A conversation analytic examination of the development of repair strategies in a child with a profound hearing loss

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A conversation analytic examination of the development of repair strategies in a child with a profound hearing loss

Abstract

This study examines strategies used for repair in conversations between a deaf child and her SLT and teacher and the changes in strategies used by the child over time. An overview of previous literature relating to deaf children’s language acquisition, deaf children with English as an additional language, classroom interaction and conversational repair is given. Fragments from three different video recordings in which breakdowns occur in conversation are examined in detail, drawing on some of the insights gained into the management of repair by researchers working in the tradition of conversation analysis. The development of the child’s conversational competence in dyadic interactions is discussed, in particular the strategies used by the child to resolve misunderstandings. The SLT and teachers repair strategies and their role in facilitating the emergence of conversational skills in the deaf child are also considered and some helpful strategies for managing repair in conversation with a deaf child are found.
Chapter 1

Introduction and Literature Review

The purpose of this study is to use Conversation Analysis as a method for evaluating conversations between a deaf child and her hearing teacher and with her speech and language therapist (SLT). The fragments used for analysis throughout the study are taken from recordings of one-to-one interactions and are concerned primarily with the resolution of misunderstandings. The analysis of these interactions will discuss the way misunderstandings are managed by the teacher, SLT and child and will highlight strategies used for repair when there is a breakdown in communication. The discussion will also include an evaluation of how these strategies alter as the child gets older.

This chapter will outline previous research in the areas of language acquisition in deaf children, deaf children with English as an additional language, classroom interactions and conversational repair and will give a rationale for this study based on the findings of these.

1.1 Language Acquisition in Deaf Children

It is well documented that deaf children have more difficulty acquiring language than hearing children. These difficulties are experienced in developing the skills of listening, speaking and learning the conventions of conversation (Mahon, 2003). Deaf children’s difficulty acquiring spoken language is usually due to a number of contributing factors, not only to the child’s primary disability (Wood, Wood, Griffiths, Howard & Howard, 1982).

Historically, researchers such as Bartlett (1850) thought that without spoken language, deaf children could not achieve high levels of cognitive functioning and therefore could not be successful in education (Marschark & Spencer, 2006). In a study published in 1996, hearing adults regarded intelligence as being linked to intelligibility of speech (Most, Weisel & Lev-Matezky), demonstrating that perceptions about cognitive competence can be based on the ability to use spoken language. These types of
perception have influenced the work carried out with deaf children, placing an emphasis on oral methods of education rather than sign language. It is suggested that children with intelligible speech will experience social and personal benefits as more opportunities will be available to them (Ling, 1990). Currently, theory suggests that when working with deaf children and their families, natural conversation aids language learning. The focus is therefore on the skills, such as turn-taking and topic selection, that are used in natural interaction and conversational contexts (Marschark & Spencer, 2006). In this study, the focus will be on a child who uses spoken language as her primary communication modality (see methodology for information on the school communication policy) and therefore research into children who use sign language will not be discussed.

A recent study has indicated that, contrary to the findings of previous research, early identification and early intervention may not significantly affect the facilitation of spoken language acquisition of a profoundly deaf child unless this leads to cochlear implantation (Nicholas & Geers, 2006). However, many studies have shown that a child’s access to spoken language and speech production are affected by the severity of his/her deafness and the age at which this is identified and treated (Blamey, Sarant, Paatsch, Barry, Bow & Wales, 2001, Coulter and Thomson, 2000, 2001, Marschark & Spencer, 2006). This is widely accepted to be the case and current therapeutic practice is based on this evidence. Technological advances in recent years have had an effect on the development of spoken language of deaf children as digital hearing aids and cochlear implants have become more commonplace and the use of residual hearing can be maximised. Early therapeutic intervention is also more widespread due to early identification of problems (Marschark & Spencer, 2006). The subject of this study has a moderate to profound hearing loss and uses digital hearing aids (see methodology for details). Her diagnosis came relatively late, at age 3:8 and this must be considered when discussing her language development, as prior to this her access to spoken language is likely to have been greatly reduced.

In researching children’s language in their home environments, studies of the language acquisition of deaf children in comparison with that of hearing children have found that mothers of deaf children have the tendency to be more controlling, discouraging and
negative in their interactions with their deaf child than mothers of hearing children (Gallaway & Woll in Gallaway & Richards, 1994), however it has been suggested that this type of control could instead be an appropriate adjustment to the language level of the child, indicating that it may have a positive effect on the language acquisition of the child, rather than a negative one (Gallaway & Woll in Gallaway & Richards, 1994, Cross et al, 1985, Power et al, 1990, Lloyd et al, 2001). A study carried out by Lederberg and Everhart (2000) showed that maternal ‘dominance’ decreased as the child got older and found that there was no difference in the pragmatic behaviours of mothers of deaf children when compared to mothers of hearing children. They surmise that what has been previously perceived as dominance may in fact be a language eliciting strategy resulting in a style of interaction that seems more dominant.

Several studies have been carried out investigating the role of visual attention in the language acquisition of deaf children. Some researchers argued that deaf children had difficulties acquiring language in early development due to unclear auditory and visual speech cues given by parents (Marschark & Spencer, 2006). Harris (2000) underlines the essential role of this modality and the potential conflict that exists when learning language, as a child must pay attention to both the face of the speaker and the object being referred to. Where sign language is being used, there is the additional element of the signer’s hands to attend to.

1.2 Deaf children with English as an Additional Language (EAL)

The term ‘EAL’ is used to describe those who use other languages or dialects as well as English (Mahon, 2003). D, the subject in this study, is from a family whose first language is Arabic and this is the language spoken predominantly at home, therefore it is useful to give an overview of the research carried out with the deaf EAL population. A discussion of the language acquisition of deaf children is given above, and EAL adds another dimension to the difficulties faced in acquiring spoken English. Some skills which may be acquired with no problems in the home language may present difficulties in English conversation. EAL families with deaf children are often recommended to speak only English to their children as this will be most beneficial to their education (Mahon, 2003),
however there is no strong evidence base to show that limiting exposure to a single language is advantageous.

Historically, bilingual or multilingual children were thought to be disadvantaged educationally, yet in the 1960’s research showed that being bilingual may in fact have cognitive advantages (Peal and Lambert, 1962) and there is little evidence to show that bilingualism itself will cause a child to have language difficulties (Crutchley, Conti-Ramsden & Botting, 1997). In terms of spoken language learning for EAL children, school will have a significant effect on their proficiency in each language. In their preschool years, children are mostly likely to encounter the language that their parents speak and therefore this will be their ‘dominant’ language (Baker, 2000). When they start school, this may change, as it is likely that for a child from a family where English is not the language spoken at home, school may be the first time the child is exposed to large amounts of spoken English (Mahon, 2003). The educational options for EAL children are varied, but in the UK provision for EAL children to be educated in their first language is limited, therefore teaching usually takes place through English. This is the case for D, who attends an English-speaking primary school with a specialist unit for the hearing – impaired.

There is little research on deaf EAL children at school, however it is to be expected that if the child has not previously had much exposure to English at home, this in addition to their deafness is likely to delay the development of spoken English. If the deaf child has been diagnosed early, they may have encountered English through the intervention carried out, however this is not the case for D, who was diagnosed fairly late, aged 3;8. The subject of this study was adjusting to her hearing aids and beginning school (and therefore more exposure to English) within a short period of time. The aim of this study is not specifically to look at EAL, nonetheless it is a factor which must be remembered when discussing D’s language development.
1.3 Classroom Interactions

The data for this study were collected at school. Many studies of the hearing population have investigated talk in classroom situations and acknowledged the differences between adult-child talk in non-institutional settings and teacher-child talk in the classroom. Research has shown that in conversations at school, adults dominate the conversation and use frequent questions, which leads to the child contributing less (Tizard and Hughes, 1984), whereas at home, mothers tend to be less controlling (Bishop and Gregory, 1985) and children are more likely to contribute more to an interaction. As previously noted, research has shown that this is not the case for many deaf children whose home conversations are also adult-dominated.

Radford, Ireson and Mahon (2006) researched triadic dialogue in the classroom, a pattern of discourse in which a teacher initiates usually using a question, the child responds then the teacher provides feedback. This triplet is commonly known as IRF (Mehan, 1985, Mercer, 1995) and is used in classrooms worldwide. The research carried out by Radford et al showed that this form of using questions could be collaborative and therefore less controlling than other styles of questioning, allowing pupils to contribute more in both dyadic and small group work.

Vygotsky (1986) proposed that a child can learn more effectively with the assistance of an ‘expert individual’. He developed the idea of a zone of proximal development (ZPD) which is the difference between a child’s abilities without assistance and what they can achieve with the help of an expert individual. In terms of this study, at school the expert individual would be the teacher or SLT who would help to ‘scaffold’ the child’s learning. The notion of scaffolding (Wood, 1998) relates to the provision of contingent support by the teacher for children with a language difficulty. This type of support can be beneficial to the child’s language learning (Radford, Ireson & Mahon, 2006), as the teacher can talk in a more complex style than the child is capable of, thereby providing a model to assist their learning.
Studies carried out on classroom interaction with deaf children (Wood et al, 1982) have shown that the style of conversation of the teacher of deaf children has a great influence on the length and type of utterance the child will use. Similar to the evidence from studies carried out with hearing children, deaf children are less likely to elaborate or show initiative in conversation when the teacher is highly controlling. Wood et al (1982) also showed that the deafener a child is, the more controlling the teacher is likely to be.

Since this study is concerned with dyadic talk rather than a typical classroom situation, the teacher-child talk is slightly different. Although questions are still used, and in some instances the IRF pattern is used, the teacher can allow the child more time to respond than would be possible in a whole class or small group situation. In addition to this, the teacher is less controlling than would be necessary in a group situation, therefore the talk and the topic selection are more collaborative and there is more potential for scaffolding.

1.4 Conversational repair in deaf children

Literature specifically related to hearing-impaired children's strategies for repair is sparse. A study of the pragmatic skills of deaf children (Jeanes, Nienhuys & Rickards, 2000) identifies a lack of research in the area of requests for clarification in this group. It highlights that requests for clarification should progress from general to specific as the listener develops communicative competence, which in normally hearing children is reached at about 8 – 10 years. Responses to requests for clarification should also mature; by around 9 years of age, normally hearing children have progressed from simple repetition to elaboration of utterances. Their research sought to determine whether this was also the case with deaf children. The experiment included 8-year-old children, including hearing children, deaf children who used oral speech and deaf children who used sign language. Results showed that deaf children who used oral communication requested clarification more often than hearing children or deaf children who used sign language. Specific requests for clarification, however, were made most often by hearing children. All the children made a high percentage of appropriate responses to listeners' requests for clarification, although hearing children made more major modifications which were more helpful to the listener. The hearing children were found to be more
communicatively competent than their profoundly deaf peers, who were more immature in their interactions.

Lloyd (1999) discusses previous studies which focus on how hearing-impaired children deal with conversation breakdowns with particular reference to other-initiated repair sequences. Research carried out by Beattie and Kysela (1992) showed four main types of repair strategy used by hearing-impaired pre-school children. These were repetition, changes in phonology, elaboration and demonstration, with repetition as the most used strategy. Repair, whichever strategy was used, was successful only 54% of the time. A study by Arnold et al (1999) found that hearing-impaired children request clarification less often than their hearing peers. He attributed this to developmental lag, misunderstanding of the task and assuming that the breakdown was due to them rather than their conversation partner. It remains unclear whether intervention is successful in breakdown and repair strategies. Lloyd (1999) suggests a longitudinal study would be useful to monitor the development of the strategies used to repair this type of conversation breakdown over time. This would give further information as to how these linguistic and conversational skills develop in deaf children and how their conversation partner could facilitate the emergence of these skills through their responses.

The aim of the current study is therefore to use conversation analysis as a tool for examining the repair strategies and clarification requests used by a deaf child and her SLT and class teacher when in one-to-one conversations, and to analyse how the deaf child’s strategies for repair and clarification requests change over time. A secondary aim is to investigate how the SLT and teacher manage breakdowns in conversation and subsequent repair sequences.
Chapter 2

Methodology

2.1 The use of Conversation Analysis

Conversation Analysis (CA) is the study of 'talk-in-interaction' through the repeated observation of data in its raw form (Hutchby & Wooffitt, 1998). CA originated in the 1960's from the work of Harvey Sacks and draws on sociology, linguistics and social psychology. This method was chosen for this study due to CA being an appropriate method for the study of interactions with deaf children as identified by Mahon (1997). The key reasons for the selection of CA for this study are as follows.

CA is a data-driven approach which allows the analyst to describe the communicative behaviours of the participants without using preconceived codes or categories. This allows the analyst to be objective as to whether an utterance is 'appropriate' or 'inappropriate' and focus more on the participants' behaviours than appropriateness (Radford & Tarplee, 2000). The analyst is then able to describe the way each participant designs their turns and the impact this has on the rest of the sequence, therefore the breakdowns and repairs that occur in conversation between a teacher and a deaf child can be deconstructed and analysed allowing for greater understanding of how these phenomena occur and whether any strategies are being used by the participants in these situations.

