An Investigation of how a Specialist Deaf Teacher and a Hearing Teaching Assistant Deal with Troubles and Misunderstandings in Interactions with a Deaf Child.

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ABSTRACT

This study explored how troubles and misunderstandings were dealt with by a specialist deaf teacher (T) and a hearing teaching assistant (TA) in interactions with a deaf four year old child (MC). Trouble sources were examined within two contexts: side sequences and book-related sequences. It was found that T and TA either avoided repair or completed it quickly within book-related sequences, whereas T in particular spent more time resolving trouble sources in the side sequences. TA allowed only one side sequence to develop during her interaction with MC, and it was suggested that differences in training made T more confident in departing from the focus of the book and adopting a more interactive teaching style. Strategies used in addressing troubles that were helpful or detrimental to language learning were also identified.
# CONTENTS PAGE

<table>
<thead>
<tr>
<th>Section</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduction and literature review</td>
<td>1</td>
</tr>
<tr>
<td>1.1 Aims and rationale for current study</td>
<td>1</td>
</tr>
<tr>
<td>1.2 The development of language in deaf children</td>
<td>2</td>
</tr>
<tr>
<td>1.3 Teacher-child interaction studies</td>
<td>3</td>
</tr>
<tr>
<td>1.4 Repair in teacher-child interaction</td>
<td>4</td>
</tr>
<tr>
<td>1.5 Advantages of CA</td>
<td>6</td>
</tr>
<tr>
<td>1.6 Outline of current study</td>
<td>7</td>
</tr>
<tr>
<td>2. Methodology</td>
<td>8</td>
</tr>
<tr>
<td>2.1 Design</td>
<td>8</td>
</tr>
<tr>
<td>2.2 Participants and setting</td>
<td>8</td>
</tr>
<tr>
<td>2.3 Data Collection</td>
<td>9</td>
</tr>
<tr>
<td>2.4 Analytic procedure</td>
<td>9</td>
</tr>
<tr>
<td>2.5 Rationale for the use of Conversation Analysis</td>
<td>10</td>
</tr>
<tr>
<td>3. Analysis</td>
<td>11</td>
</tr>
<tr>
<td>3.1 Introduction to the analysis</td>
<td>11</td>
</tr>
<tr>
<td>3.2 Treatment of troubles in an MC &amp; T side sequence</td>
<td>13</td>
</tr>
<tr>
<td>3.3 Treatment of troubles in the MC &amp; TA side sequence</td>
<td>20</td>
</tr>
<tr>
<td>3.4 Summary of findings from the side sequences</td>
<td>24</td>
</tr>
<tr>
<td>3.5 Incidences of ‘no uptake’ in the MC and T book-related sequences</td>
<td>25</td>
</tr>
<tr>
<td>3.6 Incidences of ‘no uptake’ in the MC and TA book-related sequences</td>
<td>27</td>
</tr>
<tr>
<td>3.7 Summary of findings from the incidences of ‘no uptake’</td>
<td>28</td>
</tr>
<tr>
<td>3.8 Design of repair in the MC &amp; T book-related sequences</td>
<td>29</td>
</tr>
<tr>
<td>3.9 Design of repair in the MC &amp; TA book-related sequences</td>
<td>32</td>
</tr>
<tr>
<td>4. Discussion and Conclusions</td>
<td>35</td>
</tr>
<tr>
<td>5. References</td>
<td>42</td>
</tr>
</tbody>
</table>
6. Appendix I

6.1 Symbols used in CA Transcription 46
6.2 Transcript 1: MC 06-05 T 48
6.3 Transcript 2: MC 06-05 TA 63

7. Appendix II

7.1 Line by Line Analysis: 6 MC 06-05 T 78
7.2 Line by Line Analysis: 6 MC 06-05 TA 94
# LIST OF TABLES AND FIGURES

## Tables

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Treatment of troubles in two different contexts in the T and TA data</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>Design of repair in two different contexts in the T and TA data</td>
<td>12</td>
</tr>
</tbody>
</table>

## Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>‘man/giant’</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>‘scary giant?’</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>‘giant’s not scary’</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>‘the keys’</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>‘keys need to be taken?’</td>
<td>18</td>
</tr>
<tr>
<td>6</td>
<td>‘friendly giant!’</td>
<td>19</td>
</tr>
<tr>
<td>7</td>
<td>‘move away from the tiger’</td>
<td>21</td>
</tr>
<tr>
<td>8</td>
<td>‘what will come up?’</td>
<td>22</td>
</tr>
<tr>
<td>9</td>
<td>‘someone else?’</td>
<td>23</td>
</tr>
<tr>
<td>10</td>
<td>‘they’re lazy’</td>
<td>25</td>
</tr>
<tr>
<td>11</td>
<td>‘their legs’</td>
<td>26</td>
</tr>
<tr>
<td>12</td>
<td>‘where’s the spider?’</td>
<td>27</td>
</tr>
<tr>
<td>13</td>
<td>‘gorilla’s bottom’</td>
<td>27</td>
</tr>
<tr>
<td>14</td>
<td>‘black pig’</td>
<td>29</td>
</tr>
<tr>
<td>15</td>
<td>‘how about helping?’</td>
<td>30</td>
</tr>
<tr>
<td>16</td>
<td>‘baker/bakery’</td>
<td>31</td>
</tr>
<tr>
<td>17</td>
<td>‘got the hump’</td>
<td>32</td>
</tr>
<tr>
<td>18</td>
<td>‘two lions’</td>
<td>33</td>
</tr>
</tbody>
</table>
1. INTRODUCTION AND LITERATURE REVIEW

1.1 Aims and rationale for current study

This study will explore how troubles and misunderstandings are dealt with by a specialist deaf teacher and a hearing teaching assistant in interactions with a four year old child, MC. The aims of the study are:

1. To explore similarities and differences between T and TA’s treatment of different trouble sources and misunderstanding.
2. To explore similarities and differences between T and TA’s treatment of trouble sources within two different contexts: side sequences and book-related sequences.
3. To examine why differences occur and whether they may be linked to different training or to hearing status.
4. To explore which repair designs are most beneficial to language learning.

This current study has implications for deaf children from hearing families where spoken language is the primary communication modality, and who are being educated in the oral tradition. Deaf children who are oral communicators use spoken language as their primary communication modality at home and at school, in contrast to signed communicators who use sign languages to some degree (Archbold and Nikolopoulos, 2003).

Much research on teacher-child interaction has necessarily involved the investigation of repair (Langford, 1981; Wood and Wood, 1984; Brinton, Fujiki, Loeb and Winkler, 1986; Beattie and Kysela, 1992; Tye-Murray, 1994; Lloyd, 1999; Most, 2002; Ridley, Radford and Mahon, 2002). These studies have been carried out using a variety of different methods and have focussed on deaf, normally hearing and language-disordered children. There has also been debate as to whether it is a more useful measure to examine the length of the pupil’s response or the design of the teacher’s turn. However, there have been very few studies examining the effects of the level and amount of teacher training on deaf children’s spoken output (Lloyd, Lieven and Arnold, 2001). A study by Ridley et al. (2002) investigated the management of topic
and repair by a mainstream, a specialist teacher, and a mainstream peer. This study seeks to compare the repair strategies of a specialist teacher and a teaching assistant using conversation analysis\(^1\) (CA), and to extend this comparison to encompass two different interaction contexts as well taking into account the different hearing status of each teacher. The findings may have implications for teacher or assistant training, and may be useful to other teachers in helping them deal with trouble sources in a way which is of maximum benefit to children’s language learning.

1.2 The development of language in deaf children

The vast majority of pre-lingually deaf children are born into families where both parents are hearing (Gallaway, 2002), and over 80% of deaf children are estimated to be educated through spoken language (Hopwood, 2003). The main challenge associated with hearing loss is agreed to be the acquisition and effective use of spoken language (Marshark and Spencer, 2003). Spoken language fluency has also been shown to have an impact not only on development and education, but on other people’s perceptions of deaf children’s cognitive abilities and personality (Most, Weisel and Lev-Matezky 1996, cited in Marshark and Spencer, 2005). Becoming competent in understanding and producing spoken language is, therefore, very important for deaf children, and the potential for the proficient development and use of spoken language by deaf children has greatly improved in recent years, both due to teaching methods and technological improvements in cochlear implants and neonatal screening procedures (Blamey, 2003). However, this is a long and complex process, which differs significantly from the acquisition of language by normally hearing children, and many are still acquiring spoken language skills after they start school (Hopwood, 2003).

Research findings concerning deaf children’s language development can be contradictory, due to the heterogeneous nature of the group. Most studies are concerned with performance on assessments of speech and language, and in this respect, on average, the spoken language of deaf children is delayed compared with normally hearing children (Blamey, 2003). During the first year of life, preverbal

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\(^1\) See Methodology for the rationale for the use of CA.
language development may be delayed due to an incomplete triangle of reference\(^2\) (Tait, Kutman and Nikolopoulos, 2001) and oral deaf\(^3\) children also rely on gesture to a greater extent than hearing children (Gallaway, 2002). As they develop, oral deaf children need to learn how to listen, and parents have a crucial role in engaging their attention at appropriate times (Gallaway and Woll, 1994; Gallaway, 2002). Results from studies differ concerning the rate of vocabulary development, some reporting it to be less than, equal to or even faster than hearing children (Lederberg, 2003). Differences seem to be partly due to factors such as age of cochlear implantation (Gallaway, 2002; Blamey, 2003). However, it is widely agreed that deaf children have difficulties acquiring grammatical competency, and often do not develop grammatical skills which are age appropriate (Galloway, 2002). Similarly, the intelligibility of deaf children’s speech is almost universally significantly lower than that of normally hearing children (Gallaway, 2002; Blamey, 2003). Early fitting of hearing aids or cochlear implants can make a significant difference in many cases to the extent of language delay (Blamey, 2003). However, these do not provide normal hearing, and, for example, learning how to use information from a cochlear implant takes time and a lot of extra input (Spencer and Marshark, 2003).

1.3 Teacher-child interaction studies

Research advocates that engaging deaf children in conversation is the most facilitative technique in promoting language development and competence at school (Hopwood, 2003). Schirmer (2000) states that, as language develops within conversational contexts and is still developing for deaf children in schools, a wealth of opportunity should be given to deaf children to engage in conversation so that they can learn about language through language. This view arises from studies which find traditional ‘teacher-talk’ to be detrimental in promoting language learning opportunities.

Studies have found that interactions between teachers and children are characterised by a high number of question-answer exchanges, which give the teacher a high proportion of the control or ‘power’ (Wood and Wood, 1984; Bishop and Gregory,

\(^2\) The triangle of reference denotes the shared attention between a parent, child and an object, which develops as parent and child follow each other’s line of gaze. Shared attention helps infants discover the significance of what is being said to them.

\(^3\) Children from hearing families where oral communication is the primary modality.
1985; Musselman and Hambleton, 1990; Lloyd et al., 2001; and Sadler and Mogford-Bevan, 1997). Wood and Wood (1984) found that when teachers used questions, in contrast to personal contributions\(^4\) or the use of phatics\(^5\), deaf children showed less initiative and were less talkative, meaning that language learning opportunities were reduced. Lloyd et al. (2001) and Sadler and Mogford-Bevan (1997) also found that teacher-child conversations contained a high proportion of question-answer sequences, and that deaf and language-disordered children responded to these with short utterances and few contributions. However, some questioning, such as the use of ‘wh’ questions, can be effective in promoting language learning opportunities, if it is contingent on what the child is thinking or attending to (Wood and Wood, 1994; Sadler and Mogford-Bevan, 1997; Lloyd et al., 2001) and reflects a ‘genuine’ request for information not already known (Radford, Ireson and Mahon, 2006).

**1.4 Repair in teacher-child interaction**

Studies have also examined repair using several different methods, either addressing how teachers design their turns when initiating repair, or how hearing, deaf or language disordered children carry out repair.

In conversation analysis (CA) terms, repair refers to the way in which participants design turns to restore mutual understanding when a breakdown in communication, or ‘trouble source’, occurs (Schegloff, Jefferson and Sacks, 1977). There are many different types of trouble source, including problems with the intelligibility of an utterance, sentence construction, or meaning. Schegloff et al., (1977) also make a distinction between repair initiation, when something is highlighted as a source of trouble, and the repair itself, which addresses or corrects that trouble. There are four varieties of repair, as outlined by Hutchby and Wooffit (1998, p. 61):

1. **Self-initiated self-repair.** Repair is both initiated and carried out by the speaker of the trouble source.
2. **Other-initiated self-repair.** Repair is carried out by the speaker of the trouble source but initiated by the recipient.

\(^4\) Telling children about their own experiences or making comments on their utterances.

\(^5\) Acknowledging what children say, e.g. ‘really!’, ‘that’s nice’ etc.
3. Self-initiated other-repair. The speaker of the trouble source tries to get the recipient to repair the trouble.
4. Other-initiated other-repair. The recipient of the trouble-source turn both initiates and carries out the repair.

Normally hearing children develop the pragmatic ability to participate in conversational repair sequences from an early age (Most, 2002). Research has shown that even very young children are able to respond to a clarification request with repair (Gallagher, 1977), and that the variety of repair strategies used increases as language age increases (Brinton et al., 1986). Langford (1981) also investigated how normally hearing four year old children respond to requests for clarification, and found that they were able to carry out repair and were sensitive to indications from adults that repair had been successfully completed.

Studies comparing the repair capabilities of deaf and normally hearing children have suggested that deaf children have more difficulty at times when communication breaks down, when requesting clarification and when responding to requests for clarification (Jeanes et al., 2000). As has already been stated, this highlights a prominent area of difficulty for deaf children, as they confront communication breakdown more often than normally hearing children. Studies have used a variety of approaches to investigate how deaf and hearing children manage communication breakdown (Lloyd, 1999). For example, using an elicitation approach, Most (2002) found that deaf children demonstrated a different, less knowledgeable use of repair strategies than their hearing peers, despite having age-appropriate elicited grammar. Using a referential communication approach, Arnold, Palmer and Lloyd (1999) also found that age matched normally hearing control subjects made significantly more clarification requests than hearing-impaired group. Beattie and Kysela (1992) investigated repairs in preschool children with hearing impairments, using a more

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6 Elicitation uses activities that elicit speech from the child, and is used to study responses to clarification requests (Lloyd, 1999). In this study, five pictures were presented to the children and a series of clarification requests made after the children had described the picture (Most, 2002).
7 This approach is used to evaluate children’s use of clarification requests in response to ambiguous instructions, and is concerned with how information is transferred between speakers and listeners (Lloyd, 1999).
naturalistic\(^8\) approach. They found that repair was attempted by the children 84\% of the time, that this repair had a 54\% success rate, and that repetition was the most common repair strategy used (Beattie and Kysela, 1992).

Other studies have focussed on the design of teacher’s turns when initiating and carrying out repair, and looked at the opportunities teachers give for language learning. Sadler and Mogford-Bevan (1997) investigated how four teachers talked to children with language disorders and found that repair moves were used far less often by these teachers than by teachers of the deaf. They also found that a lot of other-initiated other-repair was used, and that semantic errors were corrected more often than syntactic errors, even though the teachers did not realise themselves that this was the case. Variations in styles of interaction were related to the value placed by the teachers on the importance of conversation versus instruction. It was concluded that other-repair in the form of reformulation was an effective technique for language promotion, and that specific rather than non-specific clarification requests were more effective when initiating repair (Sadler and Mogford-Bevan, 1997). Conversation analysis has also been used when investigating repair. Ridley et al. (2002) explored how a specialist teacher, a mainstream teacher and a peer managed topic and repair when interacting with a ten-year old with language difficulties. The study found that repair designs which included additional syntactic and semantic features were successful in promoting language learning and in extending topics generated by the child (Ridley et al., 2002). Any failure to repair was seen as representing a lost opportunity for the child to be supported through feedback on her utterances. Radford et al. (2003) also found that when teachers reformulated children’s utterances, they provided the children with language learning opportunities and with the chance to negotiate or disagree with the teachers if they wished.

1.5 Advantages of CA

Using conversation analysis enables all aspects which may be significant within an interaction, such as nonverbal behaviours, to be examined; and data is also collected from naturally occurring situations which are more representative of everyday life

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\(^8\) The naturalistic approach is the study of communication breakdowns occurring in natural conversations (Lloyd, 1999).
(Heritage and Atkinson, 1984). This will be discussed further in the method. Referential and elicitation research methods are limited in that they examine communication within an artificial context (Lloyd, 1999), and there are also limitations apparent in the techniques used in more naturalistic studies. For example, Beattie and Kysela (1992) decided to use only ‘classic’ breakdown/repair sequences in their study to simplify their analysis, which involved coding. This meant that any repairs not initiated by the phrase ‘what/pardon’ etc. were not included, which may have had an impact on the results.

1.6 Outline of current study

This study aims to use the conversational analysis technique to explore both a specialist teacher’s and a teaching assistant’s treatment of different trouble sources in two different contexts within interactions with a deaf four-year old child, MC. Extracts from the T and TA data within book-related and side sequences will be analysed and compared in the ‘analysis’ section of this project. The ‘discussion and conclusions’ section will then seek to examine any differences that occur and explain how these may be linked either to the different training of the teacher, or to hearing status. The benefits of different repair designs for language learning will also be discussed.
2. METHODOLOGY

2.1 Design

This is an in-depth case study of two videotaped one:one interactions carried out with a four year old prelingually deaf child (MC). One interaction takes place with a specialist teacher of the deaf (T), and the other with a teaching assistant (TA), both within the same month (June 2005). The participants are involved in a book-sharing activity in both interactions.

This study uses the technique and principles of Conversation Analysis (CA), which is the study of ‘talk-in-interaction’, talk which is produced in everyday situations (Hutchby and Wooffitt, 1998).

