I'm still listening
 and other times I just get bored and I just walk away

so then she was probably embarrassed because she said: "oh Geaoge you know all about it don't you?"
 but Gearge being obnoxious he said: "yeah JM"

and S laughs at her silliness
 now you were laughing thinking how silly Emily was

II. REACTIVE MODE: PSYCHOLOGICAL STATES and CHARACTER TRAITS as explanation of behavior:

E, being her usual self she interrupted us
 she had something she'd just thought about and wanted to ask me
 so she interrupted us

she didn't know that I'd left the room yet so she kept talking
 that happens a lot even at home
 she'll be talking to me and I'll just walk away
 sometimes I'm still listening
 and other times I just get bored and I just walk away

she was probably embarrassed
 because she said: "Oh George!"

but G being obnoxious he said: "yeah J M"

VF1 SECTION (34-39)

REACTIVE MODE: PSYCHOLOGICAL STATES as explanation of behavior

G is bored and obnoxious:
 G was trying to get his usual way
 I think G was bored too

we have meaning less conversations at work anyway

VF2 SECTION (40-50)**REACTIVE MODE: PSYCHOLOGICAL STATES and CHARACTER TRAITS as explanation of behavior**

G is impatient:

that's about George when he was getting impatient
he's the boss when the boss isn't around
what a guy!

S reacts as a linguistic student:

you were correcting his grammar
his vocabulary
the linguist that you are!

VF6 SECTION (51-57)**REACTIVE MODE: CHARACTER TRAITS as explanation of behavior:**

E is not completely together

she's always hurting herself with the dishes

VF1 SECTION (58-59)+(62-69)**REACTIVE MODE: PSYCHOLOGICAL STATES as explanation of behavior**

S is nonchalant because she is trying to hide why she wants the fan off:

and you're trying to be nonchalant about it
and just sort-of/
yeah give some sort of off-the cuff answer
so she doesn't ask you why you really don't have the fan on

G is his obnoxious self:

he had to complain about something

'cause he wants you to be sure to know that it was all your fault
that the lighting was screwed up
and that E's poor eyes were burning up

VF4 SECTION (70-82)

REACTIVE MODE: PSYCHOLOGICAL STATES and CHARACTER TRAITS as explanation of behavior

E is totally self absorbed:
she usually asks me questions like that
when she thinks of them
so she doesn't forget

T is obnoxious and annoyed
obnoxious acknowledgement

annoyed explanation of question

VF3 SECTION (103-129)+(131-135)

REACTIVE MODE: PSYCHOLOGICAL STATES as explanation of behavior

T is bored
oh I was having one of my bored fits again
that's why I came into the kitchen just chatting

Everybody is bored
I don't think anybody was really interested in the whole conversation
yeah
we were passing time

VF1 SECTION (136-148)

I. INTERACTIVE MODE: PARTICIPANT ALIGNMENTS

How T deal with G (147)
but I just didn't feel like pressing it 'cause no one can win an argument with him anyhow
so I just decided to tell him how smart he was and then forget about it

II. REACTIVE MODE: PSYCHOLOGICAL STATES as explanation of behavior

T is bored (136)
I was switching gears

I was the one who started that conversation (= the draft in the chimney)
I get bored with the tings I talk about I-guess