CA is an approach which allows for the analysis of the effects of non-verbal aspects of conversation as well as the spoken interaction, largely because it is captured in real time and on video (Maynard & Heritage, 2005). Since non-verbal signals are especially important in conversation with deaf children, on the part of both participants, CA is an appropriate method to use as all the relevant information, such as pointing, nodding, gesturing and in particular signing, can be included in the transcription and analysis.
Finally, CA is a method in which the collaborative nature of interaction can be acknowledged (Radford & Tarpeel, 2000). Conversation is shaped by the way in which each participant manages their turn and the ways in which they display their understanding (or misunderstanding) of their conversation partner’s previous turn (Hutchby & Wooffitt, 1998). In the study of teachers’ interactions with children, the type of data used in CA can highlight how the teacher may shape the conversation to teach the child about interaction (Mahon, 1997).

There are, of course, other methods of analysing conversation. Discourse analysis developed by Sinclair and Coulthard in 1975 is a linguistic method of analysis with a grammatical basis which has similarities to CA, however it has been criticised for treating language as a ‘passive or neutral means of communication’ while CA amongst other methods focuses on language as ‘functional and constructive…to accomplish specific communicative tasks’ (Hutchby & Wooffitt, 1998, p6). More recently discourse analysis has been used as a tool for social research (Fairclough, 2003), yet in this method of analysis, the non-verbal aspects of interaction are not examined and, as discussed above, when analysing the conversation of deaf children this is a vital component which cannot be neglected. In discourse analysis turn taking is not analysed in a sequential manner but turns are categorised according to linguistic type. This type of analysis does not allow for the effects of one participant’s turn upon the following turn to be examined and therefore cannot take account of the collaboration between participants.

As CA is an approach which seeks to investigate all the aspects of an interaction video analysis, rather than audio analysis, is appropriate. Video allows the analyst to see and include both verbal and non-verbal communication in the transcript. This detail allows a more thorough analysis of the interaction as a whole including speech, gesture, eye gaze and pauses, all of which can be significant in how a conversation develops.

2.2 Participant Information

The child, hereafter referred to as D, attends a unit for hearing impaired children within a London mainstream primary school. A ‘natural language approach’ is used in the unit.
This approach means that spoken English is the predominant communication modality used, but sign and gesture are also used and accepted as forms of communication.

D was born on 23rd November 1996. Her family's first language is Arabic and this is the main language used at home, although some signs are used to aid communication. She has an older brother who is also deaf and a younger, hearing sister. She was diagnosed with a severe-profound bilateral sensori-neural hearing loss at the age of 3;8. Her unaided audiogram results show a Pure Tone Average of 83.3dBHL in her left ear and 88.6dBHL in her right ear. No aided results are available from the school records; however the estimated aided results are 50dBA. The cause of D's hearing loss is thought to be genetic. D received her first hearing aids in September 2000 at age 3;11. These were bilateral digital aids, programmed for everyday listening with minimal background noise and with a radio loop setting on M and T.

D's family accept her deafness and use of hearing aids, however they do not insist that she wears her hearing aids at home and her use of them is inconsistent in that environment. At school D's hearing aid use is good. No middle ear complications have been recorded.

Two hearing teachers participated in the study. They are referred to in transcriptions as T1 and T2. T1 is a speech therapist who works regularly in the unit, T2 is D's teacher therefore both are familiar adults with whom D is used to communicating.

2.3 Data Collection
D was videoed in conversation with her speech therapist and her teacher in school regularly between May 2001 and February 2005 with the consent of her parents. The video recordings were made in a classroom in the school using a video camera fixed on a tripod. In each recording, a different activity is taking place which is conversation based and involves D and a teacher or SLT. In each session D and the adult are seated at a table, however the seating positions of the participants are not consistent across recordings.
Three of these video recordings will be used for analysis in this study as listed below and a selection of samples from this data will be discussed in detail.

<table>
<thead>
<tr>
<th>D's age</th>
<th>Date of clip</th>
<th>Teacher</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>4;6</td>
<td>May 2001</td>
<td>T1</td>
<td>Looking at a photo album</td>
</tr>
<tr>
<td>4;8</td>
<td>July 2001</td>
<td>T2</td>
<td>Reading a book</td>
</tr>
<tr>
<td>6;4</td>
<td>March 2003</td>
<td>T2</td>
<td>Discussing D's family</td>
</tr>
</tbody>
</table>

Although CA is intended to be the analysis of naturally occurring talk-in-interaction, the issue arises that a conversation which is being video recorded cannot be completely natural, as behaviour may be affected due to the knowledge that the interaction is being observed. This 'observer's paradox' (Labov, 1972) is unlikely to have a significant effect in this study however, as both children and teachers at the school are recorded regularly in order to monitor the child's progress. As this school policy pre-dates the recordings made for the purpose of the study, any changes in behaviour due to the presence of a video camera are likely to be minimal as being videoed is a normal occurrence for D and for the teachers.

2.4 Process of Transcription and Analysis

The video data for the three recordings listed above were transferred onto compact disc suitable for use on a computer to allow the data to be viewed repeatedly for the purpose of analysis. The data were viewed using Windows Media Player.

The data were transcribed in full following transcription guidelines, samples from the three recordings which were of particular interest were selected for detailed analysis. These fragments were analysed in detail using CA methods detailed in appendix I (Beeke & Wilkinson, 2000). Orthographic transcription was used for intelligible utterances. Where utterances were unintelligible, an approximation of the utterance is given (e.g /mae!/).
The interaction of participants was analysed across the recordings, particularly with regard to the repair of breakdown and management of misunderstandings. Differences were noted and comparisons were drawn between the different teacher-child dyads and different time periods. These are discussed in detail in chapters 3 and 4.

2.5 Limitations of the study
The researcher acknowledges that a limited amount of data were used for this study, therefore generalisations from the findings of the study must be made with caution. Whilst they were typical examples in this context, the strategies used may not be typical of the behaviour of these participants in other interactions.

The examination of the data was based on the principles of conversation analysis, but it is acknowledged that it could have been carried out in more detail. However, it was sufficiently detailed to draw out common strategies used by each participant and to reflect on the impact these may have had on the talk of another participant.
Chapter 3

Analysis

This chapter aims firstly to analyse fragments of conversation in detail focusing on how D initiates repair and how her management of misunderstandings changes over time. Secondly, the way in which the teacher or SLT manages the repair sequences will be discussed.

In the first fragment, a gesture is the first trouble source that requires repair. This fragment demonstrates D’s attempts to repair a misunderstanding and how T does not initially attempt to repair the breakdown in communication.

3.1 Fragment 1
1 DH 05-01 Age at recording 4;6

In this interaction T and D are looking at an album with photos from a recent school trip. In the previous sequence they have been naming the people present in the pictures. The picture they are looking at in Fragment 1 shows T making a gesture with her hand. It is this gesture that is ambiguous.

T1 = Teacher
D = Deaf child

Fig. 1

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>010</td>
<td>D</td>
<td>Miss Handel</td>
</tr>
<tr>
<td>011</td>
<td>T1</td>
<td>Miss Handel, ((points to picture))</td>
</tr>
<tr>
<td>012</td>
<td>D</td>
<td>((imitates hand position T is doing in photo using LH)) D looks at T</td>
</tr>
<tr>
<td>013</td>
<td>T1</td>
<td>I went ((imitates hand position)) (.) T looks at D</td>
</tr>
<tr>
<td>014</td>
<td>T1</td>
<td>ooh like that didn’t I! D gaze not clear rubbing face</td>
</tr>
<tr>
<td>015</td>
<td>T1</td>
<td>(.) ((reaches &amp; taps D’s shoulder))</td>
</tr>
<tr>
<td>016</td>
<td>D</td>
<td>((looks up at T))</td>
</tr>
<tr>
<td>017</td>
<td>T1</td>
<td>p’raps I was saying ′bye bye′ ((waves using hand</td>
</tr>
</tbody>
</table>

18
<table>
<thead>
<tr>
<th>Line</th>
<th>Speaker</th>
<th>Action/Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>018</td>
<td>D</td>
<td>p'raps I was saying bye bye</td>
</tr>
<tr>
<td>019</td>
<td>D</td>
<td>((thumps table with RH elbow)) [ /mae/! ]</td>
</tr>
<tr>
<td>020</td>
<td>T1</td>
<td>[ d’you think?]</td>
</tr>
<tr>
<td>021</td>
<td>D</td>
<td>/mae/!</td>
</tr>
<tr>
<td>022</td>
<td>T1</td>
<td>p'raps I said ['bye bye school' T looks away as she gestures then back to D hand shape as previous) ]</td>
</tr>
<tr>
<td>023</td>
<td></td>
<td>(2)</td>
</tr>
<tr>
<td>024</td>
<td>D</td>
<td>/ae/!</td>
</tr>
<tr>
<td>025</td>
<td>T1</td>
<td>[ No? ] [ ((headshake)) ]</td>
</tr>
<tr>
<td>026</td>
<td>D</td>
<td>yeah. both look at album</td>
</tr>
<tr>
<td>027</td>
<td>T1</td>
<td>yeah. maybe.</td>
</tr>
<tr>
<td>028</td>
<td>D</td>
<td>Miss Handel bye bye ((waves hand iconic goodbye D looks at T as she waves)</td>
</tr>
<tr>
<td>029</td>
<td>T1</td>
<td>I said bye bye both look at album</td>
</tr>
<tr>
<td>030</td>
<td></td>
<td>(1.17)</td>
</tr>
<tr>
<td>031</td>
<td>D</td>
<td>((Looks steadily at T))</td>
</tr>
<tr>
<td>032</td>
<td>T1</td>
<td>[ look at it ]</td>
</tr>
<tr>
<td>033</td>
<td>D</td>
<td>[ ((Looks down, thumps table with fist)) ]</td>
</tr>
</tbody>
</table>

**Line by line analysis**

D initiates a new topic for conversation by saying the teacher’s name. T repeats the name in line 11 and points to the picture of herself. D mimes the hand position T makes in the photo and looks at her (line 012). D designs this turn non-verbally and her gesture is acting as a description of T’s action. This signals the end of a simple naming sequence and the beginning of a new sequence.
T responds by imitating D’s gesture (line 013) and verbally suggests what she might have been doing (lines 013 to 018). She designs this turn as the first part of an adjacency pair using the tag question ‘didn’t I’ and by using ‘p’raps’ which may be to prompt D to respond, however between line 017 and 018 when she is using ‘p’raps’ she does not pause to allow D to respond.

When she does pause, D responds with a loud vocalisation and thumps the table with her elbow (line 019). T’s response “d’you think?” (line 020) indicates that she may be unsure whether D is using the sound to agree or disagree. D repeats the same loud vocalisation (line 021). T does not acknowledge the vocalisation as either a positive or a negative, but continues to prompt D by reformulating her previous suggestion that she may have been saying bye bye (line 022). This indicates that T may not have understood D’s utterances, however at this stage she does not make a specific clarification request.

There is a two second pause before D responds. Following this transition relevance place, D takes the next turn making a different loud vocalisation (line 024). Again, it is unclear what the purpose of this sound is. T interprets the sound as a possible negative and asks for specific clarification with the question “No?” (line 025) to check whether she has understood the meaning of D’s responses in line 024. D then responds affirmatively “yeah.” (line 026) and looks back at the album. T interprets this as an agreement that T was indeed saying ‘bye bye’ but her response to this “yeah” indicates that she is aware there is still some uncertainty as she says “yeah. maybe.” (line 027).

D then responds both verbally and non-verbally “Miss Handel bye bye” and waves using the iconic wave gesture rather than the hand position in the picture. T interprets this as a confirmation of their agreement and repeats her utterance (line 028).

The transition relevance place following this is fairly long (line 030) and, significantly, D looks steadily at T. This suggests that the issue has not been completely resolved for D. Her response is then to thump the table and look down, again suggesting dissatisfaction with the outcome of the conversation.
Summary
This is a fragment in which attempts at repair are made by both participants, although it could be argued that the issue at hand, i.e. the meaning of the hand position of T in the photograph, is never resolved. T refrains from initiating repair at first, however she is forced to seek clarification from D when D makes loud vocalisations which could be misinterpreted. By the end of this sequence, it seems that T feels the issue is resolved and that she and D are in agreement that her hand position meant she was saying goodbye.

D’s responses though are not conclusive, and detailed analysis of the passage reveals a potentially very different story. It is possible that D has not yet developed a successful strategy for disagreeing. One possible hypothesis would be that D does not agree that the gesture is a “bye bye” gesture, and it is T’s turn in line 017 that becomes the trouble source because she combines “bye bye” with the hand gesture used in the photograph. D’s loud vocalisations and physical action of thumping the table (lines 019, 021 and 024) demonstrated here may be an early form of disagreeing and initiating a repair sequence.

This could explain why, when her loud vocalisations and physical actions are interpreted as a disagreement (line 026), she says “yeah”, confirming T’s “No?” and in effect saying ‘yes, you’re right, I mean “no”’. T seems to accept it as an agreement but there is still some doubt, as she says “yeah, maybe”.

D’s next turn could then be interpreted as an attempt to repair the breakdown in communication non-verbally by using a gesture different from the one at issue and thereby correcting T and implying that, when saying goodbye, people do not use the hand gesture shown in the photograph, but use a waving gesture. Being unable to articulate this, D may be using the verbal phrase and the ‘correct’ gesture for goodbye to repair this misunderstanding.
This hypothesis is supported by D’s apparent dissatisfaction at the end of the sequence that an agreement has been reached, demonstrated again by the physical gesture of thumping the table.