2.2 Participants and setting

The child, MC, attends a specialist unit for hearing impaired children within a mainstream school in London. This unit uses a ‘Natural Language Approach’, which advocates the acquisition of language through normal means rather than through drills or practice of individual words and phrases (Marschark and Spencer, 2003). Teachers use spoken English, as well as sign and gesture in the early years, and follow the child’s lead, taking up any opportunities to facilitate language learning.

MC is an only child, for whom spoken English is her main modality, although she uses some BSL and gestures. She started nursery school in September 2003, aged 2;5 years. MC was diagnosed at 0;1 month with a profound bilateral sensori-neural permanent progressive hearing loss, caused by the Cytomegalovirus infection which she contracted at birth. She was first given hearing aids aged 0;3 months and received a cochlear implant aged 2;0 years. There were no problems reported with accepting the implant and her pattern of use of the device at school is good. At the time of the recordings MC was fitted with Nucleus 24 contour soft tip cochlear implant in her left ear and a BE55D analogue aid in her right ear. The hearing aid for her right ear is not particularly useful, and she is on the list for a digital upgrade. In March 2006, MC’s unaided audiogram results were estimated at >100dBHL at all frequencies and her
aided results were at approximately 30dBA. MC has had various bouts of Otitis Media throughout her life.

T is a specialist teacher of the deaf and TA is a hearing teaching assistant. MC is familiar with them both at school.

2.3 Data Collection

Both recordings were made in June 2005, using a fixed digital video camera in the classroom. The recording of the interaction between MC and T is 14 minutes 25 seconds long, and the recording of the interaction between MC and TA is 16 minutes 22 seconds long. In each recording, the teacher and child are alone in the classroom, sitting next to each other at a table and carrying out a book-sharing activity.

Research using video data has been criticised for not being a natural representation of normal interactions due to the ‘observer’s paradox’ (Labov, 1972). However, in the special unit, recordings are carried out on a regular basis, as part of record keeping in the school. This means that being videoed is not an unusual experience for teachers and pupils, suggesting that participants are more natural when they are being recorded. The researcher facilitated, but was not present during the recordings.

2.4 Analytic procedure

The two video recordings were digitised, so that they could be viewed repeatedly, allowing both verbal and non verbal aspects of the conversations to be thoroughly examined. The two recordings were then transcribed in full, using CA procedures, enabling others to access the data directly (see Appendix 1 for a summary of the transcription notations used in this study: Beeke and Wilkinson, 2000). The interactions are transcribed using Roman orthography, except when utterances are unintelligible, when they are transcribed phonetically.

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9 This suggests that the presence of the camera makes participants less natural.
After this stage, interesting features of the talk were noted through ‘unmotivated looking’ as advocated by Sacks (1984). A number of instances of trouble sources were found, and the sequential context, meaning the types of turn which precede and follow them, was then examined. (Hutchby and Wooffitt, 1998). Line by line analyses were written out for the trouble source extracts (see Appendix 2) and a detailed analysis of the treatment of trouble sources by T and TA was then carried out.

2.5 Rationale for the use of Conversation Analysis

When carrying out studies with teachers and deaf children, it is particularly important to be able to examine all aspects of verbal and non-verbal interaction, including use of gesture and eye contact. As deaf children only receive a partial acoustic signal, it is beneficial to see how teachers support their own language with non-verbal cues. It is also important to analyse in detail how deaf children express their meaning non-verbally, as gestures play an important part in oral deaf children’s communicative development (Gallaway, 2002).

The use of recorded data in CA enables repeated examination of particular events, meaning that observations are extremely precise and can be shared and checked by others (Heritage and Atkinson, 1984). This means that there is some guarantee that results and conclusions will not be affected by ‘selective attention or recollection, or experimental design’ (Heritage and Atkinson, 1984, p. 4)

The detailed procedures of Conversation Analysis enable attention to be drawn to very small features, which can reveal elements of interaction that may have huge significance in certain areas, and which would be missed during other types of analysis (Richards, 2005). This project aims to inform professional practice, and Richards (2005) states that CA is suited to this in that it is empirically grounded; it focuses on what can be practically accomplished through interaction; and uses raw materials which are publicly observable and can be used in future training.

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10 Analysts should not have a pre-conceived idea of what to look for or what they want to find.
3. ANALYSIS OF DATA

3.1 Introduction to the analysis

This study will explore two sets of data from one:one interactions in school, as outlined in the methodology section. The first interaction is between MC and her specialist teacher, T (6 MC 06-05 T) and the second is between MC and her teaching assistant, TA (6 MC 06-05 TA).

At the beginning of each activity in the interactions, T and TA invite MC to choose a book, which they then look at together. In the T data the book selected is ‘The Little Red Hen’ and, in the TA data, MC firstly chooses a book of photographs with captions from a recent school trip to London Zoo, and then selects ‘The Enormous Turnip’.

This study will focus on troubles and repairs which occur in the two data sets, examining how these are dealt with by T and TA. Any differences found between T and TAs’ treatment of trouble sources and misunderstandings will then be explored. The data is also divided into book-related sequences and side sequences\(^\text{11}\), and any differences between the treatment of troubles and the progression of repair in these contexts will also be examined. Table 1 shows the number of trouble sources which occur in the extracts; the contexts these occur in; and whether or not repair is attempted by T and TA. When repair is not attempted, this is recorded in the table under ‘no uptake.

Table 1: Treatment of troubles in two different contexts in the T and TA data.

<table>
<thead>
<tr>
<th>INTERACTION</th>
<th>TROUBLE SOURCE</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Book-related</td>
<td>Side sequence</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>Repair attempted</td>
<td>No uptake</td>
<td>Total</td>
<td>Repair attempted</td>
<td>No uptake</td>
<td></td>
</tr>
<tr>
<td>MC &amp; T</td>
<td>9</td>
<td>6</td>
<td>3</td>
<td>13</td>
<td>12</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MC &amp; TA</td>
<td>10</td>
<td>7</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

\(^{11}\) Where participants do not refer to the book per se but talk about something else.
This table shows that:

1. There are a greater number of trouble sources in the interaction between MC & T, than between MC & TA.
2. Thirteen out of twenty one (almost two thirds of) trouble sources in the MC & T data occur within side sequences.
3. Most of the trouble sources in the MC & TA data occur within book-related sequences.
4. There are higher numbers of 'no uptake' of repair in the book-related sequences in the MC & T and MC & TA data.

Table 2 gives a brief summary of how attempted repairs are designed.

**Table 2: Design of repair in two different contexts in the T and TA data.**

<table>
<thead>
<tr>
<th>DESIGN OF REPAIR</th>
<th>T</th>
<th>TA</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Book-</td>
<td>Side</td>
</tr>
<tr>
<td></td>
<td>related</td>
<td>sequence</td>
</tr>
<tr>
<td>Partial repeat plus expansion/reformulation with rising intonation.</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Partial repeat plus expansion/reformulation with falling intonation.</td>
<td></td>
<td>1 2</td>
</tr>
<tr>
<td>Two options given in the form of questions.</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Partial repeat with rising intonation.</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Full repeat with rising intonation.</td>
<td>1 2</td>
<td></td>
</tr>
<tr>
<td>Full repeat with falling intonation.</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Gloss with rising intonation.</td>
<td>4 1</td>
<td></td>
</tr>
<tr>
<td>Gloss with falling intonation</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Non-verbal questioning expression.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Use of tag utterance ‘really?’/ ‘did he?’ / ‘is it?’ etc.</td>
<td>1 2</td>
<td></td>
</tr>
<tr>
<td>Partial repeat with overt interrogative proterm (e.g. what?)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Overt negation and completion of repair.</td>
<td>1 1</td>
<td></td>
</tr>
<tr>
<td>Repair carried out covertly as immediate reformulation.</td>
<td>2 2</td>
<td></td>
</tr>
<tr>
<td>Instruction/explanation following repair.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minimal form clarification request markers, e.g. ‘hm?’</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
This table shows that:

1. T and TA carry out more overt and self-completed repairs in the book-related sequences that in the side-sequences.
2. TA carries out more overt and self-completed repairs overall.
3. T designs all her repair attempts in side-sequences as questions, using rising intonation.
4. TA rarely uses rising intonation to request clarification, but uses falling intonation several times.
5. TA uses ‘partial repeat plus expansion/reformulation’ most commonly as a repair strategy, whereas T uses ‘gloss with rising intonation’ most often.
6. TA tends to instruct MC, adopting a more didactic style than T.

The next chapters will illustrate in detail firstly how trouble sources and misunderstandings are dealt with within a complex side sequence in the MC & T data, and within the side sequence in the MC & TA data. Then, differences between the two data sets will be analysed in more depth with reference to examples from the rest of the transcript. For the line by line analyses of all extracts discussed, see Appendix II.

3.2 Treatment of troubles in an MC & T side sequence

In this data, T and MC are discussing the book ‘The Little Red Hen’. The conversation reported below begins as an aside when they are talking about a part of the story where the little red hen plants a seed.

MC and T at first discuss a seed that MC planted at home that has grown into a plant, and this leads MC to mention Jack and the Beanstalk. T then asks MC if she would be able to climb up the plant, like Jack in the story, without mentioning Jack’s name. There are six main trouble sources and misunderstandings during the conversations, which are dealt with in a variety of ways by MC and T.

---

12 Refer to Appendix I where this previous interaction can be found.
T has just asked MC if she would be able to climb up the plant, and MC has nodded.

<table>
<thead>
<tr>
<th>173</th>
<th>T</th>
<th>what do you think might be at the top?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(points finger up)</td>
</tr>
<tr>
<td>174</td>
<td>MC</td>
<td>the man.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>175</td>
<td></td>
<td>(0.8)</td>
</tr>
<tr>
<td>176</td>
<td>T</td>
<td>an old man? or a big man.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>177</td>
<td>MC</td>
<td>a giant</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>178</td>
<td>T</td>
<td>(a giant &quot;hh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>179</td>
<td>MC</td>
<td>hm I(h)like a giant</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The trouble source here arises when MC gives a candidate answer (line 174) to T’s question in line 173. Although T’s question is open, MC’s selects ‘the man’, and T’s agenda is then to relate this to the ‘Jack and the Beanstalk’ story, so that an interesting conversation can continue. This is shown when T requests a more specific answer from MC. After a short pause, she asks for clarification in line 176, designing her turn as a two choice question. By putting the stress on ‘big’ not ‘old’, T indicates that this is the favoured answer. In this way, T does not tell MC explicitly that her initial answer is incomplete, but alerts MC to the need to provide a more accurate answer, while also confirming that ‘man’ is acceptable. MC is able to provide an acceptable response (line 177) following T’s prompt, and T acknowledges this in line 178. In line 177-8, T makes an assessment of the giant with which MC disagrees, but this trouble source is not dealt with at this stage and will be discussed later in relation to figures 2, 3, 5 and 6.

In summary, in this example, the trouble source, which is the non-specific response by MC, arises after an open question by T. A successful clarification sequence is then completed after a two-choice question repair design. In the next example, the trouble source occurs in T’s turn. Repair is attempted in a different way, and the trouble is of a different nature, and not immediately and easily resolved.


6 MC 06-05 T: Figure 2 – ‘scary giant?’

Instead of addressing the trouble source concerning their differing opinions about the giant’s nature, T continues to talk about MC’s possible encounter with the giant:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 180 | T | “heh heh
------------
| 181 | MC | /inggo/
-----
| 182 | T | do what if you [what will he] do if he sees you?
→ | (0.5) | [(points at MC)]
| 184 | MC | (1.0)
| 185 | T | [(1.4)
| 186 | MC | [(MC has ‘face don’t know’ expression and pouts)]
| 187 | T | "hh!
-----
|   | T | he’s going to l(h)et me /af θ/ door.
→ |   | T has a questioning facial expression.
|   | T | Moves hand in towards her.

In this extract the trouble source in line 183 arises from the very nature of T’s question, which implies that MC should make sure the giant doesn’t see her (as ‘if’ he does something bad might happen.) From MC’s point of view, she has already asserted that she likes the giant, and so wishes to see him. Therefore, MC requests clarification non-verbally in line 183, after a lengthy pause. In response, T emphasises her question using facial expression and extends it by making a ‘scared noise’. By taking this sharp intake of breath, T effectively puts herself in MC’s role in the story and thus narrows the scope of her question by suggesting that the giant will do something frightening. MC responds by indicating that the giant will let her into the house. This is not a ‘scared’ response.

As in Figure 1, T aims to gain an appropriate answer from MC (line 186), by providing more information hinting at a certain response. In this case, however, it is not a specific response that T requires, but one which in some way expresses semantically that the giant is scary, but which could have many variations. However, MC does not follow T’s agenda.
In summary, in this example the main trouble source is semantic, and arises within an open question by T. Self-repair is attempted by T non-verbally by use of a questioning facial expression. Although MC provides an answer, successfully completing the sequence of turns, the trouble is not resolved.

In the next example, T treats MC’s response in line 187 as a trouble source and again attempts repair in different ways, which do not yet resolve the semantic trouble. A trouble source also arises around phonology and syntax, and this is dealt with differently by T.

Figure 3 follows on immediately as the story proceeds.

6 MC 06-05 T: Figure 3: ‘giant’s not scary’.

MC has just asserted that, after she climbed up the plant, the giant would let her into his house. T suggested previously to this that MC should avoid the giant, who she feels is scary.

<table>
<thead>
<tr>
<th>Line</th>
<th>T</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>188</td>
<td>[heheheheh] do you think</td>
<td></td>
</tr>
<tr>
<td>189</td>
<td>[he’ll let you in?]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(gestures letting someone in the door)</td>
<td></td>
</tr>
<tr>
<td>190</td>
<td>[1.0]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(nods at T))</td>
<td></td>
</tr>
<tr>
<td>191</td>
<td>↑ really? he’s going to knock on the giant’s door,</td>
<td>T imitating deep voice for giant.</td>
</tr>
<tr>
<td></td>
<td>and he’ll say [cough]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(gestures opening of door)]</td>
<td></td>
</tr>
<tr>
<td>192</td>
<td>(1) yea: and: he’s m: y:: and then (Queen) says</td>
<td></td>
</tr>
<tr>
<td>193</td>
<td>[(nods)]</td>
<td></td>
</tr>
<tr>
<td>194</td>
<td>[yeah]</td>
<td></td>
</tr>
<tr>
<td>195</td>
<td>[I will]</td>
<td></td>
</tr>
<tr>
<td>196</td>
<td>[(hand on hip)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(points thumb over shoulder)]</td>
<td></td>
</tr>
<tr>
<td>197</td>
<td>[so] will you help me?</td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>[(nods)]</td>
<td></td>
</tr>
</tbody>
</table>
In this extract, T attempts to clarify what MC means by her response in line 187, beginning a lengthy repair sequence.\textsuperscript{13} There is also the suggestion that T wishes MC to alter her response in line 187, in accordance with T’s assessment of the giant as being scary. T firstly repeats much of MC’s response, emphasising ‘in’ to check her interpretation of this word, suggesting a small phonological aspect to the trouble source. After MC’s nod she then expands her question in line 189, clearly indicating disbelief and non-acceptance of MC’s affirmative answer. MC, however, is unaware of T’s purpose and continues her story so that the semantic trouble source\textsuperscript{14} in line 187 is not fully resolved. T is eventually prepared to accept MC’s response in line 187, acknowledging it in line 194, but immediately another trouble source arises, this time on account of an intelligibility issue around MC’s verbal utterance in lines 195-197. T deals with this by using a word and phoneme she has heard (/h/ and ‘will’) and then by taking an educated guess at what MC has said, designing it as a question for clarification. MC accepts the gloss, ending the clarification sequence, although problems of meaning and phonological accuracy still remain unresolved.

In this example two trouble sources are dealt with. The first is semantic and arises from MC’s response in line 187. T attempts the repair by using partial repeat plus expansion/reformulation with rising intonation, and by questioning ‘really?’ Another trouble source arises before the semantic trouble is resolved. This is syntactic and phonological, and arises when MC expands her response after a yes/no question. T attempts repair by glossing MC’s response, and this is accepted by MC so that repair is completed. In the next example, a semantic trouble source again arises after an open question but is dealt with in a slightly different way by T.

To summarise thus far: T and MC have just clarified that MC is at the top of the beanstalk, requesting help from someone after being let in the giant’s home. However, as shown in the following sequence, troubles continue when T pursues her attempts to clarify the trajectory of MC’s story.

\textsuperscript{13} This extends into extract 4.
\textsuperscript{14} The trouble source around meaning concerns T and MC’s different assessments of the giant and continues from Extract 2.
6 MC 06-05 T: Figure 4 – ‘the keys’.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>199</td>
<td>T</td>
<td><strong>what do you want to help with?</strong></td>
</tr>
<tr>
<td>200</td>
<td>MC</td>
<td>(0.8) mmm, (1.4) I can’t find my keys.</td>
</tr>
<tr>
<td>→</td>
<td></td>
<td></td>
</tr>
<tr>
<td>201</td>
<td>T</td>
<td>(0.8) you can’t find your keys?</td>
</tr>
<tr>
<td>202</td>
<td>MC</td>
<td>(0.8)</td>
</tr>
<tr>
<td>203</td>
<td></td>
<td>((shakes head))</td>
</tr>
</tbody>
</table>

In this example, the semantic trouble source arises after an open question by T, when MC contributes an unexpected response to T’s open question in line 199. Repair is attempted through repetition with rising intonation. As MC does not respond, T attempts to interpret why MC needs keys in the next example, and the semantic trouble source around the giant arises again.

The next extract follows on immediately.