A similar strategy for disagreeing can also be seen in the following fragment with T2.

3.2 Fragment 2
2 DH 07-01 Age at recording: 4:8

T2 = Teacher
D = deaf child

T and D are looking at a book together. This fragment provides another example of D using physical gesture to indicate disagreement with T (line 118, line 124), similar to that seen in fragment 1. A detailed analysis is given below.

<table>
<thead>
<tr>
<th>Line</th>
<th>T2</th>
<th>D</th>
<th>T2</th>
</tr>
</thead>
<tbody>
<tr>
<td>121</td>
<td>T2</td>
<td>back it’s [on her back]</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>D</td>
<td>[back] (points to self) [me]</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>T2</td>
<td>[ther] e’s</td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>D</td>
<td>a (...) green car</td>
<td>D look of surprise as she looks at picture</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>(points to book) [ ]</td>
<td></td>
</tr>
<tr>
<td>125</td>
<td>T2</td>
<td>ah! green?</td>
<td>D looks at T in surprise</td>
</tr>
<tr>
<td>126</td>
<td>T2</td>
<td>yeah is it green?</td>
<td></td>
</tr>
<tr>
<td>127</td>
<td>D</td>
<td>NO! (shakes head and stamps feet, smiling)</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>T2</td>
<td>oh</td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>D</td>
<td>red</td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>T2</td>
<td>red car?</td>
<td></td>
</tr>
<tr>
<td>131</td>
<td>D</td>
<td>([nods])</td>
<td></td>
</tr>
<tr>
<td>132</td>
<td>T2</td>
<td>there’s a yellow car</td>
<td>D rests her elbow on table, head in RH looking at book</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>(points to book) [ ]</td>
<td></td>
</tr>
<tr>
<td>133</td>
<td>D</td>
<td>([nods]) ([...)</td>
<td>D looks at T smiling slightly</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[urr!] ((makes hands into fists, looks frustrated))</td>
<td></td>
</tr>
</tbody>
</table>
Line by line analysis

T and D are looking at a story book together. They have been talking about a lady in the book who has a baby on her back. In line 121, T is clarifying this. D repeats “back” (line 122) and begins an extension, saying “me”, but this is overlapped by T’s initiation of a new topic talking about the colour of cars.

T draws D’s attention to the picture by pointing and says “there’s a (.) green car” (lines 123 -124). Here T is trying to elicit a response from D by giving the wrong colour of car. D shows surprise in her facial expression and in her tone of voice (line 125) as she uses a falling and rising intonation on the word “green?”, as well as an exclamation “ah!” . She does not at this point indicate disagreement. T acknowledges this response by designing her next turn in a questioning manner (line 126) “is it green?”. D’s response is a loud shout of “NO!” and she stamps her feet and shakes her head (line 127).

T’s next turn acknowledges D’s negative response, as she says “oh” (line 128), but she does not offer any further information, perhaps to encourage D to extend. D does this, saying “red” (line 129). T in turn extends D’s utterance by adding the word “car”, but again in a questioning manner (line130). D confirms their agreement with the non-verbal response of a nod (line131).

In the following turn, T points to another car, saying “there’s a yellow car” (line 132). At first D nods, then realises that T has given the wrong colour of car again. D then shows frustration in her utterance “urr!” and her physical gesture of making her hands into fists...
(line 133), however she seems to realise this may be deliberate on the part of T as she smiles at her. D then pauses slightly before giving the correct colour of the car as “blue” (line 134). T confirms this with the statement “a blue car”.

D changes topic (line 136) by pointing to a picture of a person in the book and saying “look”. T accepts this change of topic and begins a new process of naming who is in the car.

Summary
In this fragment D still uses physical actions to indicate disagreement, however in the first example from this fragment (line 127) she does verbally express her disagreement as well, saying “NO!”. In this sequence of conversation, she is able to offer, in both instances, the correct response after her initial physical response.

In this situation the language required of her to repair the breakdowns is simpler (i.e. colours) and she is able to verbally resolve the perceived misunderstanding. A possible hypothesis is that she may be beginning to develop this as a strategy for repairing the breakdowns; indicating her disagreement physically but then going on to provide a verbal response which repairs the breakdown.

In fragments 1 and 2 we have seen how D manages a misunderstanding on the part of her conversation partner. In fragment 3, an extract from the same video, we will see how D struggles to indicate her own misunderstanding verbally to T.

3.3 Fragment 3
2 DH 07-01 Age at recording 4:8

T2= Teacher
D= Deaf child

T and D are talking about who does the food shopping in D’s family. This fragment shows D’s difficulty indicating her own misunderstanding and the repair sequence surrounding this breakdown. A detailed analysis is given below.
001  T2  Who goes shopping?  
002  D  Susan  
003  T2  Susan and::  
004  D  Susan  
005  T2  Susan and mummy?  
006  D  ((nods))  
007  T2  and Diana?  
008  D  ((nods))  
009  T2  What about Oscar?  
010  D  Oscar ((turns head away, beginning of headshake))  
011  T2  Oscar goes shopping ?(.)  
012  D  ((nods))  
013  T2  Does he go shopping? Goes shopping as well=  
014  D  (( nods))  
015  T2  -with you? (points to D))  
016  D  \uh \  
017  T2  likes shopping:  
018  D  A:!  
019  T2  What about daddy?  
020  D  Daddy  
021  T2  does daddy go  
022  D  ((D nods))  
023  T2  to the shop  
024  D  ((D nods))  
025  T2  to buy the food?  

D holds gaze, looks confused and raises both hands palms upwards, shaking head  
Smiles and hits table with hands then hits her forehead with RH  
D looks at book in front
Line by line analysis

T designs her first turn as a question (line 001) which D’s response indicates she understands (line 002). T acknowledges this response by repeating it and requests further information by holding her pitch on the word “and:;” (line 003).

D repeats her previous response of ‘Susan’ (line 004), indicating that she has not understood that another name was being requested. T corrects, and models further answers by supplying the names of others who may go shopping with her (line 005). D’s non-verbal response to T suggests that she understands (line 006, line 008), however T’s question ‘What about Oscar?’ (line 009) does not prompt the expected response, as D repeats ‘Oscar’ (line 010) with a slight turn of head as though beginning a headshake possibly indicating ‘not Oscar’.

T interprets the repetition of Oscar as indicating that D has not understood, so she reformulates her question ‘Oscar goes shopping’ with a slight pitch rise. D nods in response. T pursues a different response however, by reformulating the question twice more ‘does he go shopping? goes shopping as well?’ (line 012). Again, D responds non-verbally by nodding, however when T continues to question ‘with you?’, D is forced to indicate her misunderstanding (line 016).

D indicates her misunderstanding verbally saying “uh” and non-verbally by shaking her head and putting her hands out palms upwards. Her facial expression also indicates confusion which prompts T to clarify further (line 017) “likes shopping”. D’s exclamation and non-verbal gestures (line 018) suggest that she does understand, nevertheless, she does not answer the question T has posed.
T designs her next turn as another question “what about daddy?” (line 019), arguably to prompt a response to check whether D has understood. D’s response is to repeat ‘daddy’ (line 020) which indicates a lack of understanding that prompts T to extend her utterance again (line 021 and 023). As previously D responds non-verbally by nodding, however it is unclear whether she has understood as she does not answer T’s question.

D introduces a new topic verbally and non-verbally (line 026) by looking at her book and saying ‘blue’. T does not pursue the repair sequence, instead following D’s shift of topic and starting a conversation about the book (line 027).

Summary
This sequence is an example of a breakdown in conversation when D does not indicate her misunderstanding immediately and only does so after repeated questions from T. When she does indicate her lack of comprehension, it is her non-verbal indication, the confusion in her expression and her body posture that give T the message that she has not understood. This general clarification request could be because her language is not yet sophisticated enough to request a specific clarification. Equally, the problem may be due to a reluctance on D’s part to admit she has not heard or understood.

Even after a repair sequence has taken place and D’s “A:!” (line 018) seems to indicate that she understands, the turns that follow suggest that repair may not have been successful as D never responds to T’s open questions, instead nodding in response to her closed questions, giving the impression of understanding but never explicitly demonstrating it. As in fragment 1, the breakdown is never fully resolved, yet both participants choose to shift topic rather than to pursue the repair sequence further.

Fragment 4 shows D at age 6:4 when her conversation skills have matured and she is able to indicate her own misunderstanding and repair breakdown much more effectively.
3.4. Fragment 4
4 DH 03-03 Age at recording 6:4

T2= Teacher
D = deaf child

T and D are talking about D’s family and where each family member sleeps. This fragment provides an example of the ways D manages misunderstanding. There is evidence of her use of extension (line 044, 048, 056) and a request for repetition (line 062). These are strategies she uses to clarify or repair a breakdown in understanding. Both D and T use gesture to aid comprehension. A detailed analysis of this fragment is given below.

Fig.4

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker</th>
<th>Transcript</th>
</tr>
</thead>
<tbody>
<tr>
<td>039</td>
<td>T2</td>
<td>he’s got his own room has he? (.) so one room for</td>
</tr>
<tr>
<td>040</td>
<td>D</td>
<td>Oscar and another room for Diana and Susan and</td>
</tr>
<tr>
<td>041</td>
<td>D</td>
<td>another room for mummy?</td>
</tr>
<tr>
<td>00:01:31</td>
<td>D</td>
<td>and daddy.</td>
</tr>
<tr>
<td>043</td>
<td>T2</td>
<td>and daddy and [Marian]</td>
</tr>
<tr>
<td>044</td>
<td>D</td>
<td>[Marian but in there</td>
</tr>
<tr>
<td>045</td>
<td>T2</td>
<td>In a box or [a cot]</td>
</tr>
<tr>
<td>046</td>
<td>D</td>
<td>[yeah] (.) box.</td>
</tr>
<tr>
<td>047</td>
<td>T2</td>
<td>[a box! (.) Oh ( ) that’s [funny! ]</td>
</tr>
<tr>
<td>048</td>
<td>D</td>
<td>[(furrowed brow, slight nod)]] [it white]</td>
</tr>
<tr>
<td>049</td>
<td>T2</td>
<td>a white box. Is it called a cot?</td>
</tr>
<tr>
<td>050</td>
<td>D</td>
<td>(2.1)</td>
</tr>
<tr>
<td>051</td>
<td>D</td>
<td>cot or box ((questioning gesture both palms upwards and shrugs))</td>
</tr>
</tbody>
</table>
| 052   | T2      | I think it’s called a cot. Has it got bars on it? | draws bars in the air with
<table>
<thead>
<tr>
<th>Time</th>
<th>Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>053</td>
<td>( )</td>
</tr>
<tr>
<td>054</td>
<td>D ah! ((smiles))</td>
</tr>
<tr>
<td>055</td>
<td>T2 mm it’s called a cot</td>
</tr>
<tr>
<td>056</td>
<td>D and it waves</td>
</tr>
<tr>
<td>057</td>
<td>T2 oh a crib. a crib yeah[ and you can rock it backwards</td>
</tr>
<tr>
<td>058</td>
<td>D mm ]</td>
</tr>
<tr>
<td>059</td>
<td>T2 and forwards yeah it’s called a crib or a cot</td>
</tr>
<tr>
<td>060</td>
<td>D yeah</td>
</tr>
<tr>
<td>061</td>
<td>T2 yeah. You don’t sleep in there</td>
</tr>
<tr>
<td>062</td>
<td>D huh?</td>
</tr>
<tr>
<td>063</td>
<td>T2 you don’t sleep in a cot</td>
</tr>
<tr>
<td>064</td>
<td>D ((shakes head)) only Marian</td>
</tr>
<tr>
<td>065</td>
<td>T2 only Marian. And do you think mummy’s gonna have</td>
</tr>
<tr>
<td>066</td>
<td>another baby? Or is she finished now.</td>
</tr>
</tbody>
</table>

Line by line analysis
T summarises what has been discussed so far (line 039 – 042) but designs her turn in a questioning manner. This allows D to add information in (line 043) ‘and daddy’. T acknowledges this by repeating it (line 044) and extends the utterance by adding ‘and Marian’. This extension leads to the clarification sequence that follows.

D acknowledges T’s extension by repeating ‘and Marian’ and extends it further, extending the topic from rooms and beds to the baby and her cot, saying; ‘but in there’ (line 044) drawing a rectangle shape in the air twice and then on the table once. By repeating and adapting her ‘drawing’ of the shape, D is self correcting in order to clarify.
T tries to clarify where Marian sleeps (line 045) giving D two options ‘In a box or a cot’. It is possible that D does not hear T saying ‘cot’ as their utterances overlap as D says ‘yeah. box’ and gestures a box shape (line 046).

T’s response indicates that this is surprising. Her tone of voice, body movement and facial expression indicate that this is unexpected. D’s response to T’s surprise is to clarify further. She does this by giving the additional information ‘it white’ (line 048) and drawing the shape again, however her facial expression here shows uncertainty.

T acknowledges D’s verbal clarification and summarises ‘a white box’ (line 049) then uses a question to try to resolve the issue.

After a pause (line 050), D designs her turn as a question (line 051) with an accompanying gesture to indicate that she does not know. This is a specific request for clarification from T and suggests that she does not have the word ‘cot’ in her vocabulary. T treats this as a normal question and replies ‘I think it’s called a cot.’ and seeks further clarification rather than correcting D (line 052) using a question ‘does it have bars on it?’ and accompanying this with a gesture. D’s response (line 054) of ‘ah!’ with a smile, suggests that she now understands what the word ‘cot’ refers to. T confirms this (line 055) with the statement ‘mm it’s called a cot.’