6 MC 06-05 T: Figure 5 – ‘keys need to be taken?’

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>204</td>
<td>T</td>
<td>you need the <strong>keys</strong> do you, [you have ] to go and</td>
</tr>
<tr>
<td>205</td>
<td></td>
<td>[(MC nods)]</td>
</tr>
<tr>
<td>206</td>
<td></td>
<td>[(take them.)]</td>
</tr>
<tr>
<td>207</td>
<td>T</td>
<td>[(gestures taking keys)]</td>
</tr>
<tr>
<td>208</td>
<td>T</td>
<td>(1.4) does the [giant know? ] or would you have to do it</td>
</tr>
<tr>
<td>209</td>
<td></td>
<td>[(fist on chest)]</td>
</tr>
<tr>
<td>210</td>
<td>MC</td>
<td>[pff]</td>
</tr>
<tr>
<td>211</td>
<td>T</td>
<td>[(brings finger down from lips)]</td>
</tr>
<tr>
<td>212</td>
<td></td>
<td>knowing.</td>
</tr>
<tr>
<td>213</td>
<td>T</td>
<td>(2.9) why?</td>
</tr>
<tr>
<td>214</td>
<td>T</td>
<td>well sometimes if you (.) if a giant might be an <strong>angry</strong></td>
</tr>
<tr>
<td>215</td>
<td></td>
<td>giant.</td>
</tr>
<tr>
<td>216</td>
<td>T</td>
<td>(1.2)</td>
</tr>
</tbody>
</table>

MC looking puzzled

T puts her finger up to her lip

While T is trying to resolve the semantic trouble source around the keys, her talk in line 204 creates a further semantic trouble source for MC, as in figure 2. This trouble source is again related to the temperament of the giant, who T suggests is ‘scary’ by
implying that MC needs to ‘take’ the keys. MC indicates her misunderstanding nonverbally and T then reformulates her question in a similar way to in figure 1, giving MC two options in order to resolve the misunderstanding. As in figure 1, she clearly indicates which answer is in her opinion ‘correct’, by placing it in second place and by telling more of a story around it, using gesture to act out what MC might do in that situation. However, in line 210 there is a long pause before MC shows that she realises which answer is expected of her, but does not understand why. MC makes an explicit request for clarification and, therefore, the issue is not easily settled as in figure 1. At this stage T stops attempting to resolve the trouble around the keys and makes an effort to repair her own trouble source created in line 205. She does this by starting to explain herself, but stops half way through.

In summary, in this example the trouble source is semantic and originally arises from T’s open question in line 199, extending through her attempt to interpret MC’s meaning in lines 204-205. Repair is attempted by T through a two-choice question and then through an explanation, which T does not complete. The issue around meaning is not resolved here, but is, finally, in the next example when MC attempts repair.

The next extract follows on immediately, as MC takes up the transition relevance place and explains to T why she needs the keys.

6 MC 06-05 T: Figure 6 – ‘friendly giant!’

<table>
<thead>
<tr>
<th>Line</th>
<th>MC</th>
<th>T</th>
</tr>
</thead>
<tbody>
<tr>
<td>214</td>
<td>I’m not (/gliːs/), (0.9) he’s not an () angry giant. (0.7)</td>
<td></td>
</tr>
<tr>
<td>215</td>
<td>I just lock his shed up, (0.6) and then</td>
<td>(moves arm out))</td>
</tr>
<tr>
<td>216</td>
<td>gave it to giant.</td>
<td></td>
</tr>
<tr>
<td>217</td>
<td>(0.7)</td>
<td></td>
</tr>
<tr>
<td>218</td>
<td>oh so he’s a nice giant is he?</td>
<td></td>
</tr>
<tr>
<td>219</td>
<td>[(0.6)</td>
<td>[(nods)]</td>
</tr>
<tr>
<td>220</td>
<td>↑na↓ah. (0.9) well you’re lucky, we’ll have to wait and see if it how big it grows won’t we?</td>
<td></td>
</tr>
</tbody>
</table>
Hannah Patterson, 2006

In this extract, MC intervenes in T’s attempts to repair the misunderstanding around the giant’s temperament, and this issue begins to be resolved. MC recognises at this point why misunderstanding has arisen, and so settles the issue of meaning by asserting that the giant is not angry. Now that she is able to clarify this, MC is also able to extend her ‘key’ story, which she did not do previously in line 205, and attempts to clear up T’s misunderstandings around this. T does not continue to ask for clarification about the keys, or their being lost, but recognises the main issue, glossing what MC has said in lines 215-216 to finally resolve it. Once T has summarised the main issue of contention in the form of a clarification request, the familiar sequence is returned to whereby MC nods in agreement and T acknowledges the response.

In this final example, MC repairs and resolves the issue around the giant’s temperament. Her explanation contains some syntactic and phonological errors, but T completes the repair by glossing MC’s utterance and moving the topic along.

In summary, within these extracts T designs her repairs in six different ways in order to resolve misunderstanding. There are three types of trouble source whose origins are: a non-specific response, semantics, and phonology/syntax. When repairing the first trouble source around MC’s non-specific response (see figure 1), T uses ‘two options in the form of questions’. When resolving troubles around meaning, T also uses this design as well as ‘full/partial repetition plus expansion/reformulation with rising intonation’, and use of ‘really?’ When resolving troubles around syntax or phonology, T uses glossing. Trouble sources arise from, or within, open questions asked by T three times (lines 173, 183 and 199) and from a yes/no question once (line 204-205). T’s repairs are mainly designed to encourage self-repair by MC, and her clarification requests are largely non-specific.

In the next chapter the main side sequence in the MC & TA data will be examined.

3.3 Treatment of troubles in the MC & TA side sequence

In this data, TA and MC are discussing a book of photographs from a class trip to London Zoo. The conversation below begins when they are looking at a photograph of a tiger, and develops into a side sequence in which they build a personality and a
story around him. There are three main trouble sources and misunderstandings during the conversation, which are dealt with in a variety of ways by MC and TA. The full transcript can be found in Appendix I (6.3).

6 MC 06-05 TA: Figure 7: ‘move away from the tiger’.

TA and MC are looking at a photograph of a tiger and have read the caption underneath the photo together. MC has just agreed with TA, by nodding, that tigers have sharp teeth and can be vicious.

<table>
<thead>
<tr>
<th></th>
<th>TA</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>183</td>
<td>I wouldn’t go near that tiger,</td>
<td>1.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>((shaking her head and pointing to pic))</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>184</td>
<td>because it might go [ra:]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>((imitates tiger by clawing air))</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>185</td>
<td>(0.6) and then [(ack) and then go and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>186</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>187</td>
<td>[(brushes hair back)]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>188</td>
<td>[(sits back in chair, swinging both arms back)]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>189</td>
<td>really really quick’</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>190</td>
<td>yeah h you’d have to move really really quick.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

MC smiling

TA smiling

The trouble source here occurs in lines 186-187 and is mainly syntactic. MC continues TA’s narrative, taking a turn after the transition relevance place in line 185, but omits the pronoun which would denote the referent. TA does not treat this as a trouble source but smiles with MC and, without pausing, in line 189, immediately reformulates and partially repeats her utterance, interpreting MC’s referent as being MC herself. TA does not use rising intonation, which would signal a clarification request, but does leave a pause in which MC could either agree with her interpretation or add more information.

In this example, the syntactic trouble is within an extension by MC of a comment by TA and so does not arise after a question, as with many of the examples from the T data above. TA repairs MC’s syntactic errors using partial repeat and reformulation, with falling intonation which completes the sequence. In the next example,
phonological and syntactic troubles arise, and this time TA explicitly asks MC for clarification.

At this stage there are no obvious troubles outstanding, and TA and MC continue to talk about the tiger in Figure 8, which follows on immediately.

**6 MC 06-05 TA: Figure 8 – ‘what will come up?’**

| 191 | TA | [cos they pounce] |
| 192 | MC | [and (/bɔ́ bɛa')] (0.4) and the (/bɔ́ bɛa') |
|     |    | ((flicks arm up)) ((lifts arms up)) |
| 193 | c- come up. |
| 194 | (0.6) |
| 195 | TA | what will come up? |
| 196 | MC | a t- a [tiger] (crawls), (0.7) |
|     |    | ((points to pic)) ((lifts arms up)) |
| 197 | when they come up they just (.) |
|     | ((lifts arms up)) |
| 198 | [turn round] | [and th en you have to |
|     |    | ((circles her hand in air)) (that i-) |
| 199 | TA | (0.8) |
|     | [(flicks arm in air)] |
| 200 | MC | [get out really quick |
|     |    | ((circles hand, puts her hands behind her, elbows out)) |
| 201 | =and get out really quick (0.7) r:run away. |
|     |    | ((MC nods, TA turns page)) |
| 202 | TA | [(1.3) |
|     |    | ((MC nods, TA turns page))] |

In this extract, MC continues to extend her narrative in lines 186-188, as TA also starts to speak. TA gives MC the turn, but in line 192 a phonological trouble source arises around one unintelligible word, ‘(/bɔ́ bɛa/)’ which makes MC’s meaning unclear. After a pause, TA initiates an overt repair in line 195, designing it as a partial repeat with the interrogative proterm ‘what?’ and so as a specific clarification request. MC completes other-initiated self-repair in line 196, by naming and pointing to the tiger, but then creates another syntactic trouble source when she continues the narrative in lines 196-198 and 200-201. TA attempts to speak once in line 199, perhaps to request clarification, but MC continues to talk until line 201, when TA
immediately takes a turn after the transition relevance place. As in line 189, TA carries out a partial repeat of MC’s utterance in line 202 (the last few words) and then reformulates this after a short pause. Again, she uses falling not rising intonation, suggesting that she has understood MC and does not require clarification. However, MC interprets line 202 as a clarification request and nods to complete the repair sequence.

In this example the phonological trouble source again arises after a comment by TA, as MC continues her story. TA attempts repair through partial repeat with the overt interrogative proterm ‘what’. After more syntactic and phonological troubles arise in lines 196-201, TA then uses partial repeat with falling intonation, similarly to in figure 8, completing the repair sequence.

TA and MC continue to talk about the tiger in Figure 9, which follows on immediately.

6 MC 06-05 TA: Figure 9 — ‘someone else?’

<p>| | | |</p>
<table>
<thead>
<tr>
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</thead>
</table>
| 204 | MC | and someone else.
| 205 |     | ([ (moves arm back over shoulder)])
| 206 | TA | (1.0) and let him (.) attack somebody else do you think?
| 207 | MC | (0.7) yep.

In this extract, MC continues her narrative, gesturing behind her as in line 201. The trouble source is semantic and occurs in line 204 after which there is a pause of one second while TA attempts to interpret the utterance. In line 206, TA glosses MC’s utterance in line 204, using rising intonation to carry out the clarification request. The sequence is completed by MC in line 207.

In this example, the semantic trouble source arises when MC re-initiates the previous topic to extend the narrative. TA attempts repair by glossing with rising intonation, and the sequence is successfully completed.

In summary, within these extracts TA designs her repairs in three different ways in order to resolve misunderstanding. When repairing troubles around syntax or
phonology, TA uses one ‘partial repeat with overt interrogative proterm’ and ‘part repetition and expansion/reformulation with falling intonation’. When resolving the trouble around meaning, TA uses glossing. Trouble sources do not arise from questions asked by TA in these extracts, as they do in the MC & T data. Instead, they all arise from MC’s desire to tell a story, following TA’s comment about the tiger in lines 183-184. Two of TA’s repair attempts are designed to encourage self-repair by MC, and she makes one specific clarification request within the extracts. However, her use of falling rather than rising intonation suggests that her repair attempts function as other-initiated other repairs rather than clarification requests.

In the next sections, differences within the two data sets and the two contexts will be analysed in more depth, using examples from the rest of the transcript.

3.4 Summary of findings from the side sequences.

Similarities found between T and TA when designing repair in the side sequences are:

1. A wide variety of repair strategies are used.
2. Except for one example, clarification requests are non-specific.

Differences between T and TA in the side sequences are:

1. There are a far greater number of side sequences compared to book-related sequences in the MC & T data.
2. Different repair strategies are preferred by T and TA.
3. A higher percentage of T’s repair designs, compared to those of TA, encourage MC to carry out self-repair.

The potential significance of these differences will be discussed in greater detail in the discussion and conclusions chapter.

It has already been noted that there are higher numbers of ‘no uptake’ of repair in both the MC & T and the MC & TA data in the book-related sequences. The following
examples from the T and TA data are examined in relation to what occurs in the place of repair that may be significant in explaining the lack of uptake.

3.5 Incidences of ‘no uptake’ in the MC and T book-related sequences.

06 MC 06-05 T: Figure 10 – ‘they’re lazy’.

MC and T are looking at ‘The Little Red Hen’ together. The little red hen has just asked for help but no one will give her any. MC and T are discussing this.

<table>
<thead>
<tr>
<th></th>
<th>T</th>
<th>MC</th>
<th>318</th>
<th>they’re lazy aren’t they?</th>
</tr>
</thead>
<tbody>
<tr>
<td>319</td>
<td>MC</td>
<td>(0.9) (and the bear) watch them and (/andəlaun/)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>→</td>
<td>MC</td>
<td>them (/gərniz/), (0.8) watch them eat.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>322</td>
<td>T</td>
<td>(0.5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>323</td>
<td>T</td>
<td>no; they- (1.1) they’re lazy =</td>
<td></td>
<td></td>
</tr>
<tr>
<td>324</td>
<td>T</td>
<td>lets have a look at the next page</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(turns the page)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

T leans forward
T putting MC’s feet back on floor from chair.

In this extract, the trouble source, which is phonological and syntactic, is in lines 320-321 and arises after a tag question asked by T, expecting a ‘yes’ response. MC is probably talking about something on the page in front of her, and originally starts her utterance in overlap with T in line 318. This suggests that she may not have paid attention to T’s question (line 318). T is distracted during lines 320-321 and then after a short pause emphatically rejects and overlooks MC’s comment, reformulating her question in line 318 as a statement of fact. T then immediately proceeds to the next page of the book.

T may not have attempted repair in this example because she was distracted during most of MC’s comment. However, the pause in line 323 suggests that she may be considering attempting repair, but instead decides to continue with reading the book. This suggests that her priority is to proceed with the story. In the next example, T also demonstrates a desire to continue with the story rather than carry out repair.
06 MC 06-05 T: Figure 11 – ‘their legs’.

MC and T are looking at ‘The Little Red Hen’ together. Some characters in the book have just said that they will not help the little red hen to take some flour to the baker.

| 410 | T | veg: h they’re naughty aren’t they (.) (their legs,) |
| 411 | MC | ( ) |
| → | 412 | (1.1) |
| 413 | T | mm. |
| 414 | MC | (their legs,) |
| 415 | (3.8) |
| 416 | MC | (Harold’s) [ this side ] of the (bed) (Harold) |
| → | 417 | [(points at page)] |
| 418 | T | the little red hen went to the Baker’s himself didn’t |
| 419 | she? |
| 420 | MC | [(1.1)] (nodding)] |
| T turns over the page |

In this extract, the phonological trouble source again arises after T’s tag question in line 410. This question, however, is posed as T turns the page. In addition, T does not use rising intonation or seek eye contact, suggesting that she does not require a response. MC makes a comment in line 411 but, instead of addressing this, T answers her own question in line 413 and also ignores MC’s repeat in line 414. There are two long pauses in lines 412 and 415 when repair could have been initiated by T, but she continues to look down at the book. Even when in line 416 MC makes either another comment or attempts to reformulate ‘(their legs)’, and even points at the page, T does not attempt repair. She instead asks another tag question related to the next page, and MC abandons her utterance in line 416 and provides the appropriate response in line 420.

T’s use of tag questions in both the above extracts show that she is not inviting comment from MC at this stage, but is intent on getting through the story. There is very little eye contact in extract 10, and none at all in extract 11, suggesting firstly that she may not hear all that MC is saying, and secondly that she is not concerned with this. In both extracts, instead of initiating repair, T ends the sequence by referring explicitly back to the current page of the book.
3.6 Incidences of ‘no uptake’ in the MC and TA book-related sequences.

06 MC 06-05 TA: Figure 12 – ‘where’s the spider?’

TA and MC are looking at a photograph with the caption ‘where’s the spider, Megan?’ underneath it. TA has just read the caption out to MC.

<table>
<thead>
<tr>
<th>Line</th>
<th>TA</th>
<th>MC</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>224</td>
<td>we can’t see it, (0.5) it must be too small.</td>
<td>(1.8)</td>
<td></td>
</tr>
<tr>
<td>225</td>
<td>(1.8)</td>
<td>a: a: h, (0.9) it must have be on the other bed.</td>
<td></td>
</tr>
<tr>
<td>226</td>
<td></td>
<td>(1.0)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(he’s) he’s gone away, cos he’s on bed.</td>
<td></td>
</tr>
<tr>
<td>227</td>
<td></td>
<td></td>
<td>MC sitting back in chair</td>
</tr>
<tr>
<td>228</td>
<td></td>
<td>(1.0)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(it’s a)</td>
<td></td>
</tr>
<tr>
<td>229</td>
<td></td>
<td>has he?</td>
<td></td>
</tr>
<tr>
<td>230</td>
<td>TA</td>
<td>it might be climbing up that stick, (1.5)</td>
<td>Points to picture</td>
</tr>
<tr>
<td>231</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The trouble source is syntactic and phonological, and arises in line 226 following a comment by TA on the photograph. In line 225 TA could have initiated repair in the lengthy pause, but instead leaves MC to reformulate her comment in line 228. There is some overlap between MC and TA in this line, during which TA may be attempting to initiate repair, but she does not pursue this during the pause in line 230. Instead, she ignores what is intelligible in MC’s utterance about ‘going away’ and returns the focus to the photograph, suggesting a place in line 231 where the spider may be.