D still wishes to clarify further and uses verbal and non verbal description (line 056) to indicate that it rocks from side to side. T verbally interprets D’s meaning (line 057) ‘oh a crib’ and then acknowledges D’s description of the cot moving. D confirms this (line 058 and line 060) with affirmatives ‘mm’ and ‘yeah’.

D becomes distracted as the school bell rings and T draws her attention back (line 061) with a questioning turn designed to elicit a response. D requests repetition (line 062) and T rephrases the question. D confirms that she does not sleep in a cot with a non verbal response (line 064) and the statement ‘only Marian’
T acknowledges this by repeating her utterance (line 065) then moves on to a new topic about D’s mother. Again this turn is designed in a questioning manner.

Summary
In this fragment D demonstrates a more mature and sophisticated strategy for dealing with misunderstanding than we have previously seen. She is able several times within this fragment to use extension to give more information when T does not understand her, and uses a specific verbal request for clarification when she does not understand T. She also requests repetition from T when she has not heard.

D is no longer using physical actions to indicate disagreement or misunderstanding. Here she is able to use spoken language accompanied by gestures to request repetition or clarification and to extend her own utterances to help her conversation partner understand. At the end of this sequence D and T are both satisfied that they have understood one another and move easily on to another topic.
Chapter 4

Discussion
The analytic method adopted here - Conversation Analysis - offers a detailed and descriptive examination into the strategies used for indicating misunderstanding and repairing breakdown in conversation by D, a deaf child, between the ages of 4:6 and 6:4. It also allows an analysis of the different strategies used by the SLT and class teacher and gives some insight into whether this has an effect on D’s conversation.

4.1 The development of conversational competence over time
Looking at the development of D’s conversational competence over time, some conclusions can be drawn about her skills in initiating repair, clarifying, seeking clarification and extending. The first fragment was taken from a recording made when D was 4:6 and fragments 2 and 3 when she was 4:8. As these video data were collected within a short space of time, we would not expect D to change substantially over this time in terms of conversational competence. Indeed she shows similar behaviours in fragments 1 and 2 which highlight the difficulties she has indicating disagreement. She uses a strategy of making a physical movement such as thumping the table or making her hands into fists and accompanies this with a vocalisation, but not a word, on more than one occasion.

To address the question of why she does this, it is necessary to consider the likely pragmatic skills of a deaf child of this age. Jeanes, Nienhuys and Rickards (2000) discuss the difficulties experienced by profoundly deaf children in using appropriate pragmatic behaviours when requesting or providing clarification or when communication breaks down. They suggest the reason for these difficulties may be a lack of opportunities to learn these behaviours through interaction. Although the study by Jeanes et al (2000) deals with older children, many of the pragmatic aspects of language communication are already developing at 2-3 years of age in normally hearing children (Ghuman, Peebles & Ghuman, 1998, Shatz, 1995). It may be the case that D has not, at age 4:6 or 4:8, learnt effective methods of indicating disagreement due to reduced opportunities for learning these skills through interaction, caused by her deafness. Deaf children at preschool age
have been found to rely more on gesture to communicate than hearing preschoolers (Lederberg & Everhart, 1998) and the same study found that the deaf children’s spoken language was at a very early stage by 3 years of age, therefore D is likely to be accustomed to using gesture to communicate, to have more delayed speech than a hearing child and may not have experienced opportunities within conversation to learn the skill of verbal disagreement. Her response to a statement she disagrees with, because she does not have the linguistic or conversational skills to articulate it, is therefore to use a negative physical gesture as an indication of disagreement.

Although both fragments 1 and 2 show D using a physical action to indicate disagreement, fragment 1 does not seem to be satisfactorily resolved, as D is unable to express the clarification she wishes to make verbally and is misinterpreted. In contrast, fragment 2 shows a more successful conversation in which D is able to verbally articulate the correction she wishes to make. This may seem to indicate that D is more competent in her communication with T in fragment 2. However, the linguistic complexity of the clarifications needed differ greatly, from a complicated explanation of subtle differences in gesture for fragment 1 to simply giving an alternative colour in fragment 2.

It is not only indicating disagreement and repairing breakdown that D struggles with. In fragment 3, we see an example of a conversation breakdown caused by D’s reluctance to indicate to T that she has not understood. She does not make a clarification request until T asks a direct question and points to her, then she is forced to indicate her misunderstanding. When she eventually indicates it and T attempts to repair the sequence, it is unclear whether repair has been successful. According to research by Jeanes et al (2000), general requests for clarification are the first to emerge. When D does request clarification in this sequence, it is a general request, and although she does make a vocalisation, the request is non-verbal indicated by raising her hands with her palms upwards and shaking her head.

**Fig. 5 Excerpt from fragment 3**

| 015 | T2 | with you? [(points to D)] |

33
Arnold (1999) noted that requests for clarification are less common in deaf children than their hearing peers. One of the reasons he suggested for this phenomenon was a reluctance to indicate misunderstanding in conversation because the deaf child assumes the breakdown is due to them rather than their conversation partner.

The video segment from which fragment 4 is taken was recorded when D was aged 6:4. By this time we would expect her conversational skills to have matured somewhat. According to Jeanes et al (2000), conversational maturity is reached at about 8 or 9 years in typically hearing children, but no normative data is available for the deaf population. As deaf children’s spoken language skills are often delayed, on average achieving 8-9 year-old norms on leaving school aged 16 (Wood et al, 1982), we would expect conversational maturity to be reached later in deaf children. Nevertheless, it is evident from the data in fragment 4 that D’s communication skills are more sophisticated than in previous fragments. Here we see evidence of her use of extension, clarification of her own utterances and specific requests for clarification from T.

We can see how her requests for clarification have developed. Where in fragment 3, D was only able to indicate her misunderstanding non-verbally, in this fragment she uses the same non-verbal request but accompanies it with a verbal question as a specific clarification request:

Fig.6 Excerpt from fragment 4

| 051 | D   | cot or box (questioning gesture both palms upwards and shrugs) |
|     | T2  | I think it’s called a cot. Has it got bars on it? |

| 052 | D holds gaze, looks confused and raises both hands, palms upwards, shaking head |

| 052 | T2 | draws bars in the air with hands |
Using a specific clarification request rather than a general one shows a development in D’s language skills beyond expectations, as early studies of normally hearing children found that requests for clarification are mostly general until a child reaches 9 or 10 years old, at which point they become specific (McTear, 1985, Ironsmith & Whitehurst, 1978).

There remains a strong tendency for D to use gesture and physical action to extend and clarify her utterances, but she is able to do this verbally as well, as shown in the extract below where D verbally describes the motion of the cot and physically represents it:

**Fig.7 Excerpt from fragment 4**

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker</th>
<th>Utterance</th>
</tr>
</thead>
<tbody>
<tr>
<td>055</td>
<td>T2</td>
<td>mm it’s called a cot</td>
</tr>
<tr>
<td>056</td>
<td>D</td>
<td>and it waves</td>
</tr>
<tr>
<td>057</td>
<td>T2</td>
<td>oh a crib, a crib yeah [and you can rock it] backwards</td>
</tr>
<tr>
<td>058</td>
<td>D</td>
<td>_ mm _</td>
</tr>
<tr>
<td>059</td>
<td>T2</td>
<td>and forwards yeah it’s called a crib or a cot</td>
</tr>
</tbody>
</table>

The repair sequences in fragment 4 are managed competently by D and misunderstandings are resolved satisfactorily. This suggests that D has matured in her conversational competence and her repair strategies have become more sophisticated. This links with the development of normally hearing children whose skills in repair become more sophisticated during their school years (Brinton & Fujiki, 1989, McTear & Conti-Ramsden, 1992)

### 4.2 Teachers’ strategies for managing repair

The way in which teachers interact with children has been shown to have an effect on child language development (Wood et al, 1982) (see literature review for details), therefore we would expect that the strategies they employ when there is a breakdown in communication will have an effect on how the child responds and how the breakdown is resolved. For example, an early study by Cazden (1965) (in Marschark & Spencer, 2006) demonstrated that correct grammatical expansions of a child’s utterances are less effective than semantically and contextually appropriate expansions. Similarly, different
types of response to conversation breakdown can have different effects. Whilst negative responses can be damaging to a child’s confidence in conversation (Saxton, 1997), responses that provide specific feedback to the child can support them in developing conversational skills (Ridley, Radford & Mahon, 2002).

Previous research by Gardner (2006) has indicated that the behaviours of adult SLTs has a great impact on the language development of the child, who must be provided with information that he/she can respond to in subsequent turns, such as cues, prompts and models. If these are not provided, the impact can be negative for the child’s next try.

The strategies used by the SLT and teacher in this study will be discussed here. Due to the fact that two different adults participated, it is not possible to comment on the development of strategies over time. It is possible however to comment on the general strategies used by the SLT or teacher in each video recording and how these may affect the repair sequences analysed.

Fragment 1 is an example of a repair sequence in which the breakdown is not satisfactorily resolved for both participants. The SLT in fragment 1 does not immediately try to repair the breakdown that occurs surrounding an ambiguous gesture in a photograph. It could be argued that this strategy allows D more control in the conversation, as she is given time to respond and T does not use questions to prompt a clarification. Since a less controlling approach has been seen to encourage contributions from children (Tizard & Hughes, 1984, Bishop & Gregory, 1985), this strategy could allow D freedom to express her agreement or disagreement with T’s suggestion. Alternatively it could be argued that the repair would have been more successful if T had requested clarification earlier and further breakdown would have been prevented. Ridley et al (2002) argue that repair offers an opportunity for the teacher to help the child and that lack of repair can mean that the child does not receive this help:
“Failure to repair not only risks confusion between the teacher and the child, but represents a lost opportunity for this contingent support.”¹ p57.

If T had requested clarification from D earlier, rather than rephrasing her own utterance, it might have been easier for D to indicate her disagreement with support from T. Equally, if her clarification request had been specific rather than general, e.g. “yes or no?” rather than just “no?” which can be misinterpreted, this would have provided a model for D to give a clearer response. However, as the idea that D was trying to express was a fairly complex one, and potentially beyond her linguistic ability to explain (as discussed above) the breakdown might have proved difficult to repair regardless of the strategy used by T.

A different strategy is used by the teacher in fragment 2 to elicit disagreement and clarification from D. T gives incorrect information which does successfully elicit a physical and verbal disagreement from D, however following this, similar to the SLT in fragment 1, T does not use a specific request for clarification. Nonetheless D is able to clarify in this instance, perhaps because of the simpler language required for this clarification rather than any strategy used by T.

In fragment 3 we see how T does use specific clarification requests. D consistently responds non-verbally (by nodding) to early questions in the sequence, but then exhibits uncertainty, exposing a possible misunderstanding.

Fig.8 Excerpt from fragment 3

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>007</td>
<td>T2</td>
<td>and Diana?</td>
</tr>
<tr>
<td>008</td>
<td>D</td>
<td>((nods))</td>
</tr>
<tr>
<td>009</td>
<td>T2</td>
<td>What about Oscar?</td>
</tr>
<tr>
<td>010</td>
<td>D</td>
<td>Oscar ((turns head away, beginning of headshake))</td>
</tr>
<tr>
<td>011</td>
<td>T2</td>
<td>Oscar goes shopping ?(.) Does he go shopping?</td>
</tr>
</tbody>
</table>

T uses a series of questions to try to repair this misunderstanding, yet we can see how, even with the specific clarification requests used and the modelling by T to support D in an answer, D does not clearly demonstrate understanding, therefore it is unclear whether the repair has been successful.

From these three fragments we can see that although different strategies were used by the SLT and teacher, repair was only clearly successful when the language required for repair was simple enough for D to use, despite T’s attempts to provide scaffolding for the child when the language was more challenging (fragment 3). In fragment 4 where D is 22 months older and more skilled in conversation, repair is much more successful. We must therefore pose the question; is the success of repair dependent on the conversational competence of the child rather than the strategies used by the teacher? It is evident from the data that this sequence of conversation is a much more balanced conversation in which teacher and child work collaboratively to achieve understanding. T is able to support D in her description of where Marian sleeps and provide a model of the words ‘cot’ and ‘crib’ along with non-verbal models of the shape of the crib and the bars on it, without dominating or controlling the interaction. T also gives specific feedback to D about the information that is unclear, helping her to clarify her description (lines 045, 047, 049 and 052). This sequence in fragment 4 relates to Vygotsky’s zone of proximal development (Vygotsky, 1962), as the teacher is facilitating D’s language learning by providing language ahead of the child’s development (e.g. ‘cot’ and ‘crib’) with support for the child to be able to integrate this language into her own vocabulary. Although D does demonstrate more sophisticated conversational skills, the type of response used by T is integral to the success of the repair sequence.

4.3 Conclusion
The use of conversation analysis has allowed the researcher to identify the ways in which a deaf child’s strategies for repair change as her conversational competence develops over time, and some evidence of the ways in which her SLT or teacher can support these repair strategies.
The findings of the analysis indicate that as her language skills are developing, D uses non-verbal signals as strategies in conversation to indicate disagreement, initiate repair and request clarification. She attempts to use physical actions as a means of disagreeing and initiating repair before she has the language skills to achieve this verbally. Interestingly though, this is never recognised as an initiation of repair by a conversation partner, it is only through close analysis of the data that it becomes evident that this is a specific strategy used by D. She uses facial expression and gestures, which are successful in prompting a clarification from her conversation partner.