As with the extracts in the T data, TA explicitly returns the focus to the book, rather than initiating repair on a comment by MC that would maybe take them into a complex side sequence. Again, there is no eye contact between TA and MC throughout this example. In the next extract, TA again ignores a comment by MC which has the potential to take them into a side sequence.

06 MC 06-05 TA: Figure 13 – ‘gorilla’s bottom.’

MC and TA are looking at a photograph of a gorilla. TA has just commented that the gorilla is cheeky as he is wiggling his bottom.
The trouble source is phonological and occurs in line 74, after MC has described what the gorilla is doing in the photograph in lines 71-73. This description occurs after TA herself has made comments about the gorilla (see Appendix I: 6.3). The trouble is also clearly an assessment, although the final word is unintelligible. Instead of requesting clarification, TA ignores line 74 and immediately adds her comment in line 75 to MC’s narrative from line 73. After this extract, TA comments on the next photograph in the book.

As with the previous extract, TA ignores the comment by MC that is not directly related to what is happening in the photograph, and quickly focuses the discussion back to what the gorilla is doing before moving on.

The troubles in both of the above extracts arise after TA makes a comment on the photographs. Unlike T’s use of tag questions, these comments are not obviously designed to discourage MC from adding her own comments, but TA similarly seeks to return the focus of to the book rather than to pursue repair.

3.7 Summary of findings from the incidences of ‘no uptake’ in the book-related sequences.

The four extracts discussed have much in common:

1. Opportunities to repair, e.g. pauses, are not taken up by T or TA.
2. There is mutual eye contact for only three words in the four extracts.
3. Both T and TA bring the focus back to their respective books in places where they could have initiated repair.
The main difference is that T designs her turns to deter MC from comment, by asking closed, tag questions. TA in contrast makes comments, which MC adds to but which TA does not then pursue.

The following examples explore how repair is designed when it is attempted in the book-related sequences.

### 3.8 Design of repair in the MC & T book-related sequences.

#### 06 MC 06-05 T: Figure 14–‘black pig’.

MC and T are looking at ‘The Little Red Hen’ together. The little red hen has just asked for help and T proceeds to ask MC what the black pig says in reply.

<table>
<thead>
<tr>
<th>Time</th>
<th>Actor</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>048</td>
<td>T</td>
<td>what did the little bird say.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(points to pg.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>what did the big black pig say.</td>
</tr>
<tr>
<td>049</td>
<td>MC</td>
<td>(3.4) yes I will help you.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>--------</td>
</tr>
<tr>
<td>050</td>
<td>T</td>
<td>(0.4) did ee::?</td>
</tr>
<tr>
<td>051</td>
<td>MC</td>
<td>[(0.9) ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(MC nods head)]</td>
</tr>
<tr>
<td>052</td>
<td>T</td>
<td>[(no: he didn’t) ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(moves hand across through air, smiling)]</td>
</tr>
<tr>
<td>053</td>
<td></td>
<td>[he said ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(no:)]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(MC nods, smiling)] [(repeats ‘no’ gesture)]</td>
</tr>
<tr>
<td>054</td>
<td></td>
<td>[I’m not helping you::) ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(MC stops smiling and looks across room)]</td>
</tr>
<tr>
<td>055</td>
<td></td>
<td>remember the [poor little red hen ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(points to pic on pg)]</td>
</tr>
<tr>
<td>056</td>
<td>MC</td>
<td>had to do it all on his own?</td>
</tr>
<tr>
<td>057</td>
<td></td>
<td>[(looks up at T, nodding)]</td>
</tr>
</tbody>
</table>

MC and T looking at each other

MC smiles with tongue out

MC looks down at book

The trouble source is semantic and arises after T asks MC a question in line 48, which has only one possible answer according to the story. MC gives the wrong answer in line 49, after a long pause, and T firstly attempts repair by saying ‘did he?’ in emphatic surprise with rising intonation. When MC does not carry out self-repair but only nods in line 51, T overtly tells MC she is wrong and completes other-initiated
other-repair in lines 53-54. T smiles during the repair, however, and MC at first smiles along with her (line 53) but then stops when T completes the repair in line 54. After a pause, T checks that MC has understood in lines 55-56. MC nods but her pause in line 57, and the fact that she looks out across the room in line 54 suggests that she doesn’t fully understand.

Unlike in repairs in the side-sequences, T uses overt negation and completes the repair herself relatively soon after the trouble source. During the repair (lines 50-54) there is also no mutual eye contact, whereas eye contact is consistently maintained throughout repair in the side sequences. In the next example, T again completes the repair sequence quickly before returning to the book.

**06 MC 06-05 T: Figure 15—‘how about helping?’**

MC and T are looking at ‘The Little Red Hen’ together. MC has just told T that the Miller is going to make flour for the little red hen.

<table>
<thead>
<tr>
<th>347</th>
<th>T</th>
<th>(. ) o: h that’s right, ( . ) what did she do first?</th>
</tr>
</thead>
<tbody>
<tr>
<td>348</td>
<td>MC</td>
<td>(1.2)</td>
</tr>
<tr>
<td>349</td>
<td></td>
<td>(how about) [ (helping)? ]</td>
</tr>
<tr>
<td>→</td>
<td></td>
<td>[((points to place on the page))]</td>
</tr>
<tr>
<td>350</td>
<td>T</td>
<td>(1.5) hmm?</td>
</tr>
<tr>
<td>351</td>
<td>MC</td>
<td>[(0.6) he ( . ) b- bout] (helping)?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[((tapping page))]</td>
</tr>
<tr>
<td>352</td>
<td>T</td>
<td>(1.2) yeah I think the [(0.6) little red hgn</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[((points to hen on page))]</td>
</tr>
<tr>
<td>353</td>
<td></td>
<td>wanted [them]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[((points to characters on other page))]</td>
</tr>
<tr>
<td>354</td>
<td></td>
<td>[ help ] there,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[((points to hen))] [((points to other page))]</td>
</tr>
<tr>
<td>355</td>
<td></td>
<td>they going to help her carry it to the Miller?</td>
</tr>
<tr>
<td>356</td>
<td>MC</td>
<td>[(2.6) ] [((MC shakes her head, then T shakes her head))]</td>
</tr>
</tbody>
</table>

T scratching her nose

The trouble source is phonological and syntactic and arises after T asks MC a question in line 347, which again has limited possible answers according to the story. MC provides an unintelligible response in line 349, and T then makes her only overt repair initiation, using a minimal form clarification request marker. MC’s reformulation in line 351 is again unintelligible. However, T agrees with MC as if she
has understood, and glosses an answer relevant to the story in lines 352-354. After a short pause, T asks MC a yes/no question which enables the story to continue.

As in the side sequences, T uses glossing to repair phonological and syntactic troubles. However, here she does not use rising intonation, which would enable the gloss to function as a clarification request, but quickly moves on with the story. The next example is one of two in which T carries out virtually identical covert syntactic repair, in order to continue with the story.

**06 MC 06-05 T: Figure 16 ‘baker/bakery’**

MC and T are looking at ‘The Little Red Hen’ together. The little red hen has just gone to the bakery in the story and T has just turned over the page.


<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>446</td>
<td>T</td>
<td>↑aahh, (2.5)</td>
</tr>
<tr>
<td>448</td>
<td>MC</td>
<td>it's the bakery</td>
</tr>
<tr>
<td>→</td>
<td>T</td>
<td>mm the bake:r</td>
</tr>
<tr>
<td>450</td>
<td>MC</td>
<td>Bake::r</td>
</tr>
<tr>
<td>451</td>
<td>T</td>
<td>what's he going to do?</td>
</tr>
</tbody>
</table>

The trouble source, which is grammatical, occurs after T has made an exclamation, leaving MC to take up the transition relevance place indicated by the pause in line 447. T says ‘mm’ confirming MC’s answer to be correct but then covertly carries out repair through immediate reformulation of ‘bakery’. After a short pause, MC acknowledges the repair by repeating T in line 451. The repair enables T to continue to ask the next question about the story without further semantic troubles arising. Again, there is no eye contact in this extract.

In summary, as already stated in chapter 1, T designs her repairs differently in the book-related sequences compared with the side sequences. What is most noticeable is that T carries out more other-initiated other-repair, and completes repair sequences much more quickly. There is also very little eye contact between T and MC in these sequences and the priority is seen to be progressing with the book. Trouble sources
arise mostly when T asks questions requiring specific answers, and MC does not give the correct response. Trouble sources are also all resolved.

3.9 Design of repair in the MC & TA book-related sequences.

06 MC 06-05 TA: Figure 17- ‘got the hump’

MC and TA are looking at a photograph of a camel.

<table>
<thead>
<tr>
<th>Line</th>
<th>TA</th>
<th>MC</th>
<th>MC looking across room</th>
<th>TA looking at MC</th>
<th>TA looking at MC</th>
</tr>
</thead>
<tbody>
<tr>
<td>128</td>
<td>do you think he’s tired?</td>
<td>(1.1) I bet he’s (not) he just (nods)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>129</td>
<td></td>
<td>(0.8) he just sat down and she goes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>130</td>
<td></td>
<td>(0.7) sh-something not ↑good?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>131</td>
<td></td>
<td>(0.7) something’s not good? (0.7) do you think he’s</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>132</td>
<td></td>
<td>fed up?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>133</td>
<td></td>
<td>(0.9) [(0.4) ] (nods)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>134</td>
<td></td>
<td>oh maybe, (1.4) “hh that’s why we sometimes say</td>
<td></td>
<td>TA gesturing with arm</td>
<td></td>
</tr>
<tr>
<td>135</td>
<td></td>
<td>someone’s got the hump [(1.1)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>136</td>
<td></td>
<td>(points at photo)]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>137</td>
<td></td>
<td>because camels [(1.1)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>138</td>
<td></td>
<td>(looks at MC until she looks up)]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(looks down a lot) and they look a bit bored</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(nods)]</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The trouble source, which is primarily syntactic, occurs after TA asks MC a yes/no question in line 128. TA attempts repair in line 132 by firstly repeating the end of MC’s utterance with rising intonation in order to gain clarification. Then, after a small pause, she reformulates this as a yes/no clarification request in order to interpret MC’s meaning. MC nods in line 134, completing a successful repair sequence. TA acknowledges this in line 135, and then proceeds to ‘teach’ MC about the meaning of the phrase ‘got the hump’. This instruction actually continues until line 144 (see line by line analysis in Appendix II: 7.2) when MC provides an appropriate ‘yeah’ response and the conversation moves on.
Although it is difficult to accurately compare TA’s repair in the book-related and side-sequences, as there is only one side sequence, TA only uses forms of repeat with rising intonation in the book-related sequences. This is in contrast to T, who only uses these forms in side sequences (see Table 2). It is also interesting that TA uses instruction in this example, using MC’s utterance in lines 130-131 as a basis for teaching. In the next example, TA again starts to instruct MC, after carrying out repair.

06 MC 06-05 TA: Figure 18—‘two lions’

MC and TA are looking at the book of photographs. TA has just pointed to a photograph of two lionesses.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>146</td>
<td>TA</td>
<td>ooh what’s here?</td>
</tr>
<tr>
<td>147</td>
<td>MC</td>
<td>(0.5) l: lion</td>
</tr>
<tr>
<td>148</td>
<td>TA</td>
<td>(0.5) two lions=I think they’re lionesses (1.1)</td>
</tr>
<tr>
<td>149</td>
<td></td>
<td>they’re the [mummy lions (1.0)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(taps photo with finger)]</td>
</tr>
<tr>
<td>150</td>
<td></td>
<td>because the daddy lions have got</td>
</tr>
<tr>
<td>151</td>
<td></td>
<td>[all that hair?]</td>
</tr>
<tr>
<td>152</td>
<td></td>
<td>[(TA puts arms up to her head to mime hair)]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>=they’ve got a bit mane like that haven’t they?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>153</td>
<td></td>
<td>(0.8) and [they haven’t got any: so they</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(points at photo)]</td>
</tr>
<tr>
<td>154</td>
<td></td>
<td>must be lionesses.</td>
</tr>
<tr>
<td>155</td>
<td></td>
<td>(0.6)</td>
</tr>
<tr>
<td>156</td>
<td>MC</td>
<td>[loo:k</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(MC points to photo)]</td>
</tr>
</tbody>
</table>

The trouble source arises after TA’s question in line 146, which requires a specific answer. MC provides a slightly inaccurate response in line 147 and TA immediately carries out the repair herself, using covert reformulation by suggesting another potential answer. After a pause in line 148, TA then ‘teaches’ MC about the difference between lions and lionesses. MC does not acknowledge this instruction, despite TA’s use of questioning intonation and pauses in lines 153 and 156, but points to another place in the photograph in line 156, moving on the topic.

TA carries out other-repair in this extract, as T does in extracts 14 and 16. However, in this example, unlike in extract 16, repair is not essential due to MC’s error being
very minor. Instead TA seems to see instigation of repair as an opportunity to instruct ML, whereas T carries out repair only when necessary and as quickly as possible during her book-related sequences.

In summary, (see table 2) TA designs her repair differently in the book-related sequences compared with her one side sequence, although it is noted again that comparison is difficult. Most noticeably, TA uses MC’s trouble sources as opportunities to repair and instruct, whereas there are no examples of this at any time in the T data. TA, also similarly to T, carries out more repair herself in the book-related sequences rather than encouraging MC to self-repair.
4. DISCUSSION AND CONCLUSIONS

As discussed in the introduction, studies have found that teachers take control of interactions to seek clarification more often with deaf than with hearing children (Wood et al., 1986; Tye-Murray, 1994). More troubles and misunderstandings arise when talking with deaf children, affording teachers more opportunity to initiate repair and so to dominate the interaction. Deaf children need to develop the ability to form utterances that are comprehensible to the listener (Most, 2002) and to monitor when conversation breaks down and repair is necessary. In order to do this, they need a wealth of opportunity to engage in interactive discourse as well as receiving feedback from teachers on their utterances. However, if every trouble in talk is dealt with until its resolution, the normal pattern of conversation can be significantly interrupted, becoming a series of controlling questions (Wood et al., 1986; Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997). This study has explored how troubles and misunderstandings are dealt with by both a specialist teacher of the deaf (T) and a hearing teaching assistant (TA) during interactions with a deaf child aged four years (MC). Implications of the differences found will be discussed in relation to previous research and possible future studies.

Observations from the data sets as a whole (see Table 1 of analysis) show that there are a greater number of trouble sources in the MC & T data than in the MC & TA data; and that almost two thirds of the trouble sources in the MC & T data occur within side sequences. In addition, most of the repair is initiated by T, as has been demonstrated in other teacher/child interaction studies (see Beattie and Kysela, 1992). Examination of the T data shows that, within the side sequences, there is only one example of ‘no uptake’ of repair, and that repair is designed in seven different ways by T after a trouble source occurs. Six of these repair types are used within one conversation about a giant in which several trouble sources arose. Detailed analysis of several extracts taken from this conversation shows that trouble sources arise most often following open ‘wh’ questions made by T.

There has been much debate in the literature concerning the value of teachers asking a lot of questions, and on the effectiveness of ‘wh’ questions (Wood et al., 1986; Sadler
and Mogford-Bevan, 1997; Lloyd et al., 2001; Radford et al., 2006). The MC & T data is dominated by T’s questions and studies have found this to be a common feature of child-teacher interactions which, however, restricts children’s initiative and talkativeness (Wood and Wood, 1984; Bishop and Gregory, 1985; Lloyd et al., 2001; and Sadler and Mogford-Bevan; 1997). As in the Wood and Wood study (1984), a great number of troubles occur after ‘wh’ questions in the T data and some uncertainties are never fully resolved. However, it has also been shown that ‘wh’ questions can be a useful way of extending a topic without reducing the initiative of the child, when they are contingent on the topic in hand (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997; Lloyd et al., 2001; Radford et al., 2005). In the case of the giant story (see fragments 1-6 of analysis), T’s questions arise from a discussion about seeds linked to the book she is reading with MC, which leads MC herself to mention Jack and the Beanstalk. Therefore, she is exploring and extending a topic already initiated by MC, meaning that a shared ‘realm of discourse’ has been set up (Prosser, 1974). This results in more extensive contributions from MC over a long sequence of turns, even though more troubles occur because of this.

In the giant story extracts (see fragments 1-6 of analysis), when T repairs a semantic trouble source she uses clarification requests designed as ‘full/partial repetition plus expansion/reformulation with rising intonation’ (see table 2), as well as one two-choice question and one tag utterance. Research shows that two-choice questions produce short answers from deaf children, and that also, as responses are easy to give, they do not necessarily reflect understanding (Wood and Wood, 1984). In contrast, however, repetition plus expansion provides a good model for language learning, due to the inclusion of extra semantic or syntactic features, and also builds on the child’s utterance (Ridley et al., 2002). As Cazden states (2001) reformulating an utterance in the form of a clarification request gives children the right to negotiate and challenge teacher’s assumptions, and so is a beneficial repair strategy. Using this design to repair semantic troubles means that T adds mostly semantic information, and is less concerned about phonological or syntactic accuracy, which will be shown.

When T repairs a syntactic or phonological trouble source, she uses glossing most frequently. This is an effective technique, as using it can avoid complex question-answer sequences, which they feel are detrimental to developing communicative
competency, while also drawing the child’s attention to any misunderstandings (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997). However, it may be that as T is deaf, she finds it difficult to hear and understand enough of MC’s phonologically and syntactically inaccurate utterances to attempt a partial repetition. It may also be the case that T feels it is more important to effectively repair semantic errors within an interactive situation such as the side sequence with MC, so that conversation and topic can progress.