At age 6:4, when she has developed the communicative competence to achieve these skills verbally, a strength shown by D is her use of non-verbal actions or gestures to accompany her spoken language. As deaf children’s spoken language can be less intelligible than that of hearing children this strategy is an effective means of supporting speech. For D, the non-verbal actions have developed from being an easily misinterpreted means of communication to being a useful strategy to support and clarify spoken language.

By age 6:4, D is exhibiting a mature conversational style and is able to use some strategies that research has shown to be typical of older children in a normally hearing population, such as specific requests for clarification. She can competently extend her utterances and when breakdown occurs, she and the teacher are able to collaboratively solve the breakdown satisfactorily for both participants.

A further conclusion that can be drawn is that a deaf child can be supported in developing the skills used to repair conversation breakdown by the conversation partner she interacts with, although it seems from the evidence in this study that this takes place when the child is developmentally ready to acquire these skills and may not be effective before this. Both adults in this study use strategies which aim to facilitate the repair sequences and provide models, cues and prompts for D. The most effective strategies used are detailed below.
A particularly effective strategy used here is that of non-verbal cues. Facial expression, body movements and gesture are used by the SLT and teacher when attempting to repair breakdown in conversation. The use of non-verbal modalities is seen as essential by some researchers because of the amount of additional information it gives to the child (Harris, 2000) This non-verbal information accompanies speech rather than replacing it, therefore giving the deaf child additional cues to respond to.

Another strategy that has been shown to be effective is providing the child with specific feedback, as can be seen in fragment 4. This enables the child to understand the trouble source in the conversation and clarify as necessary with support. When specific feedback is not provided, it can cause confusion between participants as seen in fragment 1.

The identification of these strategies for repair through the use of conversation analysis may be useful to teachers and other adults engaging in dyadic talk with a deaf child when deciding how to manage misunderstandings or communication breakdowns.

9564 words
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Gardner, H., 2006, Training others in the art of therapy for speech sound disorders: an interactional approach. Child Language Teaching and Therapy, 22,1; 27-46


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Miles, S. (2004) An investigation into the application of Conversation Analysis in the design and evaluation of a training programme for teaching assistants working with secondary school age children with speech, language and communication needs. MSc Project, University College London


Passingham, S (2005) An investigation of reformulation in the follow up turns of two teachers' interactions with a deaf child. MSc Project, University College London


Appendix I

Instructions for Conversation Analysis Transcription

INSTRUCTIONS FOR CA TRANSCRIPTION
Suzanne Beeke/Ray Wilkinson, Human Communication Science, UCL
2000

Word processing
It is recommended that you word process your transcript using Microsoft Word, Times
New Roman font 10, combined with an IPA font for phonetic transcription. A standard
transcription template has been designed to provide a format for your transcript. This
template is available on disc (format shown on page 5). You may wish to develop your
own layout if you have data which does not lend itself well to this format.

Save all transcripts to disc. The suggested format for naming a transcript document is:
[subject initials] [date of data collection] #[transcript version number]

For example:
DM 140298 #4

Always make backup copies of your files.

Using the standard transcription template
At the beginning of the transcript you need to supply brief information on the subject, the
nature of his or her language difficulties, the length of the transcribed sample and the
name of the transcriber. The standard transcription template suggests information for
inclusion in [square brackets] (see page 5). Consult the person who collected the data if
you do not have the information required.

Do not alter the format of the transcription template in any way.

The transcription is then typed into a table, which has six columns (standard format
shown on page 5). The table is merely an aid to transcription - the lines are not visible
when the transcript is printed out.

Column 1: Counter time
Enter counter time of the first line of talk in hours, minutes and seconds (for example if
starting 2 hours 45 minutes and 16 seconds into the video recording then enter '02:45:16'
in the first line of the first column). Then mark every subsequent minute ('02:46:00',
'02:47:00', '02:48:00' etc). Mark the exact time at the end of the transcript (eg. if you
transcribe through to 2 hours 55 minutes and 34 seconds then enter '02:55:34' next to the
last line of talk). Calculate the total length of the transcript in minutes and seconds and
enter into the information at the top of the transcript (eg. 'transcribed sample length 10
minutes 18 seconds'). Add the start and stop counter times in hours, minutes and seconds
to the information at the top of the transcript ('counter times: start 02:45:16 stop 02:55:34').

**Column 2: Analysis marker**

Used to mark lines of talk which you refer to in your analysis with an arrow symbol:

→

You are unlikely to have any arrows in this column until you have analysed the data.

**Column 3: Line number**

Enter the line number as three digits, starting at ‘001’ on the first line of this column, unless instructed otherwise. Number each line. Count upwards in ones. There should only be one number per box in this column (see ‘Common Transcription Errors’, pages 8-9).

**Column 4: Speaker identifier**

Enter the pseudoinitials of the first speaker in the first line of this column. From then on enter pseudoinitials only when the speaker changes from one to the other (leave other lines blank so it is obvious where the same speaker continues over several lines of talk).

Where a pause occurs which does not ‘belong’ to a particular speaker, do not put any initials in the speaker identifier column (see ‘Transcription of Pauses’, page 3). Leave it blank. Make sure to enter initials in the line directly after one of these types of pause, to show which speaker has taken up the next turn, even if it is the same speaker who took the turn prior to the pause.

**Column 5: Talk**

Each line of talk must occupy a separate box of this column. If type is longer than one line (ie. you can see the size of the box is now bigger than the others) then cut and paste any extra text into successive boxes (see ‘Common Transcription Errors’, pages 8-9). You should also type into this column a succinct gloss of any relevant non-verbal behaviours which can be seen to be referred to or acted on in subsequent turns. (eg. gesture, eye contact). The gloss should be typed ((inside double brackets)) and should be situated directly below the talk that it accompanies, with large brackets used to indicate exactly where the non-verbal behaviour occurs during the talk:

```
<table>
<thead>
<tr>
<th>column 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>talk</td>
</tr>
<tr>
<td>((non-verbal behaviour))</td>
</tr>
</tbody>
</table>
```

A gloss of non-verbal behaviour is the only text which is typed in the same box of column 5 as the talk it accompanies. Therefore, it shares a line number with the talk, and does not have a line number of its own (see ‘Common Transcription Errors’, pages 8-9).

The procedure for transcription of non-verbal information differs in this way from the transcription of overlapping talk (see ‘Transcription of Overlapping Talk’, page 3).

*It is absolutely vital that your transcription of a speaker’s talk is accurate, and that it captures the sequential aspects of the talk, ie. how each piece of talk is related to what has gone before it, and what comes after it. In order to do this you will need to listen to*
multiple replays of every utterance you transcribe in order to satisfy yourself that what you have typed is an accurate representation of what is said. If you cannot make sense of what is said consult your supervisor, or someone who knows the data well.

Your analysis and conclusions will be invalid if your transcription is inaccurate.

Column 6: Notes
Add notes on any non-verbal or descriptive aspects of the interaction which you don’t wish to put in the main transcription in column 5. Column 6 can also be used to add notes on analysis of data.

Transcription of Overlapping Talk
You should pay particular attention to accurate transcription of overlapping talk. Align one speaker’s overlapping talk below the other speaker’s talk, with large brackets used to indicate exactly which sections of talk overlap:

<table>
<thead>
<tr>
<th>column 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>speaker one’s talk</td>
</tr>
<tr>
<td>speaker two’s talk</td>
</tr>
</tbody>
</table>

Each speaker’s talk should occupy a separate box of column 5 (see ‘Common Transcription Errors’, pages 8-9).

Transcription of Pauses
Pauses are always typed as numbers in (single brackets). Use a stopwatch to measure pauses to the nearest tenth of second, e.g. (0.8) equals eight tenths of a second, (1.5) equals one and a half seconds. Pauses of less than or equal to a tenth of a second, i.e. (0.1) or less, should be transcribed as a full stop in single brackets (.)

Pauses in talk fall into three categories, and should be positioned accordingly:

A word-search pause
This is a break in a stream of talk where the speaker is searching for a word or formulating the rest of their utterance. It is usually easy to identify a word-search pause as it often breaks up the syntax of an utterance, and co-occurs with fillers such as ‘er’ or ‘um’:

| 001 | A | he’ll stand there >he’ll say< oh er (0.3) he’ll say right | word search pause of (0.3) seconds |
| 002 | eh (.) who’s gonna (0.4) cu- eh (0.3) carve the eh (.) the | word search pauses of varying lengths |
| 003 | ha- eh (0.2) ham | word search pause of (0.2) seconds |
| 004 | C | "heh heh" |
An attributable pause
This is a pause which belongs to a particular speaker. It occurs when the prior talk sets up the expectation of a certain response, for example a prior question expects an answer, but instead of the required response there is a pause. Attributable pauses can be identified by their occurrence after the first part of such ‘paired’ utterances as ‘question-answer’ and ‘greeting-return greeting’, and they often signal that the next speaker has some ‘trouble’ with the second part of the pair. It is common to see the initial speaker deliver the first part of the pair again after an attributable pause, possibly by rewording it (in the following example R clarifies the question asked in line 001 by adding more information in line 003, after perceiving that A’s attributable pause indicates that she has not understood the question):

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>R</td>
<td>so wha- what have you been doing</td>
</tr>
<tr>
<td>002</td>
<td>A</td>
<td>(0.6)</td>
</tr>
<tr>
<td>003</td>
<td>R</td>
<td>at the centre when you go</td>
</tr>
<tr>
<td>006</td>
<td>A</td>
<td>(1.0)</td>
</tr>
</tbody>
</table>

Note: An attributable pause MUST have a speaker label in column 4 to indicate which speaker it belongs to.

DO NOT confuse attributable pauses with word search pauses. An attributable pause occurs at the completion point of a turn, where it is clear that the next speaker should take the conversational floor (the prior utterance is complete and can stand alone). However, a word search pause occurs in the middle of a turn which the speaker will continue with, once the word has been found. The next speaker has not yet been selected to take the conversational floor, and if she or he was to do so, it would be deemed an interruption of the first speaker.

A lapse in conversation
Some pauses occur where there is no expectation that either speaker will talk, and where the conversation has temporarily ‘dried up’. These are lapses. They often appear prior to a change in topic, as in lines 007 and 011 below:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>001</td>
<td>C</td>
<td>you had your light trousers and your white shirt</td>
</tr>
<tr>
<td>002</td>
<td></td>
<td>with yer sleeves (0.4) rolled up</td>
</tr>
<tr>
<td>003</td>
<td>A</td>
<td>ohhh yeah</td>
</tr>
<tr>
<td>004</td>
<td>C</td>
<td>he said oh what are we this- oh yeah bowls umpire</td>
</tr>
<tr>
<td>005</td>
<td>A</td>
<td>bowls yeah</td>
</tr>
<tr>
<td>006</td>
<td>C</td>
<td>he says huh huh huh</td>
</tr>
<tr>
<td>007</td>
<td></td>
<td>(2.5)</td>
</tr>
<tr>
<td>008</td>
<td>A</td>
<td>'s one o’ those things I 'spose there’s one thing er: (.)</td>
</tr>
<tr>
<td>009</td>
<td></td>
<td>casual and bowls at the same time</td>
</tr>
</tbody>
</table>
Note: lapses DO NOT need a speaker label in column 4. Leave the box blank.

DO NOT confuse lapses with attributable pauses. Lapses do not occur after questions, or after any other utterance which sets up the expectation of a particular response.

**Standard transcription template**

**SUBJECT [pseudo-initials]**

transcript version [no.]

subject with [language difficulty] in conversation with [person, pseudo-initials] [location]

sample date [month, year]

transcribed sample length [minutes seconds]

counter times: start [hh:mm:ss] stop [hh:mm:ss]

**All initials, names and places are pseudonyms**

column 1 2 3 4 5 6

<table>
<thead>
<tr>
<th>counter time</th>
<th>line no.</th>
<th>speaker</th>
<th>talk</th>
<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>hh:mm:ss</td>
<td>ss</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Symbols

The following symbols can either be found on the keyboard, or accessed as follows:-
choose insert menu: choose symbol to access 'symbol' window. To access an IPA font enter insert menu, choose symbol to access the window, and then click on font arrow to select the IPA font of your choice.