T adopts a more interactive rather than didactic teaching style within the ‘giant story’ side sequence, shown by her use of non-specific requests for clarification, her encouragement of self-repair by MC and her focus on semantic rather than syntactic or phonological repair. The conversation leads to MC making two clarification requests herself and eventually initiating and completing repair on the main issue of contention, the giant’s temperament. Beattie and Kysela (1992) question whether certain approaches to teaching ‘facilitate or inhibit the number of breakdown/repair sequences which occur’ and these extracts show that although a greater number of trouble sources arise, these are, to an extent, dealt with jointly by T and MC. MC is oriented to the subject, participates in the generation of ideas, and is ultimately able to monitor that the conversation has broken down necessitating repair.

As already mentioned, there are fewer troubles in the MC & TA data, and most of these occur in book-related sequences. However, there is only one example of a side-sequence in the TA data, suggesting that TA is reluctant to depart from the constraints of the book in front of her. This could be because she feels less confident during unguided interaction, due to limited training: a study by Monkman and Baskind (1998) found that eight out of nine assistants interviewed wanted further training. It could also be, as Sadler and Mogford-Bevan (1997) suggested of a similarly task-focused mainstream teacher, either that TA’s priority is to keep MC on task; that she is not fully aware of the effect of her style of interaction; or that she gives a low priority to verbal interaction when this is made an explicit aim of a session. All repair is initiated in the MC & TA data by the TA, which is not an uncommon finding in studies with deaf children. Examination of the TA data shows that, in the side sequence, there are no incidences of ‘no uptake’ of repair and that repair is designed in three different ways by TA after a trouble source occurs. Analysis of the side
sequence shows that the trouble sources all arise from MC's desire to tell a story after TA's comment about the tiger. This comment takes the form of a personal contribution, which research has shown results in both hearing impaired and language-disordered children showing more initiative and being more talkative (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997).

In contrast to T, when attempting to resolve the semantic trouble in the side sequence, TA uses glossing. Although glossing can avoid complex repair sequences and draw children's attention to any misunderstandings, as already stated (Wood and Wood, 1984), in this case it ends the side sequence: TA's turn is not designed to give MC a clear chance to expand her ideas. When repairing troubles around syntax and phonology, TA uses 'part repetition and expansion/reformulation with falling intonation' as well as one 'partial repeat with overt interrogative proterm'. The latter is a specific clarification request which draws MC's attention to the exact trouble source, and which Sadler and Mogford-Bevan (1997) suggest gives more beneficial, effective feedback than non-specific clarification requests such as those used by T. TA's use of part repetition with expansion/reformulation gives MC a good model for language learning, as discussed in relation to the T data. However, as it is used in syntactic and phonological repair, it does not extend MC's ideas. Also, TA's use of falling rather than rising intonation takes away the 'negotiation' aspect of the repair design and suggests that they function as other-initiated repairs, which MC may not even be aware of; rather than clarification requests (Sadler and Mogford-Bevan, 1997). This type of repair design gives MC less opportunity to have an equal contribution to the discussion.

As has already been noted, there are higher numbers of 'no uptake' of repair in the book-related sequences in both the MC & T and the MC & TA data. T appears to design her turns to discourage comment from MC, using tag questions and, when trouble sources arise, referring quickly back to the book rather than initiating repair. Trouble sources in the TA data again arise after TA makes personal contributions relating to the photos. As already discussed, this turn design encourages rather than discourages comments (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997). However, TA similarly seeks to return the focus to the book rather than to pursue repair, suggesting that her intention is not to invite comment from MC or to begin a
possible side sequence. The extracts suggest that T plans ahead for when it is appropriate for side sequences to develop. In contrast, even though TA designs some of her turns to invite comment from MC, she is reluctant to depart from the book, only pursuing one side sequence during the entire data set. There is also virtually no mutual eye contact throughout the ‘no uptake’ extracts, which could help to explain why repair is not attempted, as non verbal clues to MC’s meaning may be missed. Although the focus of T and TA in these extracts does not appear to be on developing interaction and encouraging language learning, Ridley et al. (2002) state that failure to repair risks the development of further misunderstanding and confusion and ‘represents a lost opportunity for…contingent support’.

When T attempts repair in the book-related sequences, she does so in a different way to the side sequences, as shown in the analysis section. Trouble sources again occur most frequently after ‘wh’ questions, but T designs her repairs more overtly and completes repair sequences much more quickly, carrying out other-initiated other-repair much more often and bringing the focus back to the book rather than expanding the scope of the topic. Unlike in the side-sequences, T’s questions relate to the book and so require specific answers, which T already knows, before she and MC can move on with the story. Research has shown that these types of questions occur a lot in the classroom setting; that they are used to display knowledge; and that they discourage ‘natural’ interaction and participation (Hopwood, 2003). T’s style in these sequences is therefore shown to be more didactic: she carries out more other-repair, and ensures that all trouble sources are resolved. T continues to gloss phonological and syntactic errors, only addressing trouble sources when they interfere with the meaning and progression of the story, which suggests that her teaching aims have not greatly changed. However, her turn designs discourage MC from active and equal involvement in the conversation and so reduce language learning opportunities.

TA also designs her repair differently in the book-related sequences compared with the one side sequence. Trouble sources arise from both questions and personal contributions, and TA, like T, carries out more other-initiated other-repair. What is also noticeable, is that TA only uses forms of repeat with rising intonation, or

---

15 Ridley et al., 2002, p. 57.
clarification requests, in the book-related sequences. This is in contrast to T, who uses these forms only in side sequences. This suggests that TA is more comfortable in addressing trouble sources when she has a book in front of her to restrict and support the repair. TA repairs a minor syntactic trouble and also uses MC’s trouble sources as opportunities to repair and instruct in the book-related sequences, whereas T only initiates repair on semantic troubles that significantly impact the progression of the activity. There are no examples in the T data of instruction sequences such as are seen within the TA book-related sequences.

TA’s teaching style in the book-related sequences as well as in the side sequence is more didactic than interactive, shown by her preference for syntactic or phonological repair, her use of instruction sequences and her avoidance of side sequence development. As this style does not reflect the normal patterns of conversation, it is less conducive to language learning and to the development of awareness of the roles of speaker and listener (Jeanes et al., 2000). However, TA uses personal contributions, in contrast to T, which have been shown to produce more initiation and talk from both deaf and language disordered children (Wood and Wood, 1984; Sadler and Mogford-Bevan, 1997). If TA then allowed MC’s subsequent comments to be expanded and developed, a lot of opportunities for language learning would be created. TA also uses a certain amount of partial repetition with reformulation, which is seen as beneficial to language learning (Ridley et al., 2002).

T and TA both design the vast majority of their repairs covertly. This avoids giving negative feedback to the child which could damage self-esteem (Ridley et al., 2002). Reformulation and expansion in particular often functions in the T and TA data as expressions of interest or surprise rather than correction, which is less likely to inhibit MC (Sadler and Mogford-Bevan, 1997). However, in order to avoid giving this negative feedback, clarification requests, made in particular by T, are non-specific. This may contribute to the development of further troubles and also mean that MC does not always realise or understand when she has made an utterance which is troublesome (Sadler and Mogford-Bevan, 1997; Lloyd et al., 1999).

In conclusion, the findings of this study are treated with caution due to the data coming from only one specialist teacher and one teaching assistant, interacting with
one child. This means that any findings will not necessarily generalise to other similar contexts. However, the study does illuminate some interesting differences between how teachers and teaching assistants may deal with trouble sources when interacting with deaf children. The use of CA as a technique has enabled differences in teaching style, teacher focus, and choice of repair design to be explored in detail, in relation to resultant opportunities or limitations for language learning in both side and book-related sequences. These findings have implications for training, and may be of benefit to teaching staff, speech and language therapists and parents in highlighting the effects and success of different repair designs. As found by Sadler and Mogford-Bevan (1997) teachers often profess that their ultimate goal is to foster language, but do not demonstrate an awareness of how and when to best achieve this.

This study also sought to highlight differences between T and TAs’ repair design from a hearing and hearing-impaired perspective but, although tentative differences have been suggested, no firm conclusions can be drawn. Lloyd et al (2001) suggested more studies were needed comparing the effects of the input of different types of teacher on the spoken language output of deaf children, and this study has sought to address this in relation to treatment of trouble sources and misunderstandings. Further work is needed in comparing the different approaches of teachers and teaching assistants, and in examining in detail how these different approaches relate to subsequent language output and the implications for language development.
5. References


6. Appendix I

6.1 Symbols used in CA Transcription (Beeke and Wilkinson, 2000)

[ ] 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

eg. 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

eg. 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 aspiration/laughter)

hah  discernable inhalation (the more hs the longer the inhalation)

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

{o'h}  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 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

/dod/  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.
### 6.2 Transcript 1: MC 06-05 T

<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>00:00:11</td>
<td>001</td>
<td>T</td>
<td>[Megan? d' ya want t'choose a book? (0.8)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>002</td>
<td>MC</td>
<td>which one would you like to choose.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>003</td>
<td>T</td>
<td>[(T lays out 4 books on the table)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>004</td>
<td>T</td>
<td>[(puts her hand on the book nearest to her and)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>005</td>
<td>MC</td>
<td>[(points to book)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>006</td>
<td>T</td>
<td>[(shakes her head)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>007</td>
<td>T</td>
<td>[MC holds up the front cover of the book)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>008</td>
<td>T</td>
<td>[MC looks up at T during ‘that is’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>009</td>
<td>T</td>
<td>[(points closer to book &amp; bends over looking at book)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>010</td>
<td>T</td>
<td>[turns page over &amp; points finger at book)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>011</td>
<td>T</td>
<td>[MC watches as T clears away other books]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>012</td>
<td>T</td>
<td>[(points to picture on current page &amp; MC turns back 1 pg then turns back to current pg)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>013</td>
<td>T</td>
<td>[MC turns to beginning page of book &amp; back)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>014</td>
<td>T</td>
<td>[MC looks at T &amp; (MC looks up at MC)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>015</td>
<td>T</td>
<td>[MC looks at T &amp; turns page over &amp; points finger)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>016</td>
<td>T</td>
<td>[MC looks at T &amp; points finger)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>017</td>
<td>T</td>
<td>[MC looks at T &amp; (MC looks at T)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>018</td>
<td>T</td>
<td>[(MC looks down at pg)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>019</td>
<td>T</td>
<td>[(MC looks up at MC)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>020</td>
<td>T</td>
<td>[MC turns to beginning page of book &amp; back)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>021</td>
<td>T</td>
<td>[MC looks at T &amp; turns page over &amp; points finger)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>022</td>
<td>MC</td>
<td>[MC looks at T &amp; turns page over &amp; points finger)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>023</td>
<td>T</td>
<td>[MC looks at T &amp; turns page over &amp; points finger)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>024</td>
<td>T</td>
<td>[MC looks up briefly at T then out across room)]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>025</td>
<td>T</td>
<td>[MC looks at T &amp; turns page over &amp; points finger)]</td>
<td></td>
</tr>
</tbody>
</table>
026 T he probly lays her [eggs] in there?

027 MC [(0.7) [(0.6)]
[(T looks at MC)] [(MC nods head)]

028 MC [(5.3)]
[(MC looks up at T & smiles, looks down at book &
turns pg. T and MC look down at pg)]
T smiles back at MC

029 T oo-ohh,

030 MC [(0.9)] wheat'
[(T looks up at MC)]

031 T (0.6) [↑wheat=↑yea::h] (.) (he) found some
[(T nods, looking at MC)]
[↑wheat.
[(T points at pg. MC follows finger with gaze)]

032 (1.3)

033 T ↑aaa-ahh
↑wha d'yathinkshegoin
[(moves finger across pg)]
t'↓ do with it'.

034 MC [(0.6) [(1.7)]
[(T looks up at MC then MC looks up at T,]
shrugging her shoulders)]

035 T is she going to ↑eat it?

036 MC [(1.4)]
[(MC shakes head then T shakes head)]

037 T no:. (0.2) what does she want
[to do:-]
[(MC turns pg over and looks down)]

038 MC [(7.1)]
[(MC turns back to correct pg & looks up at MC)]

039 MC /no?/ [↑on said the /duh?/] (.) hh where's /i/? ↑(v2n)/?
[(MC points at pg)]

040 T (3.0) MC scanning pg
MC frowns at pg

041 MC where's /da/ (/do?/)?

042 T (1.1) where's the ↑dog? (0.8) I doesn't look like it's
a dog in the story = you've got the [pig,]
[(points to pg)]

043 (0.9) the [pig',
[(points to pg)]
[↑m::ouse.]
[(points at pg, raising eyebrows)]
(0.9) I can't see the

044 dog.

045 [(1.5) [(1.0)]
[(T points at pg & glances at MC)]

046 T the little [red hen] (said)=will ↑you ↑help me::?
[(taps pg x2)]
MC flicking next pg
over and back again

047 (1.9)

048 T (0.4) what did the [little black pig say.
[(points to pg)]
what did the big

049 MC (3.4) yes I will help you.

050 T (0.4) ↑did ee::?

051 MC [(0.9)]
[(MC nods head)]
MC and T looking at
each other
052 T  [↑no:: he didn't] 
   [[(moves hand across through air, smiling)]]
053 [he said]  [↓no::] 
   [((MC nods, smiling))] 
   [(repeats 'no' gesture)] 
   [I'm not helping you;] 
   [(MC stops smiling and looks across room)] 
054 remember the [poor] little red hen 
   [((points to pic on pg))] 
055 MC smiles with tongue out 
056 had to do it all on his own? 
057 MC 
   [(0.8) [↑no::] [(0.6)]] 
   [((looks up at T, nodding))] 
058 T  [↑yeah]  [↑wasn't fair was it?] 
   [((nods head))] 
059 MC 
   [(0.4) [↑no::]] 
   [((MC looks down at book, T turns pg)]] 
060 T  look, let's have a look (0.7) ↑HH [↓ng:: they had to do it on their own look] 
061 MC 
062 [↑no::] [↑ME: said the cat (0.6) not ↑ME: said the rat] 
   [((pointing at the animals on the pg one by one))] 
063 [↑no::] [↑me::] said the big fat pig 
   [((points at pg)]] 
064 [↑me::] [↑oink oink] 
065 T turns over page 
066 T  so the little red [↑hen] 
   [((points to pg))] [↑o::wn] 
067 MC 
   [↑hen] 
068 [↑o::wn] 
   [((points to pg)]] 
   [(5.3)] 
069 T  ahhhh (0.6) that's not nice is it? 
070 MC 
071 (2.0) 
072 T  *the::re* look (.) 
073 [(what's happening here?)] 
074 MC 
   [(1.5) [(moves hand onto pg)]] 
075 T  [↑hnh] 
076 T  it's all been [↑raining] and the [↑sun shining] 
   [(gestures rain)] 
077 MC 
   [(1.3)] 
078 [(gestures sun)] 
079 MC 
078 MC 
079 MC 
080 T  [↑hnh] [↑what's happened?] 
   [([slides her finger up the page)])] 
081 MC 
   [(2.8) gre::w (0.5)] 
082 T  it [gre::w] 
   [((moves hand up through the air))]
083 MC [0.7]
[(looks at T and slides her finger up the page)]

084 T do you remember [yours?] T what did
----------------
[(points at MC)]

085 you have.
-----

[(points at MC)]

086 MC [(1.5)
[(looks out across room)]

087 T do you remember in your little [pot] T looking at MC, MC
-------------
[(gestures 'pot')]

088 you put a [seed in.]

[(gestures 'in')]

00:03:15 089 MC (1.6) it did start to ↑↓grow.

[(turns back towards T, smiling)]

090 (0.5)

091 T it did didn't it,

[(nodding)]

092 MC [(0.5)]

093 T where is it now?

094 MC (1.2) m (.) it's in the [garden.] (0.5)

[(nodding)]

095 T ↑is it?

096 MC [(1.1)]

-----

097 T "hh (.) and what does it look like now?

098 MC [(1.1) drill a hole

[(eyes pointed up, sticking her lip out)]

099 in it,--------

[(points down with finger.)]

n n [(someone eat it.)

-----

(puts hand over her mouth)

100 T "hhh [[(puts hand over her mouth)] "hh

101 T no: [(0.5) did someone eat from

[(sits back in her chair)]

the [leaf?]?

102 [(signs leaf?)]

103 MC [(0.8)]

[(nodds)]

104 T "hh! do you think≈what do you think might have

eaten it?

105 T leans back over desk.

106 MC [(1.8)] "hh

[(eyes look away, hand is over her mouth)]

107 MC mummy [put special bean in it, (.)

[(moves arm down)]

108 T "oh!

109 MC around the edge.

110 MC playing with her hair
111 T around the egg? [ (. )] really.
---
113 [ what. ]
[((MC starts gesturing in a circle with her arm))]
Eye contact throughout
114 MC [ (0.5) in the (r- in busy) circle. ]
[((MC continues gesturing round and round)).]
Eye contact throughout
00:03:45
115 (1.4)
116 T ah=[ has it go-]
117 MC [ a bi- ]
---
118 (0.3)
119 MC it's a bit like a /statl/. 
MC playing with her hair
---
120 T (0.5) ↑ is it?:
---
121 MC [ (0.7) it a /statl/. ]
[ ((nods)).]
(0.7)
122 T you think [ caterpillar's been eating it? ]
[((gestures caterpillar eating)).]
123 MC (0.5) [ no. ]
[((shakes her head)).]
124 (0.7)
125 T ↑ 4 no?
126 MC (1.0) I think it's the blies eat it all up.
MC fiddling with hair.
127 (0.6)
128 T ohhh [ h ] (0.4) [ has it]
129 MC [ i- ] [ (i-i- )]
130 T [ stopped growing now or is it still growing. ]
[((moves hand up in air))]
Eye contact throughout.
131 .
132 MC (0.6) still growing.
---
133 T (. ) [ "hhhhha that will be good. = how big
---
134 is it now is it (this big? ]
[((puts her hand near the floor)).]
135 MC (0.8) [ (0.7) ]
[((looks down at T's hand)).]
136 no [ that big. ]
[((gestures bigger size with both her hands)])
137 T (0.5) "it's that big?"
---
138 MC [ (0.9) ]
[((makes same gesture as MC)].]
139 T ohhh ' a you got it in your garden? 
---
T moves forward on her chair.
00:04:15
140 MC [ (1.9) ]
[((keeps making gap between hands smaller)).]
141 'til it grown /b/da/.
142 (1.1)
143 T it's getting [ bigger and bigger,
[((MC extends gap between hands)].]
144 [ (1.3) ] and soon you'll have
[((MC reaches full stretch)].]
some beans won’t you?