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

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

cg. 01  PR how have you been since I last saw [ you ]
     02  AM  [ not ] so [ good ]
           [ ((AM shakes head)) ]

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

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

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

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

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

, a comma indicates a continuing intonation

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

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

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

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

stress underlining indicates emphasis
°no° degree signs indicate a passage of talk which is quieter than surrounding talk

TALK capital letters indicate talk delivered at a louder volume than surrounding talk
h,heh indicates discernable aspiration or laughter (the more hs the longer the
hah aspiration/laughter)

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

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

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

[yes text in double brackets represents a gloss or description of some non-verbal
[(nods)]aspect of the talk, and is linked to the relevant section of talk with large
brackets (see above)

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

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

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

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

02 JM no (.) what? -----

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

Common transcription errors

Positioning of non-verbal information
Non-verbal text is always positioned in the same box of the table as the talk it
accompanies. This is to allow the comment box in column 6 to expand down the page to
accommodate sometimes lengthy analysis notes (as in the examples below) without
causing a large gap to form between the talk and the non-verbal text.
DO type the text in the same box of column 5 as the talk it accompanies. For example:

| 001 | A | (I know it) aint what (you're) supposed to do but (0.2) |
| 002 |   | even if the () 'th other way round (0.2) |
|     |   | [((mimes sharpening knife))] |
|     |   | note how ((non-verbal)) text is in same 'box' of the table as the talk, and shares the same line number as the talk (here, 002). This allows notes such as these to expand the table without 'splitting up' the text from the talk (see below) |
| 003 | C | mm |

DO NOT type the text in the next box below the talk. This example is incorrect:

| 001 | A | (I know it) aint what (you’re) supposed to do but (0.2) |
| 002 |   | even if the () 'th other way round (0.2) |
|     |   | ↑ |
|     |   | this gap is incorrect |
|     |   | ↓ |
|     |   | [((mimes sharpening knife))] |
|     |   | here the text is in the box below the talk – this is incorrect as it causes notes in column 6 such as these to ‘split up’ the non-verbal text from the talk |
| 003 | C | mm |

If you put the text in a separate box you will find you have an empty box in column 3, the line number column, as in this example (see the asterisk*). This is incorrect. Non-verbal text never needs a line number if it is positioned correctly.

Positioning of lengthy sections of talk
Each line of talk must occupy a separate ‘box’ of column 5. If the type is longer than one line (ie. you can see the size of the box is now bigger than the others) then cut and paste any extra text to the next box.
DO arrange talk to ‘fit’ neatly into each box. For example:

| 001 | A | yeah (0.5) somewhere out there it's all er at least at the |
| 002 |   | moment if it's here you can put the big /κθϕ=γ/ |
| 003 |   | put the big /κθϕ=γ/ (0.3) coffee ›in the middle< |
| 004 | C | heh heh heh |
|     |   | each box only holds as much talk as it has room for on ONE line |

Note, it does not matter where in the utterance you choose to split the talk, so long as each bit fits neatly onto one line. As a result, the example above would also be correct if
the talk had been split up as below. Note that it is now four lines long (001 to 004) rather than three:

<table>
<thead>
<tr>
<th></th>
<th>column 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>001</td>
<td>A yeah (0.5) somewhere out there it’s all er at least</td>
</tr>
<tr>
<td>002</td>
<td>at the moment if it’s here you can</td>
</tr>
<tr>
<td>003</td>
<td>put the big /kɛpəl/ put the big /kɛpəl/</td>
</tr>
<tr>
<td>004</td>
<td>(0.3) coffee in the middle&lt;</td>
</tr>
<tr>
<td>005</td>
<td>C heh heh heh</td>
</tr>
</tbody>
</table>

Note that it is only necessary to indicate the speaker at line 001, here speaker A. It is then implicit in lines 002, 003 and 004 that speaker A continues to talk. The next thing which needs to be marked in column 4 is the change of speaker, shown above at line 005 as a change to speaker C.

DO NOT allow talk to enlarge the boxes of column 5, as shown below:

<table>
<thead>
<tr>
<th></th>
<th>column 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>001</td>
<td>A yeah (0.5) somewhere out there it’s all er at least at the moment if it’s here you can put the big /kɛpəl/ put the big /kɛpəl/ (0.3) coffee in the middle&lt; <em>(the box in column 5 has expanded to accommodate the talk – this is incorrect)</em></td>
</tr>
<tr>
<td>002</td>
<td>C heh heh heh</td>
</tr>
</tbody>
</table>

Also, DO NOT put multiple line numbers in the same box of column 3, as shown here:

<table>
<thead>
<tr>
<th></th>
<th>column 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>001</td>
<td>A yeah (0.5) somewhere out there it’s all er at least at the moment if it’s here you can put the big /kɛpəl/ put the big /kɛpəl/ (0.3) coffee in the middle&lt;</td>
</tr>
<tr>
<td>002</td>
<td></td>
</tr>
<tr>
<td>003</td>
<td></td>
</tr>
<tr>
<td>004</td>
<td>C heh heh heh</td>
</tr>
</tbody>
</table>

**Positioning of pauses**

A speaker’s pauses are never transcribed where they overlap with the other speaker’s talk. A transcription is designed to convey the sequence of talk, and since it is the case that talk from one speaker most commonly occurs whilst the other speaker is pausing, it is not necessary to transcribe this pause. It is implied by the sequence of the transcript. The following is an example of this unnecessary inclusion of pauses, and is incorrect:

<table>
<thead>
<tr>
<th></th>
<th>column 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>001</td>
<td>A guess h- d’you know who I saw yesterday</td>
</tr>
<tr>
<td>002</td>
<td>B oh not Jane!</td>
</tr>
<tr>
<td>003</td>
<td>A (0.6) yep (,) what a nerve</td>
</tr>
<tr>
<td>004</td>
<td>B heh heh heh                               <em>(this pause is assumed as A is silent whilst B talks, and it is therefore unnecessary to show it)</em></td>
</tr>
</tbody>
</table>
The correct transcription format is:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>001</td>
<td>A</td>
<td>guess b- d'you know who I saw yesterday</td>
</tr>
<tr>
<td>002</td>
<td>B</td>
<td>oh not Jane!</td>
</tr>
<tr>
<td>003</td>
<td>A</td>
<td>yep (.) what a nerve</td>
</tr>
<tr>
<td>004</td>
<td>B</td>
<td>heh heh heh</td>
</tr>
<tr>
<td>005</td>
<td>A</td>
<td>(0.4) god (.) what is she up to?</td>
</tr>
</tbody>
</table>

*This pause is assumed as A is silent whilst B talks, and it is therefore unnecessary to show it.*
Appendix II

Complete Transcriptions of Data

1 DH 05-01

sample date: May 01

transcribed sample length 1.01 minutes

counter times: start 00.00.03 stop 00.01.04

All initials, names and places are pseudonyms

<table>
<thead>
<tr>
<th>column 1</th>
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<th>3</th>
<th>4</th>
<th>5</th>
<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>counter time</td>
<td>line no.</td>
<td>speaker</td>
<td>talk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:00:03</td>
<td>001</td>
<td>D</td>
<td>Abraham. Diana. ((points to photo in book)) /med/</td>
<td>D is looking at a book with photos in. As she points she looks at T</td>
<td></td>
</tr>
<tr>
<td>002</td>
<td>T</td>
<td>who’s [(that? (points to book)) ]</td>
<td>T and D make eye contact</td>
<td></td>
<td></td>
</tr>
<tr>
<td>003</td>
<td>D</td>
<td>Handel</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>004</td>
<td>T</td>
<td>Miss Handel ((points to self))</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>005</td>
<td>D</td>
<td>/reuleif (. 'mummy, (points to book))</td>
<td>D looks at book</td>
<td></td>
<td></td>
</tr>
<tr>
<td>006</td>
<td>T</td>
<td>Rosie’s s mummy came didn’t she. (. we said:)</td>
<td>D looks at T</td>
<td></td>
<td></td>
</tr>
<tr>
<td>007</td>
<td>D</td>
<td>[Rosie] uh</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>008</td>
<td>T</td>
<td>(. Elie (. )/ebe/ ((bangs table))</td>
<td>T leans over to look at photo with D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>009</td>
<td>T</td>
<td>Ellie. oh yes!</td>
<td>T leans back</td>
<td></td>
<td></td>
</tr>
<tr>
<td>010</td>
<td>D</td>
<td>Miss Handel</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>011</td>
<td>T</td>
<td>Miss Handel. ((points to picture))</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>012</td>
<td>D</td>
<td>((imitates hand position T is doing in photo using LH))</td>
<td>D looks at T</td>
<td></td>
<td></td>
</tr>
<tr>
<td>013</td>
<td>T</td>
<td>I went ((imitates hand position)) (. )</td>
<td>T and D hold gaze</td>
<td></td>
<td></td>
</tr>
<tr>
<td>014</td>
<td>T</td>
<td>ooh like that didn’t I!</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

56
015 (.) ((reaches & taps D's shoulder))
016 D ((looks up at T))
017 T p'raps I was saying ['bye bye' ]
   [(waves using hand position
   in photo)]
018 p'raps I was saying bye bye
019 D [(thumps table with RH elbow)] /mae/!
020 T [d'you think?]
021 D /mae/!
022 T p'raps I said ['bye bye school'
   [(waves using same
   handshape as previous)]
   T looks away as she gestures then back to D
023 (2)
024 D /æ/!
025 T [No?]
   [(headshake)]
026 D yeah. both look at album
027 T yeah. maybe.
028 D Miss Handel bye bye [(waves hand iconic goodbye
   gesture)]
029 T I said bye bye. both look at album
030 (1.17)
031 D [(looks steadily at T)]
032 T [look at it.]
033 D [(looks down, thumps table with fist)]
034 D /banio/ D looks at T
035 T yes. what's Batosh got. T looks at photos
036 D [Diana.]
   [(pointing to T)]
037 T (0.3) [(points to self)] I'm Diana?
D  yeah

T  no. [where's Diana? ]
    [(holds RH palm up)].

D  uh /ma/ /ba/ one  [(pointing to photo)]
    D looks at T

00:01:04

T  where is she?]
    Eye contact maintained

were you [on the bus?] Diana was already on the bus?
    [(points)].

D  [Diana not here=
    [((shakes head and holds both hands palms upwards)].

T  [=Oh. Diana was there!]
    [(nods head)].

D  [/ea/[(gestures with RH in downwards motion)].

T  I think you were hiding.  [(points to a picture)].
    both look at book

(2.3)

T  I think you were [over here.  [(points to a picture)].

D  No!
    [((shakes head and holds both hands palms upwards)]
    D looks from book to T

T  hiding.

D  [/me  aba/ (.) look. Where she gone
    [((gesture with both hands, palms upwards)].

D  [Where's she gone? Where is Diana? Diana. Where are
    [((RH palm upwards bangs on table)]
    D looks at T then back at book

you.

D  [off off off!
    [((hand moving up neck towards head with each word)]
    D looks at T

T  I think you must be here.
    [(pointing to picture)].
    T looks at book

D  off off! [(same gesture as previous turn)]
    D and T make eye contact

T  you went to see the giraffe?
    eye contact maintained

D  off! [(same gesture again)]
051 T you took your head off? D you think?
((touches neck))

052 D ((D nods)) off.

053 T oh no! ((D makes cutting motion)) you cut it off!

054 D cut cut ((making cutting motion round neck))

055 T oh no! poor Diana. Diana, where were we going?

056 ((hold up picture)) Where did we go in the bus. We D looks at book then
went to the.: ((points to picture))
back at T

057 D /Nu/

058 00:01:54 T to the zoo didn’t we!

059 D /le le le/

060 T shall we have a look. Lets have a look

061 D ((D turns page, bangs book with hands))/berne/ look D looks at book then at T

062 T There’s Diana. You didn’t have your head cut
((points to D))

063 D off! Ha ha Silly.
((LH downward gesture)) D looks at book and
plays with her hair

064 T [(Diana Barney ((gestures someone next to her))
((this book twice)).]

065 D Barney D looks at T

066 T Barney and Diana went together and did you hold Eye contact maintained
((makes

067 T hands?)

068 hand holding gesture with RH))

069 D ((nods))

070 T yes? D looks at book

071 D [Abraham! ((bangs book then puts hand to head)) D looks at T

072 T Where is Abraham, I don’t know. Had we forgotten
him. [Look. What did we see here.] (points to picture) D looks at book

D Look! ((pointing to picture)) D looks at T

T What was it? (.) [what is it] D looks at book

D ((bangs book)) /web/ monkey D looks at T

T [one monkey. One monkey] ((holding up 1 finger))

D /web/ monkey D looks at book then at T

T [where are the monkey’s.] ((raises RH palm upwards))

D [monkey monkey] ((points twice)) D looks at book

T so how many monkey’s have we got. D looks at T then at book

D MONKEY! ((raises palms upwards then hits them on book))

T [we’re got one, two monkeys] ((counting on fingers))

D ((turns page in album, bangs twice on table)) two D looks at T

T two what?

D [monkey] ((bangs once)) D looks at book

T yeah? =

D =one ((hold up one finger))

T how many have we got. Wh. what are. Diana. Diana.

D Look, [what are they] ((points to book)) D looks at T

D monkey ((does monkey action)) D looks briefly at book

T they’re not monkeys! D looks at T then at book

D [elephant] ((homesigns elephant)) D looks at T

D elephants! They’ve got big long trunks haven’t they. eye contact maintained ((gestures trunk))
Look. (points)  D looks at book. T leans over and points at photo

D (turns the page then covers it up, then picks up book)  D looks at book

oh what can you see? What is it? Um let me guess.  D looks at T

shall I guess.  eye contact maintained

/engwenn/

Penguins! Were they? Ah!  T draws back in surprise. D glances at book

( D raises R hand palm upwards) (there.  )  D glances at book

D (doing monkey action).]