MC (.)(h/ana)[grow / byda/ (further)]
[(moves both hands gradually upwards)]

/y/ an then the jasmine (boud)(0.7)and the (/d/desta) MC wriggling and smiling.

[((T with mouth open, reaching under desk)) T settling MC on seat?

(0.7) Jess found the ↑↑bean. (0.8) /m/mba/ that

T y-

MC ↑↑bean.

T (.)(he took what .) Jack and the Beanstalk?]
[((T nods and puts hands back on desk))]

MC (0.5) yeah

(0.7)

T [do ] ya think (0.6)[do you think it’s going to go]

[((moves arm up in air))]

MC um

T [up >an up an up an up < up?]

[((moves arm gradually further up))]

MC [(0.7)] ye:ah.

[((MC looking up at T’s arm))]

(0.5)

T do you.

MC [(2.3)]

[((nods and moves around on chair, looking forward)).]

i-, I been (Kevy’s)= all his (muds) have been d-broken, MC moving about a lot; T bending to see her.

(0.4) gro: w gro up [really high.

[((moves hand up in air))]

(0.9)

T [do you think ] you’ll be able to

[((points at MC)).]

climb up it?]

[((gestures climbing up rope)).]

MC [(1.3)]

[((nods)).]

T ↑↑ye:ah.

MC /na/ and I’d climb up with (mad (0.7) mad mad ‘n I’d) MC pretends to climb

get all the and I’d climb up [really really up the ↑top]

[((stretches with one arm)).]

(0.4)

T will you?

MC [(0.6)]

[((nods)).]

T what do you think might be at the top?

[((points finger up)).]

MC the man.

(0.8)

T an old man? [ (0.9) or a big man.

[((MC nods)).]

MC (2.0) a giant.
178 T (a ^giant "hh

179 MC hm l(h)ike a giant

180 T =heh heh

181 MC /ingy/

182 (0.5)
183 T do what if you \what will he \ do if he \ sees you?

184 MC (2.4)
185 T "hh!
186 MC he's going to let me out \the door.

187 T \heehehehe\ do you think

188 [he'll let you in?]

189 MC ((gestures))

190 T \really? he's going to \knock on the giant's door,

191 MC ((gestures knocking))

192 T he'll say \come in,

193 T \really? \ will \ (her) will.

194 MC \((hand on hip)) \((points thumb over shoulder))

195 (0.9) zhuhh

196 T \so\ will you help me?

197 MC ((nods))

198 T what do you want to help with?

199 MC (0.8) mmm, (1.4) I can't find my keys.

200 T (0.8)

201 MC ((shakes head))

202 T you need the keys do you, \ you have \ to go and

203 (1.4) MC looking puzzled?

204 ((gestures taking keys))

205 (1.4)
206 T does the giant know? or would you have to do it

-------------
1.((fist on chest))

207 [pff] without the giant

[(brings finger down from lips)]

 knowing.

----------

00:06:00

208

------

209 MC (2.9) why?

------

210 T well sometimes if you (.), if a giant might be an angry
giant.

--------

211 T puts her finger up to her lip

--------

212 1.2

213 MC I'm not (/gli:s/), (0.9) he's not an (.), angry, giant. (0.7)

----------

214 I just lock his shed up, (0.6) and then

-----

1.((moves arm out))

215 gave it to giant. 

----------

216 (0.7)

217 T oh so he's a nice giant is he?

----------

218 MC [0.6]

[1.((nods))] 

219 T [aah-ahh. (0.9) well you're lucky, we'll have to wait

and see if it how big it grows won't we?

220 MC [1.7]

[1.((nods))] 

221 MC , T you'll have to tell me later won't you.

[0.6]

222 MC [1.((nods))] 

[1.((noding))] 

223 T

----------

224 T [↑↓mm]

[1.((noding))] 

(1.1) Both nodding

225 T right let's have a look at do you think

[1.((runs finger up page of book))] 

226 T [this one will grow that big?]

[1.((nods))] 

227 MC [1.4]

[1.((nods))] 

228 MC Looking at T

229 T it might do mightn't it.

230 MC [mm /by/]

[1.((runs finger up page onto table))] 

231 T [well let's see what this wheat does]

[1.((tapping page))] 

232 [let's have a look on the next page. (0.6) "hmm ↑↓ oooh]

[1.((turns over the page))] 

233 [1.5] how what have you got here?

[1.((points to pic and runs finger up and down it))]

234 MC /nom/ [whe:at]

[1.((stands up with hands on desk))] 

235 T whe:at. at that's right

whe:at. (0.6) on (/fgria/) it said what on it it said

----------

236 MC whe:at.

(0.6)

237 whe:at.

238
do you have Cheerios do you: and that has wheat

doesn't it

MC nodding

(. ye:ʃ s )

---

[do] you like wheatabix?

MC

([1.0] I do I I like shreddie:s. ) [frowns, thinking)]

(0.6)

you like shreddie:s do you

MC smiling

I like shreddie:s (/kwis/) and sh:reddi:/ (brog'), (0.7)

---

↑ crackers:

---

(0.7)

and wh: heheh wheat crackers as well? =mmm nice

---

/ma:m riː/ and that all comes from here doesn't it?

T points to pg, looking down at book.

---

MC

([1.2] (nodding, looking down at book))

T

[what's the little red hen going to do now?]

([running her finger along page])

MC

([1.1])

([swings her arm down]).

T

what's he going to do?

MC

([1.1]) cut it.

[([swings her arm down twice again)] (0.5)

do you think he lets him cut it? (0.6)

let's have a look (1.1) ahh >I think he needs a

([turns the page over]).

little bit of help first< don't you?

([smoothes hand down middle of book]).

MC

([1.0]) jet/ ([1.5]

([nods]) ([both hands on book, looking down]).

hah ([1.4])

[([swings arm down)] kin'fe

---

T
go to cut it with a re-

yeah it's like a round knife isn't it?

[([taps page]).[([turns head, looks across room)])

(0.8) it's a round knife.

[([turns back to page)].

MC looking across room where there is noise.

MC still looking across room.

---

T

now what have you got here?

([points to page])

MC looking across room

MC looking across room

---

MC

([what have we got here?]

([tapping page and looking up at MC])

MC looking across room

MC looking across room

there. (0.6) we'll have a look at this?
(0.9) Merle didn’t go.
(1.8)

Yeah Merle just thought they’d
((turns head to front of room)).

[ (0.7) we’re doing some videoing
((makes ‘shush’ gesture)).

aren’t we?

-------------

so maybe do you think they’ll
((points behind her)).

-------------

MC

(1.4)

((MC nods, then T also nods)).

"yeah I think they’ll go and find another room."

(0.8)

"oooh (1.2) who?"

-------------

T (0.8) that was (Tanair)
((points behind her)).

-------------

MC

(1.2)

why?

-------------

T Tanair (0.5) (>maybe we have to work somewhere<)

(cos we’re in here

looking

((finger pointing down))

((points to book)).

-------------

MC looking across room

at a book aren’t we?

-------------

MC

(0.8)

((gives one nod)).

-------------

T we’re en’joy reading the story.

-------------

MC

(1.3)

((points at book)).

-------------

MC

(let’s have a look)

((points to page)).

-------------

MC

(/Mans/) no lights on.

((points up to the ceiling)).

(0.7)

we don’t need it.

(0.6)

MC

why?

-------------

T (0.8) it’s quite bright in here (.) today.

((looks around room))

-------------

 MC

(1.1)

 isn’t it?

((looks back at MC)).

(0.9)

 it’s not

((nods once)).

(1.2)

it is, do you want the light on?

-------------

MC

(1.1)

((nods)).

-------------

MC

(1.0)

-------------

T you do (.) right we’ll go turn the lights on.

((gets up out of chair))

(4.0)

-------------

T there you go, (1.4) is that better?

-------------

MC

T turns light on.
((nods once))

["right let's get on with this then shall we?"]

((sits down on chair again))

(1.1)

310 T

so the [little] red hen said will you help me:

((taps page))

(1.6) not I said the rat (.) not I said the big black pig

oink oink oink, (0.5) not I the cat (1.2) m-meaow

(ţat)

314 T

MC

315 meow, (0.5)

316 T

that's right.

317 ["(1.3)"

["((T prepares to turn the page))."

318 T

they're lazy aren't they?

319 MC

320 (0.9) (and the bear) watch them and (/andlaun/)

321 them (/səmiz/), (0.8) watch them eat.

-------------------

(0.5)

322 T

no:: they- (1.1) they're lazy=

323 ["legs have a look at the next page"

["((turns the page))"

324 (0.6)

325 MC

hahaah bottom

326 T

["hmhmhmhmhm"] yep they're not going

((resting chin on hand))

327 ["((turns page))."

328 ["(1.6)"

["""huh!

329 (3.3)

330 MC

I cut it all herself.

331 ["(0.6)"

332 ["((MC looking up at T))."

333 T

yes she did didn't she?

334 MC

["(1.0)"

[((nods))]  

335 T

Phwoor that must have been hard work Megan,

336 MC

["(1.2)"

[((nods))]  

337 T

["poor"] little red hen

338 MC

["yeah"

00:09:30

339 T

she cut it all herself didn't she

-------------------

340 MC

["(1.8)"

[((MC and T nod, T turns page)).]

341 T

so what happened neexxt, (1.1) what's she going to do

342 MC

(1.3) mmm take it to Miller.

343 (1.3)

344 T

she's going to take it to the Miller? ["(0.4)"

-------------------

345 ["((MC nods))]"

346 T

what's the Miller going to do?

347 T

((MC and T nod, T turns page)).

348 MC

(1.1) make them floor.

349 T

(0.4) oh that's right, (.) what did she do first?

348 MC

(1.2)

(how about) ["((helping))?"

-------------------

T turns page

T scratching her nose
Hannah Patterson, 2006

[((points to place on the page))]  

350 T  
(1.5) hmm?  

351 MC  
((tapping page)]  

352 T  
(1.2) yeah I think the [(0.6) little red hen ]  

[((points to hen on page))]  

353 wanted [(them)]  

[((points to characters on other page))]  

354 help there, 

[((points to hen)])  

355 they going to help her carry it to the Miller?  

356 MC  
((2.6)  

357 T  
Mmmm (0.6) [(what did the black pig say?)  

[((turns page))]  

358 MC  
((2.4)  

359 oink oink, [(1.0) not I said the cat (0.7)  

360 me ow meow [(0.5)  

361 rat (0.8) umm () a rat says /wi:s /wi:s  

----- -----  

362 T  
that's right [(twee twee weel yeah ]  

363 MC  
(/wi:s/ /wi:s/ ]  

364 T  
((turns over the page).]  

365 (0.8)  

366 T  
it's like a mouse isn't [it.  

[((smooths down the page))]  

367 (0.8)  

368 MC  
mm  

369 T  
aah so what did the [little red hen do?]  

[((turns page))]  

370 MC  
(1.1) (pare) it all her; self.  

371 (0.4)  

372 T  
she did it] herself didn't she?=ooh [(look at that)]  

[((points at page))]  

373 MC  
(0.7) "hah (0.9) do you know w what that is?  

374 MC  
[(mm)]  

375 MC  
(0.9) /ema/ () ah h [(I don't]  

[((shrugs shoulders))]  

376 (0.5)  

377 T  
it's a windmill.  

--------------------------  

378 (0.7)  

379 MC  
mi mi mill  

380 T  
oo it's a windmill that's right these sails go  

381 round and round and round and then  

[((circles the picture in the book with her finger))]  

382 inside,  

[((runs finger down picture))]  

383 they're all turning around,  

--------------------------  

384 MC  
(loeks at MC and circles hand around in the air)]  

385 and do you remember, [(0.9) this s, (0.5)  

[((MC nods))]  

MC looks up in last pause  

00:10:00  

is going to be turned into flour, [(it's going]  

00:11:00  

59
386 [(ground down) into flour.]
387 [(circles fist on page)]
388 T so ahh [you know who this is don't you]
389 MC [(1.1) a] Miller
390 T the [Miller] that's right.
391 [(taps page)]
392 T an he said [(0.5) ] I will turn it into flour
393 [(taps page twice)]
394 [for you little red hen.]
395 T [there you go fade look]
396 MC [(1.1) little] piece
397 [(makes a circle with 2 fingers)]
398 T yeah you've got a [bag of flour.]
399 [(signs flour?)]
400 T [aahh,] (0.8) now what's he going to do?
401 MC [(1.3) (kara? tju:::]) (5.7) baker.
402 T "hnhh that's right going to take it to the [baker:]"
403 [(turns pg)]
404 T will you help me?
405 MC [(0.8) not I said the (p-ig) piece of cat]
406 [said oing oing oing, (1.1) the (0.9) not I
407 [said the cat] (1.0) go go go: (. )
408 what I not I said the rat said /wic wic wic/
409 [(looks down at T's finger)]
410 T yeah they're naughty aren't they
411 MC (.) (their legs.)
412 (1.1)
413 T mm
414 MC (their legs.)
415 (3.8)
416 MC (Harold's) [this side] of the bed (Harold)
417 [(points at page)]
418 T the little red hen went to the Baker's himself didn't
419 she?
420 MC [(1.1) ]
421 [(nodding)]
look at that
doyouremember when we went to the Bakery?
((circles finger around pg, taps MC then taps page))
(1.3)
((nods))
what did we see?
((runs finger up place on page))
(1.2)
a bread.
(0.9)
we did, do you remember what this is?
((touche page))
(0.9) baguette.
yeah we saw some baguettes,
((puts thumb up to count 1))
what else did we see
((holds up finger for 2))
(1.4)
roll,
((taps page))
(0.4)
rolls,
((shows '2' on hand))
(1.3)
rolls,
(0.4)
mm they look like um buns like hot cross buns
((leans over book and touches place on page))
(1.2)
('bread',
(0.9)
((points to page)))
(2.1)
(don't) rolls,
((points to page))
T MMMM (2.1)
(>do you remember
((MC looks up at T))
wor-is we saw some cakes as well didn't we?
------------------
playing with her hair

(0.8) I don't know the cakes are there?
(0.5) no I can't see any cakes.
((T turns over page))

aahh,
(2.5)

it's the bakery

mm the bake:
r
(0.6)
Bake::r
(0.5)
what's he going to do?
(1.5) 'h make some bread.

mmm make some bread.

(h )
(can I do it)

T pointing to pic in book.

That's beautiful bread isn't it?
(0.8)
((nods))
looking
((turns over page))
(2.1)

T pointing to pic in book.

61
(1.1) take it home.

(1.0) T says: I think she's going home now.

(1.2) Who will help me eat the bread?

(1.1) I'll will say the cat (0.9) not I said the-

(0.6) Yes I will say that. (1.0) *hah a pig said oink oink,

(0.8) I will say the rat.

(0.8) but what did the (0.6) um:

(0.8) T points at page

(0.4) MC: [wink wink wink]

 MC: Does she say?

(1.6) T: [n:::

(1.8) Not I:

(1.8) T: [wont let you eat it

(0.4) MC: Our new friends gonna do it.

(1.5) Oh

(1.2) T: [kery,

(1.0) T: [trem

(0.5) T: the baker,

(1.3) the Miller.

(1.5) Miller that's right

(1.5) shut the book.

(1.5) T puts away book.
### 6.3 Transcript 2: MC 06-05 TA

<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>00:02:07</td>
<td>001</td>
<td>TA</td>
<td>Now (0.7) what would you like to look at.</td>
<td>((spreads books out in front of MC))</td>
</tr>
<tr>
<td></td>
<td>002</td>
<td></td>
<td>1.4</td>
<td>MC looking down at one book</td>
</tr>
<tr>
<td></td>
<td>003</td>
<td>TA</td>
<td>&quot;Ooh we've got a lot here*</td>
<td>((looking down and shuffling through books))</td>
</tr>
<tr>
<td></td>
<td>004</td>
<td></td>
<td>(1.4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>005</td>
<td>MC</td>
<td>That's ↝ me</td>
<td>((pointing at a photo on the front of a book))</td>
</tr>
<tr>
<td></td>
<td>006</td>
<td></td>
<td>(2.1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>007</td>
<td>TA</td>
<td>You didn't go to that one-so perhaps we won't look at that one</td>
<td>((TA leans over to look at the photo))</td>
</tr>
<tr>
<td></td>
<td>008</td>
<td></td>
<td>(1.4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You didn't go to the cafe. You weren't ((picks the book up, looks inside the back cover, shakes her head and puts it aside))</td>
<td></td>
</tr>
<tr>
<td></td>
<td>009</td>
<td></td>
<td>(1.5)</td>
<td>Megan watches book being put aside</td>
</tr>
<tr>
<td></td>
<td>010</td>
<td></td>
<td>Maybe you were at the doctors</td>
<td>((pushes some other books towards MC))</td>
</tr>
<tr>
<td></td>
<td>011</td>
<td></td>
<td>(2.5)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>012</td>
<td>MC</td>
<td>(Oh but) On there</td>
<td>((MC points to a photo on another book))</td>
</tr>
<tr>
<td></td>
<td>013</td>
<td></td>
<td>(0.5)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>014</td>
<td>TA</td>
<td>You went there to the London Zoo</td>
<td>((TA taps her finger on the photo 3 times))</td>
</tr>
<tr>
<td></td>
<td>015</td>
<td></td>
<td>You want to look at that book?</td>
<td></td>
</tr>
<tr>
<td>00:02:29</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>016</td>
<td>MC</td>
<td>(1.2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>017</td>
<td>TA</td>
<td>Yeh?</td>
<td>((nods her head))</td>
</tr>
<tr>
<td></td>
<td>018</td>
<td></td>
<td>(0.7)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>019</td>
<td>MC</td>
<td>Cos (0.8) I like that one,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TA still clearing away books</td>
</tr>
<tr>
<td></td>
<td>020</td>
<td>TA</td>
<td>Okay. That says</td>
<td>(1.5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>((moving finger across words on pg))</td>
</tr>
<tr>
<td></td>
<td>021</td>
<td></td>
<td></td>
<td>((TA looks up at MC))</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>022</td>
<td>MC</td>
<td>London Zoo:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>023</td>
<td>TA</td>
<td>&quot;mm.&quot;</td>
<td>((slightly nods head, looking back at page))</td>
</tr>
<tr>
<td></td>
<td>024</td>
<td></td>
<td>(3.6)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>025</td>
<td>TA</td>
<td>&quot;Too-oo: look at this,&quot;</td>
<td>((TA turns page and points at a picture))</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>((moving finger back and forth across picture))</td>
</tr>
<tr>
<td></td>
<td>026</td>
<td></td>
<td>(0.9)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>027</td>
<td>MC</td>
<td>A giraffe..</td>
<td></td>
</tr>
<tr>
<td></td>
<td>028</td>
<td>TA</td>
<td>That giraffe, and it says&lt; (0.7)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>029</td>
<td></td>
<td>Here is a giraffe,</td>
<td>((runs finger along sentence))</td>
</tr>
<tr>
<td></td>
<td>030</td>
<td></td>
<td>It has a long neck,</td>
<td>((points to each word on the page as she says it))</td>
</tr>
<tr>
<td></td>
<td>031</td>
<td></td>
<td>(1.3)</td>
<td>((TA looks up at MC))</td>
</tr>
</tbody>
</table>

63
032 TA  d’ya know what [that is?]
033 MC  [neck ]
034 (0.5)
035 TA  [n:ek] [a lo:ng neck ]
[(looks back at page)]
[(moves finger over pic)]
036 th [L:] remember seeing that
[points quickly at pic]]

00:03:00 037 giraffe in the zoo,
038 (1.1)
039 MC  (va: du:-),

same intonation pattern
as TA used
MC playing with hair

040 (0.7)
041 TA  [I think we saw a ] baby
[(TA looks up at MC)]

TA still looking at MC,
who is looks down

042 giraffe as [we:ll],

043 MC  [(1.8)]
[MC shakes her head)]

044 TA  did we?
045 MC  (0.9) no

046 (0.5)
047 TA  no? [(1.1)]

TA turns over page
during pause

048 "hm" perhaps that was a different day (. ) hhha
049 [look at that]

050 (1.4)
051 MC  /e::?
052 (0.7)
053 MC  [(do mla:).]
054 TA  [this is]

MC playing with her hair

055 (0.4)
056 TA  [a big hairy gorilla.]

MC running her arm
along the table

057 (2.3)
058 TA  [oh I don’t like that ]

059 MC  [(0.9)]

MC shakes her head)]

059 [(pointing to pic on pg)]

059 [(TA glances at MC).]

060 TA  he was a bit [cheeky,

061 MC  [(1.2)]

MC makes eye contact
with TA, TA wiggles her
bottom on the chair
making a silly face. MC
then imitates her.

062 TA  [wiggling his bottom],

063 (2.5)

064 TA  like [that.]

065 (1.0)
066 TA  [you ![cheeky gorilla ]

[(pointing to pic)]

067 (1.4)
068 MC  [so he’s trying to (look) something down ![there:: ]

Points to pic on ‘he’s’
069 TA [J-] [heheheh]
070 TA is he trying to look for something down there. (.) heh
071 MC (0.2) he's going like that [(1.0)]
072 TA hehe he he he he he he he he he
073 MC [(wiggles bottom on chair)]
074 I like (/3i:/)
075 TA =and we said [(we don't like looking at your bottom]
076 MC looking down at [((waves her hand in the air)]
077 (.) you're cheeky.
078 TA (4.9)
079 [((TA looks over at next page)])
080 [oh here we are, ] (1.2) havin our lunch.
081 MC (?)tea:::: where's mg gone?
082 TA [(.) I:: don't know=who's that one?]
083 MC looking down at [((points at photo)]
084 (0.3)
085 TA Kivi, [(points to another person in photo)]
086 MC (0.5) Millie,
087 TA [(points to another person in photo)]
088 MC Morgan.
089 TA (0.6) >and Morgan<= it's the back of your head,
090 (1.4) can only see the back.
091 [((TA points at another person in photo)]
092 MC /Tama/.
093 TA =mm looks like Ta:na,
094 MC [(3.2)]
095 [miz /legs?/]
096 TA (0.5) Miss Legert eating her bun?
097 [((TA points at another person in photo)]
098 MC [(1.4)]
099 /<where's arm you:::
100 TA [(mister/miss D-) where am I:?, ] (0.7)
101 [((Puts hand against left side of head)]
102 TA still looking at photo
103 TA maybe I took the photograph.
104 [((looks up at MC)]
105 TA and MC both look back down at book
106 MC "h I bet [you watching] at the back.
TA 

(0.4) oh was I? [0.7] oh p'rape I was on

[ this table.

[ ((taps an area just outside photo 4 times)).

(2.0)

TA

[ I was on

[ ((circles edge of photo with finger)).

[ this table then maybe.

[ ((taps edge twice)). [(puts hand on chin)].

(1.2)

MC

[ yeah

[ ((MC nods)).

[ (3.9)

[ ((TA turns the page)).

TA

[ oo oh=oh have I turned two pages over?

[ ((turns page back to check))

(2.1) no. [0.7] hh [0.8]

[ ((points to next photo)].

00:04:45

Checks pages during pause.

oooh look at that.

MC

(1.5) "hh I don’t know oo that is (0.3)

TA
don’t you know what that is? it says it’s a

[ long ye:low and blac:k snak:e

[ ((runs finger along writing under photo)).

(3.0)

MC

[ (1.4) /kæmən/

[ ((TA points at a next photo)).

(0.5)

TA

and that’s the camel with [twog humps,

[ ((runs finger along photo)).

(1.3) I think he’s th:red that camel he’s

[ ((points at photo)].

sitting down.

(1.9)

TA
do you think he’s tired?

MC

[ (1.1) I bet he’s (not) he just

[ ((nods)).

(0.9) [0.4]

[ ((nods)).

00:05:29

(TA looking at MC)

MC looking across room

TA looking at MC

TA looking at MC

(0.7) sh-something not *good?

(0.7) something’s not good? (0.7) do you think he’s

fed up?

MC

(0.9) [0.4]

[ ((nods)).

TA
oh maybe, (1.4) "hh that’s why we sometimes say

*good?

someone’s got the hump [1.1]

[ ((points at photo)].

because camels [1.1]

[ ((looks at MC until she looks up)].

[ s:it down a lot ] and they look a bit bored

[ ]
[((nods)) ]
(1.1)
[((TA’s eyes down then flick up to MC))]
they look as if they’re fgd up, (1.1)
----------------- ((MC nods))
so you could have the ↑hump?

--------

(1.0)

[((TA wiggles shoulders))]
yeah

(5.0)

[((TA points to photo, waits til MC looks at it))]
ooh what’s here?

MC (0.5) ↓lion

TA (0.5) two ↓lions=↓ think they’re lionesses (1.1)
they’re the ↑mummy lions ↑(1.0)
↓(taps photo with finger))]
because the daddy lions have got

[ all that ↑hair? ]

[((TA puts arms up to her head to mime hair))]
=they’ve got a bit ↑mane like that haven’t they?

-------------------
(0.8) and they ↑haven’t got any: so they

[((points at photo))]

must be lionesses.

TA (0.6)

MC ↓look↑

[((MC points to photo))]

(1.6)

TA that’s his leg () ↓her leg ( 1.6)

[((circles finger around photo)]]

that’s her back leg, (0.9) ↓like this (0.6)

[((outlines on photo))]

00:06:20

that’s her back leg her hind leg.

TA (2.3)

ey they look a bit ↑sleepy

TA (1.3)

MC which one

TA (the lioness )

[((pointing to page))]}

TA (1.6)

MC that lion ↓is

[((leaning over book))]}

TA mmm

MC (. ) no it isn’t, (1.3) ↓(it’s-) ]

TA [ (2.9)

[((TA shrugs her shoulders and points to the next pic))]

TA it’s not ↑sleepy (0.9) ↑↓gh

MC shakes head in pause

TA o:↑r who’s this?

MC [ (1.2)

tiger

[((looks up at TA))]}

TA "mm" (0.9) that says [ the tiger has sharp teeth

[ [ (following words with finger))]]

TA and stripes.

[((runs finger down picture))]
I think that tiger, 

could be very 

could be very 

vicious:

((gestures 'clawing' of the tiger)).

((MC nods slightly)).

do you think so?

((nods more vigorously))).

I wouldn't go near that tiger, 

because it might go ra:rt

((imitates tiger by clawing air)).

and then [(ack) 

and then go and

((brushes hair back)).

move back

((sits back in chair, swinging both arms back)).

really really quick'

yeah h you'd have to move really really quick.

(cos they pouns:e)

and [(ba:)] 

(0.4) and the [(ba bea/)]

((flicks arm up))

((lifts arms up)).

c- come up.

what will come up?

a t- a a[tiger

((points to pic)),

((lifts arms up))).

when they 

come up they just (.)

((lifts arms up)).

(turn round 

and th 

gen you have to

((circles her hand in air)).

((that i-)).

((circles hand, puts her hands behind her, elbows out)).

=and get out really quick (0.7) r:run away
204 MC [(MC nods, TA turns page)]
    and someone [(moves arm back over shoulder)]
[(points to part of next pic)]
205 TA (1.0) (h) and let him () attack somebody else do you think?
207 MC (0.7) yep.
208 TA "hahhh (0.7) goh do you remember what was in
209 [there] (0.5) no
[(pointing to words as she reads them out)]
210 TA () shall I read it it says
212 [where’s the spider, (0.6) Morgan,]
[(pointing to words as she reads them out)]
213 think you were looking [(taps picture)]
[(pointing to words as she reads them out)]
214 [(1.9)]
[(TA looks closely at picture)]
215 I can’t see it.
216 (1.9) Skaking head
217 MC [(where is the spider?)]
[(pointing to words on the page as she speaks)]
218 TA > (like that) look< [(where’s the spider,)]
[(pointing to words as she reads them out)]
00:08:00 219 MC [(2.4)]
[(TA points to next word and looks up at MC)]
220 Smiling, hand on chest
221 Morgan.
222 TA (0.5)
223 (3.2) Mohrgan.
224 TA we can’t see it, (0.5) it must be too small.
225 (1.8) MC (0.9) it must be on the other bed.
227 (1.0) MC sitting back in chair
228 TA (he’s) he’s gone away, [(cos he)] [(he’s on bed.)
[(it’s a)] [has he?]
229 TA (1.0) Points to picture
231 TA It might be climbing up that stick, (1.5)
232 MC no:
233 TA it might be () under that leaf;
234 MC no:
235 TA (0.8) it might be under that stone?
[(rubbing finger over part of pic)]
236 MC (0.5) [yeah]
[(noddling)]
237 (0.5)
238 TA d’ya think so?
239 MC [(0.4)]
[(noddlings)]
240 TA hiding (0.7) I think that spider was probably
[(pointing at picture)]
241 scared.
242 (1.2)
243 MC "yeaah*" [(running finger along picture)]
244 TA of all you [(children] because
[(running finger along picture)]
you were noisy (1.0) and it ran away, (2.7)

[(points at another picture)],

(1.4) do you know what Kiffy’s looking at? (0.6) do you remember? what was in there? [(taps picture)],

(0.7) rabbit

[(0.4) the rabbits.]
[(noodling)]

(1.5)

there’s Millie looking at a rabbit, [(points at picture)]

(1.7)

I can’t see Millie there?

(.) there’s Millie look (1.6) [(taps picture)],

>[she’s up on that one<] *no* I think they must have been (0.8) maybe they would they have two cages?

(2.5) *mm yeah*

or perhaps she had a look and then walked away, [(points at pic)],

[(puts finger on another pic)],

else came. *oo* look who’s that?

(1.9) *mm* erm Mishammod.

Mohammed, (0.9) maybe he came. (0.5) and [(points at pic)],

(1.8) and who I wonder who that is: (.) I’m not sure, (1.5) ohh [that’s probably Amy,]

[(fingers on picture)]

(1.1) looks like her blue coat,

[(taps picture)],

no (?) there must have been Kolla (0.9) (cos Kolla’s in there.

(.) no bu- I [we::il I don’t know if that’s Kolla] I don’t think that’s Kolla didn’t have a blue coat,

[(taps picture)],

(1.5) that looks like a girl:

[(taps picture)],

[(TAs turns over to back page)],

let’s see when it wasn’t Kolla it was Kayon,

[(puts finger on picture)]

(1.4) Kayon had a blue coat.

[(taps picture)],

(3.7)

[that looks like all the big children you’re-]
...[taps the picture]...

[(nursery children are not there, (2.7) there's)
[(shakes head)]

284 [not a photograph of nursery children, (1.8)]

285 [that's the big children.]

[((taps the picture then looks up at MC))]

286 (0.7)


[((points to pic))]

288 (1.1)

289 TA [it's Louise]

290 MC [Louisa, [Connor, ]] (1) [('?4 syllables)]

[((points to picture))]

[((TA points))]

291 (blue coat) there?]

292 TA no that's:: yeah that's Kolla but this

293 [(1.2) I think [Kayon]

[((takes hold of page)])

[((points to picture))]

294 is that one [(1.5) with that blue coat,]

[((turns page back over))]

[((running finger over pic))]

295 [(1.1) look]

[((turns again to back page))]

[((finger on pic))]

296 (1.6)

297 MC and [he's got] dark blue.

[((taps picture))]

298 TA [()] and he's got a dark blue one that's right,

[((nods))]

299 (1.0)

300 MC and where's me? (0.8)

301 TA the e nurs:-]

302 MC [there.]

303 TA um no I don't think so I don't think

304 [the nursery children are in that]

[((circles little finger in air near picture))]

305 photograph.

306 (0.5)

307 MC (I wasn't in mec::)

308 (1.1)

309 TA oh that [is you actually,] (0.5)

[((points to picture))]

310 MC yeah

311 TA () [yeah] that is you: good s- well spot.

[((taps on pic))]

312 MC where's Emily::

313 TA [I don't know unless [maybe she's behind,]

[((shakes head)])

[((point to picture))]

314 (3.4)

315 TA I'm not sure, (0.5) [perhaps] they're not in

[((flicks out hand))]

316 [looking at MC]

317 (0.8)

318 MC who?

319 TA (0.5) Amy (0.6) she [might be]

[((flicks out hand))]

320 somewhere else () [perhaps she's with: (0.7) Miss]

321 Legett somewhere

322 (2.9)

323 MC [maybe out there]
324 [((pointing just outside of picture))]  
325 (0.5) TA [maybe at this side] [mm ] TA nodding on 'mm'  
326 MC [((gesturing along with MC))] [((mm)]  
327 (1.4)  
328 TA [((TA sits up))]  
329 MC (0.8) 'hh [hmmm, (1.1) ]  
330 [((pushes 1st book away))]  
331 TA do you want to look at another book?  
332 MC (0.8) 'hh [hmmm, (1.1) ]  
333 [((pointing across table at another book))]  
334 TA [I've been on the (0.8) I've been on the that one]  
335 MC [((pointing across table at another book))]  
336 TA that one (0.9) [oh you like that one] do you  
337 MC [((brings a book towards them))]  
338 TA remember [oh not that one=which one]  
339 MC [mmm uh ] Lean ing over table, pointing.  
340 TA piling up books  
341 MC (1.2)  
342 TA [yeah. (1.2) [((reaching for a book)))]  
343 MC (y-.) I've just see it this one.  
344 TA that one  
345 MC (0.7)  
346 TA the enormous turnip.  
347 MC (0.9)  
348 TA [((TA clears all other books away))]  
349 MC no it isn't  
350 TA [that is it's called the]  
351 MC (0.5) [((reaches over and points at title of book))]  
352 TA enormous turnip.  
353 MC (2.1)  
354 TA [oh it's.]  
355 MC "hh [(ineas)]  
356 TA [what do you think it is?]  
358 TA enormous turnip that's right  
359 MC [(((turns book other way around))]  
360 TA it's not [upside down it goes that way.]  
361 TA [((turns book back around))]  
362 TA [((TA turns to first page))]  
363 MC look [ladybird] [((points to page))]  
364 TA [the ladybird's] upside down.  
365 MC (0.7)  
366 TA [((puts hand on page))]  
367 TA [often crawl upside down they crawl round things]  
368 TA [((running finger around outside of page))]  
369 TA don't they
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TA takes hold of page

TA

(2.3)
that's all the spots like a ladybird,[


(0.9)

((tapping the page))

MC tapping all around the pages))

MC

spot spot spot spot spot spot spot sp†gt

TA

hmhmhmhm hm

((MC taps on page))

MC still tapping pages

TA

(0.7)

spotty spotty:

(1.5)

MC

(spotty spotty:


((TA turns over page))

(2.2)

TA

there, (2.1) one day (1.4) the old man


((taps page))

TA

decided to plant some turnip seeds, (1.8)


((pointing to pic))

TA

so he got his spade[,] and he dug a hole, (1.0) and put


TA

the seeds in.*

(2.2)

TA

he had to take out all the weeds and the


((rubbing place on page))

TA

stones first because seeds don't grow if there's lots of

TA

weeds and stones about.