[monkey (bangs on table)]

Penguins, yeah look  D looks at T

/miau/

he was an old penguin  both look at book

huh?  D looks at T questioningly

he was an old penguin  D looks at book then at T

/bengwen/ (blows out cheeks) /bengwen/ (blows out cheeks and holds hands out))  D looks at T then at book

yeah. He was a bit fat, wasn’t he and a bit cold maybe.  eye contact maintained

((turns page)) oh. Bye bye [nu/ (waving)]

what did you say bye bye to?  D looks at T then at book
118  D  uh?  D looks at T
119  T  what did they say [bye bye] to?  D looks at book
120  D  (squeals and points to book)
121  T  what’s this? ((points to picture))
122  D  /bamu/  D looks at T
123  T  who?
124  D  /bamu/ ((points to picture))  D looks at book
125  T  There were [two men (.) two men]  D looks at T
126  D  [ /bamu/ /bamu/ ]  D looks at book then at T
127  T  [ ((points twice)) ]  yeah and look (.) no lions. Where were the lions? ] No [ ((RH palm upwards)) ]  eye contact maintained
128  T  lions
129  D  lion go[ sleep ]  D looks at T
130  T  we think maybe the lion went to [sleep]. Yes, he was [ ((sleeping homesign)) ]
131  T  hiding
132  D  lion [scare ]  D looks at T
133  T  [ ((homesigns scared)) ] yes.
134  D  lion in there ((points to right))  D looks to her right
135  T  yes that’s right
136  D  [in there ]  D looks back at T
137  T  [ ((points to R)) ] I think so. I think he’d gone to bed. Was scared of you.  eye contact maintained
138  D  ooh :::::::((makes scared face))
139  T  [ he said ooh Diana’s scary. ] Diana’s scary.
140  D  lion come on ((beckons)) oh! ((scared face))  D looks to the right then back at T
141  T  she said come on lion ((beckons))  eye contact maintained
142  D  ℮ no! ℯ ((shakes finger))
143  T  no?
144  D  ((shakes head)) go! ((makes go away gesture))

00:04:50  145  T  go away lion. What about this one though. What was that?
146  D  aiger! ℮ ((turns page)) ℯ  D looks at T
147  T  ℮ a tiger. Diana? ℯ Diana. Did you like the tiger=
148  D  ℮/da! ℯ ((imitates herself in the photograph and laughs))  D looks at T
149  T  ℮/da! ℯ ((imitates herself in the photograph and laughs))
150  D  ℮ ((looks at picture)) What were you doing? ((imitates ℮))
151  T  ℮ D) Diana! I think you were ℮ waving ℮ at Mrs ℮ ((waves)) ℯ  D looks at T
152    ℮ ((waves))
153  D  Flower. Did you say ℮ "hello Mrs Flower" ℮
154  T  Very funny
155  D  ℮ silly ℮
156  T  very ℮ funny very silly. Look at Ellie, she’s being silly.
157  D  ℮/ae/ ℮  D looks at T
158  T  and is Batosh being silly? She’s hiding.  D looks at book
159  D  ℮ ((turns page and pulls a funny face))  D looks at T
160  T  ℮ ((points to picture)) he’s got a funny face! What’s this.  D looks at book
161  D  ℮/awa uh eni! ℮ ((gesture with both hands palms up)) ℮/lu/ ℮
162  D  ℮ ((points to picture and homesigns food))  D looks at T
163  T  what are you doing there Diana?  eye contact maintained
164 D  ((shakes head))
165 T  didn't like to eat. No. Come and sit down. sit down.)  
       D looks at book
       (((touches chair))
166 Look. Did you say oh I don't like this sandwich. It's
167 not very nice. (((D shakes head))) Did you throw it away.  
       eye contact maintained
168 D  (((nods))
169 T  did you. What about Joshua. (((T points)))
170 D  /obin/. (((gestures pulling something apart))
171 /obin/ () /bip/ (((points to herself then to book))
       eye contact maintained
172 T  Did you look for something else in your bag? What was
173 in there? (((points to picture))).
       What was in there.
174 D  there
       (((points downwards))).
175 T  what.
176 D  lion
177 T  where. In there? (((points to picture))).
       What was in there.
178 D  no lion. /donk/
179 T  no, not::
180 D  not lion. go sleep (((sleeping homesign))
181 T  you think the lion was in your lunchbox?
182 D  ah! (((nods and pulls scared face))) (squeals)
183 T  no!
184 D  yeah!
185 T  d'you think he was going to eat you?
       (((points to D)).
186 D  yeah.
187 T  really? Did he say I'm going to eat
       (((brings hands
Diana for my dinner.

no eat eat. /mikhal/

[(imitating T's gesture towards T twice)]

eat [you.]

[(points to T)]

he's gonna eat Miss Handel? I'll cry [(pretends to cry)]

(turns page)]

D looks at book

oh you've missed a page, look you've missed a page. T leans over to help with pages

lets go back, look what's this? [(turns pages back)] Not

that one [(turns forward a page)] this one. Come and sit D looks at T then at book

[(puts hands on D)] [(points)]

[((points))] [There's Diana] she's riding:

[((points))] [down.]

both look at book

D looks at T

on the deer, isn't she. D looks at book

/da/ [(raises both palms upwards)]

what's [Rosie riding] on?

[((points))] [ Rosie]

D looks at T

what's that one D looks at book

[(fe/) [(thomesign for fish)]

D looks at T then at book

a fish! And what's this one Joshua's on

no! D looks at T then at book

what's he riding both look at book

Diana.

[(looks at picture)] that's not Diana! What's this. [(pointing)]

/ba ba ba/
what about this one? (pointing)

[bahbahaba/ (.) /nawahab/ (turns page)] (squeals)

looks at T as she squeals

(points to picture, homesigns food)/ /neu/ /miaw/

eye contact maintained

what did they [eat.

[(homesigns food)]

D looks at book

no. elephant. /ele/ /miaw/ (points to picture smiling)

D looks up at T as she smiles

who’s that?

eye contact maintained

[mummy

[(pointing to self)]

D looks at book

[mummy? Is that mummy?] You look like your

[(points to picture)]

T looks at book then at D

mummy, do you?

D looks at book

yellow (pointing to picture)

T looks at T then at book

that’s Rosie’s mummy’s got [yellow, orange hair

[(points to picture)]

D continues to look at book

no that not, not Rosie! that /bame/

D looks at book then at T

that’s Rosie’s mummy!

eye contact maintained

yeah.

D looks at book

look. What’s this? (points to photo)

D looks up at T

do /uh/ oh! (arms in the air gesturing bending over)

T leans towards D bending down

did it bend down and look at you=

T sits back D look sat book

=[big!= (stands up with hand in air above her)]

=[it was very big!]

D looks at book

yeah. /bac/ go [bye bye!

[(waving)]
232 T [bye bye ] zoo we said [((waves))] D looks at T

233 D go /na/ bye bye ((shuts book)) D looks at book

00:08:53 234 T going [back to school ] and we said [bye bye ] driver. [((homesigns ‘back’))] [((waves))] D looks at T

2 DH 07-01

sample date: July 2001

transcribed sample length 5 minutes 37 seconds

counter times: start [00:00:13] stop [00:05:50]

All initials, names and places are pseudonyms

column 1 2 3 4 5 6

<table>
<thead>
<tr>
<th>counter time</th>
<th>line no.</th>
<th>speaker</th>
<th>talk</th>
<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00:13</td>
<td>001 T</td>
<td>or just mummy and Diana. Who goes shopping?</td>
<td>T and D hold eye contact</td>
<td></td>
</tr>
<tr>
<td></td>
<td>002 D</td>
<td>Susan</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>003 T</td>
<td>Susan and:.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>004 D</td>
<td>Susan</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>005 T</td>
<td>Susan and mummy?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>006 D</td>
<td>((nods))</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>007 T</td>
<td>and Diana?</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>008 D</td>
<td>((nods))</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>009 T</td>
<td>What about Oscar?</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>010 D</td>
<td>Oscar.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>011 T</td>
<td>Oscar goes shopping (.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>012 D</td>
<td>((nods))</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>013 T</td>
<td>Does he go shopping? Goes shopping aswell</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>014 D</td>
<td>((nods))</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
015 T with you?
016 D uh ((shakes head, holds out hands palms upwards))

D holds gaze, looks confused and raises both hands palms upwards, shaking head

017 T likes shopping:
018 D oh!

Smiles and hits table with hands then hits her forehead with RH

019 T What about daddy?
020 D Daddy
021 T does daddy go
022 D ((nods))
023 T to the shop
024 D ((nods))

025 to buy the food?

D looks at book in front of her

026 D blue
027 T this is about a [dog

[((points to book)) ]

028 D do

D looks at each picture then back to T as they are named

029 T a::nd a mum- and [mummy

[((points to book)) ]

030 D mummy
031 T [baby

[((points to book)) ]

032 D baby
033 T [n Diana.

[((points to book)) ]

034 D Dia::na

(( smiles))

T takes hold of book

looks at T leans back and plays with her hair
T व"\nx इ ए ई उ ऊ ऋ ऌ ऍ ऎ ऐ ओ औ एँ एँ ओँ औँ
T turns pages of book
(2.5)
D
duh ((points to pages being turned and shakes head))
o!
T
no. (.) there, look
T arrives a first page of story.
D
sleeping
T
Diana's sleeping, think so, maybe she's tired
(2.2)
D
((points to the picture then puts both hands to her mouth)) get! ((stamps feet and reaches both hands up above her head)) no! no!
D looks at book then to T as raises hands. Looks back to book
T
no, why what's happened?
D looks at T
D
go. mah bah ((hits book))
T
what's व"\nx इ ए ई उ ऊ ऋ ऌ ऍ ऎ ऐ ओ औ एँ एँ ओँ औँ ((points to picture))
D looks at book
D
((points to picture))
(2.1) baby.
D looks at T during pause
D
mummy's व"\nx इ ए ई उ ऊ ऋ ऌ ऍ ऎ ऐ ओ औ एँ एँ ओँ औँ holding the व"\nx इ ए ई उ ऊ ऋ ऌ ऍ ऎ ऐ ओ औ एँ एँ ओँ (baby isn't she?)
D looks at T
eye contact maintained
D
((mimick's T's gesture)
T
mummy's holding the baby
D
uh. Wake up! ((jumps as if I surprise))
T
oh, she's telling व"\nx इ ए ई उ ऊ ऋ ऌ ऍ ऎ ऐ ओ औ एँ एँ ओँ (Diana to wake up?)
D looks at T
((points to book))
D
((nods))
T
maybe. "wake up व"\nx इ ए ई उ ऊ ऋ ऌ ऍ ऎ ऐ ओ औ एँ एँ ओँ (Diana!'' 'n there's the dog)
D looks at T
((points to book))
D
'woof'
T
the dog's looking
D
woof woof woof!
D stands up
69
barking I think he's

059 D yeh  D sits down looks at T

060 T I don't think he's barking there I think he's looking  D looks at book

061 D ((makes thumb up gesture)) du  D looks at T

062 T yeh I think he's waiting

063 D ((imitates waiting sign))  D looks at book

064 T say "can I come"  

065 D huh?  D looks back at T questioningly

066 T "can I come"

067 D ((nods))  D looks at book

068 T ["can I come with you" ]  T adjusts D's hearing aid

069 D [dell dellu can I dellu]  D turns page

070 T adjusts D's hearing aids (11.45)

071 T Did you turn your hearing aids down  D and T hold gaze

072 D ((nods))

073 T when you went outside did you turn it down? I think so

074 D [yeah]  

075 Susan ((makes gesture of pulling hearing aid off)) ee

076 put off

077 T no not Susan, [you, when you went outside]  [(points to D then outside)]

078 D ((nods))

079 T susan's not there susan's upstairs

080 D ((nods))

081 T mm.  both look back at book

082 D ooh oh. [Comeback] [wake up!]  D looks at T
[(makes beckoning gesture)]

083 T oh she’s woken up. Diana’s woken up (1.5) mummy
D looks back at book

084 says to the dog [(“get in the:::”)]
D looks at T

[(wags finger)]

085 D [(“get in the:::”)]
D uses same intonation as T

[(wags finger)]

086 T what’s this? ((pointing at book))

looks back and forth between book and T

087 D (3.2) window

088 T ok, yeah well it’s the door. She’s opened the door
D keeps watching T

089 D uh ((nods slightly))

090 T she says [(“go in that door and get into the car”)]

[(wags finger)]

091 D oh
looks back at book

00:02:51 092 T “jump in the car, come on dog, in you go (.) and I’m

093 going to [(shut the door”)]

[(gestures pushing door)]

094 D [(bye!)]
[(waves)]

D looks at T

095 T I think mummy’s going as well

096 D [(Diana bye)] [(Diana]

[(waves)] [(points to self)]

097 T Diana’s saying bye bye? But the dog’s coming (.) dog’s
D looks at book
gonna come with them doesn’t need to say bye bye.

098 T That man’s saying bye bye ((points to book))
D looks at T

100 D ((nods))

101 T He’s looking like this “where are they going?”
D smiles and looks at where T is pointing in book

102 (4.6)

103 T and there’s some children playing
D looks at book
104 D ((makes pat-a-cake gesture))  D looks at T
105 T are they playing pat-a-cake ((lifts up book to look))
106 maybe, yeah or they're having a little chat
107 D [uh ja ] [mummy ]
[((points to book))][((points to book))]
108 T 0is it0
109 D [Susan ] [Diana]
[[(points to book))]
110 T So Susan's waiting there
111 at home
112 D ((points to herself))
113 T Susan's waiting at home=
114 D =Diana [up ooh!]
[[(points up in air))]
115 T Oh look, [here goes a car]
[[(points at book))]
116 (6.3) Both look closely at book
117 D ((points to a different page)) oh, baby
118 T yeah the [lady's got a baby] on her: ((pats D's back))
[[(points to book))]
119 (2.4)
120 D ((nods))
121 T back it's [on her back]
122 D [back] ((points to self)) [me]
123 T [ther]e's
124 [a (. ) green car ]
[[(points to book))]
125 D ah! green?
126 T yeah is it green?
D NO! ((shakes head and stamps feet, smiling))
T oh
D red
T red car?
D ((nods))
T [there’s a yellow car]
   [((points to book))]
D looks at T smiling slightly
T [((makes hands into fists, looks frustrated))]
D rests her elbow on table, head in RH looking at book
D ((nods)) (. .) urr!
T a blue car
D [look]
   [((points to book))]
T [and mummy’s in the car]; ((points to book))
   [((points to book))]
D looks at book
T (2.1)
D do (. .) in the car,
T the dog’s in the car.; ((points at book))
D Diana (. .) in the car,
T Diana’s in the car. and the.; ((points to book))
D looks at book
D mummy=
T =it’s the baby
D looks at book
D baby in the car
D looks at T
T the baby’s in the car. [The cat’s not in the car], the
   [((points to book))]
D looks at T
T cat’s [climbed up the tree]
   [((makes running motion with fingers on book))]
D ((squeals and covers picture with hands))
scared the cat’s scared “he:lp” “miaow!” D looks at T

D

“help me down” D turns page

T uh baby ((points to book)) h baby ((points)) looks at T as she points second time

D

what’s the baby doing

D baby. Mum “oh” ((puts hands on hips)) “uh ja!” ((makes fists)))

T what’s

D

angry. ((raises both fists in air and shakes them))

T who’s angry? Diana? She’s not angry, she’s got a D looks at T then D looks at book

D

((puts hands on hips and pulls angry face))

T book Diana’s got a book to read (2.3) and the ((points to book))

D

dog’s looking and the baby: think the baby’s ((points)) ((points))

T looking at the dog D looks at T

D

((nods slightly))

T baby’s looking at the dog

D
go “ar” ((biting gesture then wags finger and shakes head)) looks at T as shakes head

D

head)) D and T hold gaze

T no dog’s not going bite. D’you like that ((points to picture))

D

dog? D’you like

D

((nods head, smiles and makes thumbs up gesture))

T Does Diana like dogs? Mm mm. ((pointing to D))

D

((both T and D shake heads simultaneously))

T Diana doesn’t like dogs, you don’t
173 like dogs

174 D [(points at D)]

175 T I don't think so. You get [frightened.]

176 D [((points to book)) then to] D looks at book then at T

177 D herself)

178 T That's the girl. Dia-- she likes- [(this girl likes dogs) both look at book]

179 this Diana. [(This Diana) [(this Diana doesn't) like]

180 dogs. When we [(points to D)] [(points to D)] [(touches D's face)]

181 [(gestures with hand)]

D and T hold gaze

181 [(makes closed fists)] holding on like that. Frightened.

00:05:50 182 D [(nods)]

4 DH 03-03

sample date: March 2003

transcribed sample length 6 minutes 22 seconds

counter times: start 00:00:05 stop 00:06:27

All initials, names and places are pseudonyms

column 1 2 3 4 5 6

counter | line | speaker | talk | notes
| time | no. | |

| 00:00:05 | 001 T2 | How old is she now? | T and D maintain eye contact |

002 D [one [(holds up one finger then shakes head)]]()

003 [Four [(holds up four fingers)]]

004 T2 Four months. [(Four months) old. Is she a good baby?]

T adjusts D's hearing aid
D (four months.)

D yeah. (. ) always crying

T2 is she?

D she shouting

T2 she shouts and cries? She wasn’t crying

((points, shakes head)).

D then

D cos she was ((makes sucking motion)) in bottle

((gestures holding bottle up to mouth))

T2 She wants her bottle, and her dummy, and what about

D does she like looking at you? leans in towards D

D ((nods)) she looking and then I went

((looks to left))

T2 I’m looking and then ((marian go that way and ))

((makes gesture with both hands tipping head back))

D looks upwards

D looks back to T

T2 you fell over?

D no.

Marian went to sleep,

((touches face)).

D looks upwards

((box, yeah and then went to))

((makes box shape with hands)).

T2 "wake up!"

((tips head back, eyes shut))

D looks at T, eyes wide

((touche eyes then tips head back)).

D looks upwards

and she ((can’t that way and can’t that way))

((points R then L with hands))

D looks back at T

((points to face then to top of her head))

T2 Oh and she can see you? Do you sleep in the same
bedroom?

D  ((nods hesitantly))

T2 do you sleep in Marian's or does Marian sleep with mummy?

D  Marian [sleep with my mummy]  
   [(points to her R with R thumb)]  looks away then back to T

T2 what about you?  

D  [me sleep]  with Susan  
   [(points to herself then to her head)]

T2 you sleep with su... oh yeah. I remember [a little]  
   [(points to D)]

T2 while ago, Miss S said that [you]  still slept  
   [(points to D)]

with mummy.

D  ((smiles))  yeah I'm not sleep with mum  
   [(shakes head and points to R with R thumb)]

T2 not any more.

D  [every day I'm sleep with Susan.]  
   [(makes gesture with both hands)]

T2 you sleep with [Susan now]  where does  
   [(nods and touches hair)]

T2 Oscar sleep?

D  Oscar [sleep]  Oscar's room  
   [(points ahead of her)]  D looks away briefly as she points

T2 he's got his own room has he? (.) so one room for Oscar

D  ((nods slightly))

T2 and another room for Diana and Susan and

T2 another room for mummy?

D  and daddy.

T2 and daddy and [Marian]
D looks to side and 'draws' a rectangle shape in the air

In a box or a cot

D looks at box. ((draws box on table))

a box! (.) Oh (1.2) that’s funny!

((furrowed brow, slight nod)) it white uncertainty. Draws shape again

a white box. Is it called a cot?

(2.1) D body posture 'ready to answer' then drops shoulders

cot or box ((questioning gesture both palms upwards and shrugs))

I think it’s called a cot. Has it got bars on it? ((draws bars in the air with hands))

ah! ((smiles))

mm it’s called a cot

and it waves D rocks from side to side with arms out

oh a crib. a crib yeah and you can rock it backwards

and forwards yeah it’s called a crib or a cot

yeah D looks away as bell sounds and looks back

yeah. You don’t sleep in there eye contact maintained

huh?

you don’t sleep in a cot

((shakes head)) only Marian
067  T2    only Marian. And do you think mummy’s gonna have another baby? Or is she finished now.
068    D    finish
070  T2    finished. No more babies
071  D    ((shakes head)) [one (holds up one finger)]
072  T2    [d’y ou like. Only
073    D    one baby? [No she’s got = (holds up four fingers)]
074  D    =but don’t like boy I like girl
075  T2    you like girls? You- what about Oscar does he want a brother?
076    D    hmm?
077  T2    what did Oscar want, did he want a boy, a brother?
078    D    (( raises R hand in air))yeah. He want it. He don’t like girl.
079  T2    who Oscar?
080    D    ((nods))
081  T2    hasn’t he got a girlfriend yet?
082  D    I think he’s joking
083  T2    pardon?
084  D    Oscar joking, he like girls, he’s joking=
085  T2    =I think he likes girls, yeah I think he’d have a girlfriend soon now he’s getting a bit older. Does he like his new school?
086  D    ((smiles and nods))
087  T2    does he like it?
092 D I like [that one ]
[(points to the floor)]

093 T2 you like this school (.) you don’t want to go to a
different school

095 D ((shakes head slightly))

096 T2 Susan’s going to a new school soon (1.4) won’t she

097 D [big tower (1.6)] that one
[([raises arms together above head twice)])]

098 T2 it’s got a big tower

099 D ((nods)) go Oscar []
[[(points away with thumb)]]

100 T2 is it a Muslim school, is Susan going to a Muslim
school?

101 D ((nods))

103 T or is it the same school as [Oscar? ]

104 D [([smoothes hair)])]

105 [um (1.5) Susan, (2.3)]
[([smoothes hair and makes triangle with hands
above her head)])]

106 [um (. ) Susan go with Amanda, ]
[([[points in air and makes hand gesture)])]

107 [Amie. Amie ]
[([ signs ’A’ twice)])]

108 T2 Amie

109 D A… Amie’s sister glasses she. They will come
[([points)]]

110 with Amie’s sister with Amanda]
[([[signs glasses and small)])]

111 T2 oh. Amie’s sister’s name’s Amanda? Is it
eye contact maintained

112 D ((nods)) her sister.

113 T2 and Susan’s going to go to school with her?
D (nods)
T2 (nods) they're gonna go to school together
D (nods)
T2 is it near your house?
D huh?
T2 a school near your house. So she won't have to go
T2 on the bus any more
D (shakes head)
T2 no so only Diana will be on the bus.
D (nods and smiles)
T2 before, last year Oscar, Susan and Diana
T2 (makes sign for 'before' then counts names on fingers)
T2 this year Susan and Diana,
D (points to floor), (counts names on fingers)
T2 and next year only Diana!
T2 (points to side then puts one thumb up)
T2 Only one left on the bus. 'll be funny h h
D yeah
T2 d'you go with Vivien. Viv is she your- the lady that
D looks after you, your escort
D yellow hair and short hair
D (puts hands to her hair)

00:04:11 T2 short hair. Is Sophie in your- on your bus
D adjusts hearing aid
D yeah
T2 Sophie (. .) who else
D and
D Sophie, Annie, Arthur and
D counts them off on her
D looks away as she lists children
136 Emma. fingers)

137 T2 There's a lot of children

138 D ((nods)) and Mark!

139 T2 and Mark?

140 D y- the driver

141 T2 oh Mark's the driver, he drives your bus.

142 D [he brown but [no no hair, bald!]

143 T2 h h is he bald! Hasn't got any hair

144 D ((nods))

145 T2 he's got a brown face

146 D [yeah]

147 T2 but no hair

148 D ((shakes head))

149 T2 like Voisal

150 D yeah

151 T2 someone's shaved Voisal's hair off

152 D [yeah]

153 T2 [d'you] think his mummy did it

154 D a girl

155 T2 yeah

156 D why they [take it off?]

157 T2 I don't know, I'm not sure. It's a funny thing to do, I

158 D is still continuously playing with her hair
don't like it very much. I hope it's going to grow

159 T2 yeah

160 D continues to play with her hair
quickly

D [have a grow grow] (gestures hair growing moving hands upwards from head)

T2 yeah [grow quickly]

D [that will [muh] my hair not bald(--) my hair go--] (lifts strands of her own hair) looks away briefly then back at T

T2 [no you']

D re not bald no, you’ve got lovely hair. Do you put

T2 henna in your hair? You put something (points to D’s hair)

D in your hair cos it’s gone a bit [red (points to her own hair)] on top (points to D’s hair)

T2 yeah D continues to play with her hair

D put henna

T2 a [dark, a darker] (waves R hand facing T)

D da- darker da- darker

T2 dark black or red (waves R hand, palm facing herself)

D uses LH to adjust hearing aid and looks at hands as she gestures

T2 yeah it’s called henna D looks back at T

D yeah eye contact maintained

T2 did mummy put that in your hair

D no auntie looks away as she says no then back at T

T2 auntie (--) put henna in your hair D continues to adjust hearing aid

D [long time ago] (signs before) eye contact maintained
really? Oh when you went on holiday

(.).yeah and [when the holiday
([points behind her with R thumb]])

auntie [pick up my hair
([gestures with movement of both hands)])

[and then waiting. ][wash
([touche her hair]) ([washing motion in hair)])

[and then red!
([pulls strand of hair either side of face)])

oh I know. when you. is that when you went-

and then [brush and she’s
([gestures brushing a strand of hair)])

looks to L then back at T

(.)

D plays with her hair.
Eye contact maintained

she put henna in your hair and you have to wait

for a while and you’ve put the dye
(palm facing D))

D adjusts her hearing aid

in=

H moving over hair))

=yeah=

[=and you wait and it turns a different colour=
([RH touching hair)]

=um=

=and then you can wash it out

and then um (. ) [brush it. off and then wear a clothes
([gestures brushing hair then touches
her clothes)])

=and you curled it?

(smiles and poses twice with RH under chin)

Ah you made it look beautiful, were
you going to a party? Or a wedding? D plays with her hair
((looks away briefly)) party

T2 a party and you looked beautiful. Was it when you eye contact maintained
gone on the aeroplane? to Syria?

D [in the aeroplane. not in the aeroplane]
[.(waves RH pointing and shakes head)].

203 [‘nother one in the home]
[.(looks away and makes pushing away motion with RH)]

T2 yeah, you went on the [aeroplane]

D [auntie aunie’s house

T2 to auntie’s house. In- in a different country

D [yeah ]
[.(nods)].

T2 yeah. And auntie did your hair nicely

T2 and then you’ve come back to London

D yeah

T2 come home to England. You didn’t stay there this time

D a London li- a London we come back looks away from T

my dad come back!

he’s come back now, hasn’t he
Appendix III

Audiometric Data for participant known as ‘D’

Audiological results

Left Ear

![Graph for Left Ear](image)

Right Ear

![Graph for Right Ear](image)