(5.0)

((TA turns page over))

TA

then, what do you think he did?

((points to place on the page))

MC

(2.8)

TA

he w- (1.3) watered the seeds


((gestures watering))

(1.8)

TA

and they started to grow.


((points to page))

(3.0)

TA

he said I think these are going to be very fine turnips


((points to page))

TA

and there he is, (1.0) (tut) lazy man look at him

(1.0)

TA

(wanna) cup of tea and a cake?


((MC nods))

TA

has he been working hard?

(1.3)

MC


((nodding))

TA

think so as well


((nods))

TA

((TA turns page))

TA

'hh! but that turnip grew bigger (.) and bigger (.)


((fingering moving up page on 'bigger'))

TA

and bigger until it was e†rous.

(3.2)

TA

((TA looks at MC, who nods))

TA

dear me he said "hh! scratched his head like this,"
403 MC looking at TA, looking at TA, looking at TA.

404 MC looking at TA, looking at TA, looking at TA.

405 MC looking at TA, looking at TA, looking at TA.

406 MC looking at TA, looking at TA, looking at TA.

407 MC looking at TA, looking at TA, looking at TA.

408 MC looking at TA, looking at TA, looking at TA.

409 MC looking at TA, looking at TA, looking at TA.

410 MC looking at TA, looking at TA, looking at TA.

411 MC looking at TA, looking at TA, looking at TA.

412 MC looking at TA, looking at TA, looking at TA.

413 MC looking at TA, looking at TA, looking at TA.

414 MC looking at TA, looking at TA, looking at TA.

415 MC looking at TA, looking at TA, looking at TA.

416 MC looking at TA, looking at TA, looking at TA.

417 MC looking at TA, looking at TA, looking at TA.

418 MC looking at TA, looking at TA, looking at TA.

419 MC looking at TA, looking at TA, looking at TA.

420 MC looking at TA, looking at TA, looking at TA.

421 MC looking at TA, looking at TA, looking at TA.

422 MC looking at TA, looking at TA, looking at TA.

423 MC looking at TA, looking at TA, looking at TA.

424 MC looking at TA, looking at TA, looking at TA.

425 MC looking at TA, looking at TA, looking at TA.

426 MC looking at TA, looking at TA, looking at TA.

427 MC looking at TA, looking at TA, looking at TA.

428 MC looking at TA, looking at TA, looking at TA.

429 MC looking at TA, looking at TA, looking at TA.

430 MC looking at TA, looking at TA, looking at TA.

431 MC looking at TA, looking at TA, looking at TA.

432 MC looking at TA, looking at TA, looking at TA.

433 MC looking at TA, looking at TA, looking at TA.

434 MC looking at TA, looking at TA, looking at TA.

435 MC looking at TA, looking at TA, looking at TA.

436 MC looking at TA, looking at TA, looking at TA.
come and help us pull out this enormous turnip
(1.5)

TA [I think they're getting a bit tired]
((pointing to picture))

TA (so) [0.0] the man pulled, (1.7)

the woman pulled, (1.6) the boy pulled, (1.3)

the girl pulled, (1.3) and they pulled

and [pulled]

MC [and]

TA (right) yeah and the dog [1.1]

((pointing to picture))

TA did they pull it out?

MC [1.2]

TA nope [they couldn't pull out] the enormous turnip.

((shaking head))

TA who came along then?

MC [1.1] the cat.

00:16:00

TA the cat. so there was the man, (0.9) the woman, (0.8)

the boy (1.1) the girl, (1.2) the dog, (0.9) and the cat.

TA and they pulled and pulled and pulled but they

[couldn't pull up] the enormous turnip?

((shaking head))

TA "hh! oh dear what shall we do now?"

TA [what] shall we do? (1.0) we can't pull

((flicks hand out))

TA it out?

TA then they saw [a little?]

((pointing at page))

TA [moused] (1.4) mouse, (1.2) [come and help] us:

((gestures beckon))

MC (1.0) said the cat (.) meow,

MC (1.3)

TA so the man pulled, (0.9) the woman pulled, (0.8)

the boy pulled, (0.9) the girl pulled, (1.1), the dog

pulled, (0.7), the cat pulled, (0.7) and the mouse.

TA (1.2) and they pulled and [pulled,

((MC points to page))]

MC (he) didn't pulled

TA (.) he is going

((points at picture))

TA (1.7)
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478 TA meow said the cat hold my tail help us pull. Holding corner of page
479 [(1.7)]
[([turns page)])]

00:17:00

480 TA there he is, (2.2) and they pu:led and pu:led [(points to picture)]
[([turns page)])]

481 (. ) "hh! [ and the enormous turnip,]
[([points to picture)])

482 [ came out, (1.0) and what [([gestures pulling out)])]

483 [ happened to everybody look?] [(points to picture)]
[([runs finger down pages)])]

484 MC (0.6) "hhh HELP ME, [HELP ME]

485 TA [(ri-)

486 TA help they all fell ↑↓down

487 (1.9)

488 TA the [ cat ] fell on top of the mouse (0.9)
[([points to picture)])]

489 the [ dog ] fell on top of the cat (1.4) the girl fell ontop of

490 the [ dog ] (1.0) the boy fell on top of the girl, (1.4) Points at pics of nouns
491 and the old man fell on top of the old lady. Points at pics of nouns
492 (4.0)

00:17:30

493 TA oo I bet that hurt [(points to page)]
494 [(3.3)]
[([TA turns page)])]

495 TA [ then, (0.9) "hh! the man said h oo I don’t [(points to page)])]

496 know how we’re going to cook this: (. ) it’s so

497 enormous, (1.3) so he [ climbed up the ladder ]
[([points to picture)])]

498 with the little [ boy, ] ((points at pic) )[((points at diff pic)])

499 he got his saw, and he had to saw [(makes sawing action with hand)]

500 (. ) some off, (0.7) for the old lady to cook [(points to picture)]

501 (1.4) and she [ cooked it ] and they
[([points to picture)])]

00:18:00

502 [ all had some (1.0) turnip soup [(runs finger around picture)]

503 (1.2)

504 TA mmmm

505 MC mmmm

506 TA and it says [the turnip was deliciuous: ]
[([following the text with her finger)])]

507 mmmm (0.8) and do you know, [where da mous se?]

508 MC [(0.8)]

509 TA and [that mouse looks as if he’s got a fat tummy now,]
[([pointing to picture on page)])

511 because he’s et so much s:- turnip soup

512 (1.1)

513 MC yehh

514 (1.0)

515 TA "mmm"

516 (3.4)

517 TA I think it will last a long long time.

518 (2.3)
MC sitting up on her chair.

and that’s finished.
7. APPENDIX II

7.1 Line by Line Analysis: 6 MC 06-05 T

T=teacher
MC=deaf child
→ = trouble source

MC and T are looking at a book, ‘The Little Red Hen’ together. The little red hen has just asked for help.

<table>
<thead>
<tr>
<th>line</th>
<th>speaker</th>
<th>talk</th>
<th>notes</th>
<th>Line by line analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>048</td>
<td>T</td>
<td>what did the little black pig say.</td>
<td>T designs her turn as an open question, but anticipates a specific response according to the story. She reformulates her question once, and signals she requires an answer by using eye contact at the end of her utterance. After a long pause, MC provides the second pair part of the adjacency pair, emphasising the first four words and maintaining eye contact with MC. After a short pause, T indicates that MC has provided the wrong answer by requesting clarification using marked rising intonation, indicating surprise. MC replies by nodding, still maintaining eye contact with T.</td>
<td></td>
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<tr>
<td>049</td>
<td>MC</td>
<td>(3.4) yes I will help you.</td>
<td>MC and T looking at each other</td>
<td></td>
</tr>
<tr>
<td>050</td>
<td>T</td>
<td>(0.4) did ee?:</td>
<td>T indicates that MC's response is incorrect by stating 'no' emphatically, yet smiles to indicate that she is not being critical.</td>
<td></td>
</tr>
<tr>
<td>051</td>
<td>MC</td>
<td>(0.9)</td>
<td>MC smiles with tongue out</td>
<td></td>
</tr>
<tr>
<td>052</td>
<td>T</td>
<td>↑no; he didn't</td>
<td>T proceeds to carry out other-initiated other-repair, using gesture to emphasise that the pig does not want to help. MC smiles with T during the first part of her utterance, then stops smiling and looks away.</td>
<td></td>
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<tr>
<td>053</td>
<td>T</td>
<td>↓no: (MC nods head)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>054</td>
<td>T</td>
<td>he said</td>
<td></td>
<td></td>
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<tr>
<td>055</td>
<td>T</td>
<td>I'm not helping you;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>T</td>
<td>(MC stops smiling and looks across room)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>055</td>
<td>T</td>
<td>remember the poor little red hen</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>T</td>
<td>looks down at book</td>
<td>T alerts MC's attention back to the book by pointing to the</td>
<td></td>
</tr>
</tbody>
</table>
had to do it all on his own?

MC (0.8)[(0.6) [(looks up at T, nodding)]]

MC and T are talking about a plant that MC has been growing, presumably as part of a school project. The conversation began when they were reading about something growing in the book, ‘The Little Red Hen’. T is asking MC questions about her plant.

<table>
<thead>
<tr>
<th>line</th>
<th>speaker</th>
<th>talk</th>
<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>097</td>
<td>T</td>
<td>&quot;hh(.) and what does it look like now?&quot;</td>
<td></td>
</tr>
<tr>
<td>098</td>
<td>MC</td>
<td>[(1.1) drill a hole] [((eyes pointed up, sticking her lip out))]</td>
<td>same gesture as T used earlier.</td>
</tr>
<tr>
<td>099</td>
<td>MC</td>
<td>[in it. (.)] [((points down with finger))]</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>MC</td>
<td>[n n ] [(someone eat it.)] [(puts hand up to her mouth)]</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>T</td>
<td>&quot;h hhh&quot; [((puts hand over her mouth))] &quot;hh&quot;</td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>T</td>
<td>no:: [(0.5) did someone eat from] [(sits back in her chair)]</td>
<td></td>
</tr>
</tbody>
</table>

Line by line analysis

T designs this turn as a question, introducing the first part of an adjacency pair, using rising intonation and eye contact.

There is a pause while MC thinks, shown by her facial expression, before she responds, providing the second part of the adjacency pair.

Although MC provides a response as expected, this is not directly relevant to T’s question, as she does not describe what the plant looks like.

MC uses the same gesture as T did earlier on, when referring to the soil, suggesting that the ‘it’ in line 99 is the soil, not the plant as introduced by T in line 97. The ‘it’ in line 100 may refer to the plant or to the seed but the referent is not made specific. There is eye contact throughout.

T follows MC’s speech closely and there is overlap in which T takes a sharp inbreath, suggesting she interprets the end of line 99 as a transition relevance place. This is indicated by the falling intonation and short pause after ‘in it’. She then imitates MC’s hand gesture and repeats her sharp inhalation when MC has finished talking.

T comments on what MC has said, indicating shock or disbelief by prolonging ‘no’ and sitting back in her chair. After a short pause T makes a clarification request in the form of a question, suggesting to MC that
someone ate a part of the leaf, not the whole plant or seed, and indicating that MC’s previous response is a trouble source.

There is again eye contact throughout T’s clarification request. T signs and puts the stress on ‘leaf’ and uses questioning intonation.

MC supplies an answer by nodding, agreeing with T’s suggestion and so completing this part of the clarification sequence.

T takes another sharp inbreath before asking another question, which she reformulates once by adding ‘what’. She leans forward closer to MC, maintains eye contact and uses questioning intonation. Her question functions to request further information from MC.

There is a significant pause before MC’s response, during which she looks away from T and has her hand over her mouth.

MC’s response provides the second pair part but again she does not answer T’s question relevantly. She comments, as in lines 98-100, on something else that has been done to the plant. There is eye contact throughout.

T takes a sharp intake of breath where she perceives there to be a transition relevance place.

MC continues with her response/comment. There is eye contact maintained throughout her response.

There is a pause indicating a transition relevance place.

T repeats MC’s final words in line 110 using questioning intonation, indicating a request for clarification that she has heard correctly. She does not repeat ‘edge’ correctly but MC nods during a very short pause, making no attempt at repair, indicating that T is correct and completing this part of the clarification sequence. T pauses very briefly after her clarification request, indicating that she feels she is correct. She then confirms her accuracy briefly with ‘really’. She does not ask for clarification of any of the rest of MC’s utterance in lines 108-110 at this stage.

T starts to ask another question, indicated by the question word ‘what’ but stops as MC starts to take another turn by gesturing. She may have been about to ask for clarification of another part of MC’s utterance in lines 108-110.
114 MC [(0.5) in the (r- in busy) circle. [(MC continues gesturing round and round)]]

Eye contact throughout

115 (1.4)

MC reformulates her previous utterance in line 110. This suggests that she is initiating repair on 'edge', as she gestures in a circular motion several times.

116 T ah=[has it go-]

There is a significant pause during which MC and T maintain eye contact.

117 MC [ a bij- ]

Puts arm up on 'go-

118 (0.3)

Puts arm up on 'bit'

119 MC it's a bit like a /statal/.

There is overlap between T starting a question and MC adding another comment.

120 T (0.5) 'is it:

MC playing with her hair

121 MC [(0.7) it a /statal/.

MC takes up the transition relevance place. Here she has understood by saying 'ah', which is immediately latched to the formulation of the beginning of another question.

122 (0.7)

There is also overlap between the formulation of the beginning of another question.

123 T you think [caterpillar's been eating it?]

MC playing with hair

124 MC [(0.5)[no. [(nods)]]

There is a short pause during which T asks MC a question. This does not function as an initiation of repair or as a request for repetition, and so is not indicating that T has not understood. It does function, however, as a clarification request, and the use of stress and rising intonation indicates that a response is required.

125 (0.7)

MC responds providing the second pair part by nodding and repeating part of what she said in line 119.

126 T ↑↓no?

There is a short pause, indicating a transition relevance place.

127 MC (1.0) I bink it's the bligs eat it all up.

T does not ask for further clarification of MC's last few utterances. Here she returns to her previous question in lines 105-6, reformulating it by giving an example of what might have eaten the plant, in a closed question format. She makes the question clear by putting stress on the animal's name, gesturing and using rising intonation.

MC fiddling with hair.

There is a short pause before MC responds in the negative.

MC pauses to think, fiddling with her hair, then provides an extended
MC and T are still talking about the plant that MC has been growing.

<table>
<thead>
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<th>line</th>
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</tr>
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<tbody>
<tr>
<td>128</td>
<td>T</td>
<td>(0.6)</td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>T</td>
<td>&quot;hihh h&quot; (0.4) ['has it']</td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>MC</td>
<td>i-</td>
<td>T sits back in chair</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(i-i+)</td>
<td></td>
</tr>
<tr>
<td>131</td>
<td>T</td>
<td>stopped growing now or is it still growing.</td>
<td>Eye contact throughout.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>((moves hand up in air))</td>
<td></td>
</tr>
<tr>
<td>132</td>
<td>MC</td>
<td>(0.6) still growing.</td>
<td>MC fiddling with hair</td>
</tr>
</tbody>
</table>

**Line by line analysis**

T is making a comment about the plant while MC depicts what T is saying using gesture. There is a short pause indicating a transition relevance place. T takes a sharp intake of breath then starts a question which is overlapped at the end by MC also taking up the transition relevance place. They both stop talking for a short pause then there is more overlap as each starts their turn again. T continues with the turn started in line 130, asking MC another question about the plant and giving her forced alternatives. There is a short pause before MC provides an answer.

T is making a comment about the plant while MC depicts what T is saying using gesture. There is a pause while MC continues to act out the growing of the plant after which T continues by asking MC a question. The question is designed to elicit a response of 'yes' due to the use of 'won't you? 'Beans' is stressed for emphasis and T uses rising intonation to indicate a question. MC provides the second pair part response but does not answer T's question in the expected way. Although there are some unintelligible words, she continues to comment on the growth of the plant. MC continues her brief narrative, smiling, showing that she is enjoying telling the story. She mentions some people here, although again a lot of her speech is unintelligible. MC is also wriggling, and although T has her mouth open preparing to comment, she is busy trying to keep MC still on her seat.
There is a short pause, then MC brings the bean into the narrative, referring back to T’s question in lines 143-145, and reformulates a word from line 147, (/dʒeɪs/). There is a falling intonation on ‘bean’ and then a pause before MC starts speaking again, involving T in the narrative by asking her if she remembers the bean.

T interprets the falling intonation and pause as indicating a transition relevance place and starts to speak. This pause also comes after ‘bean’, the word relevant to T’s question, and she may be using this opportunity to initiate repair.

MC’s question has a falling not a rising intonation pattern.

T glosses MC’s previous utterance, seeking clarification of the main theme of MC’s narrative rather than asking for clarification of individual words. As she does this she nods, anticipating or guiding MC’s response.

MC answers after a short pause with the expected answer, completing the clarification sequence.

MC and T are talking about the giant from the story ‘Jack in the beanstalk’, pretending that MC has just climbed up the beanstalk. The conversation began when they were reading about the seed growing in the book, ‘The Little Red Hen’.

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<tbody>
<tr>
<td>172</td>
<td>MC</td>
<td>[(0.6)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(((nods)))</td>
<td></td>
</tr>
<tr>
<td>173</td>
<td>T</td>
<td>what do you thinkmight be at the top?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>----------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(((points finger up)))</td>
<td></td>
</tr>
<tr>
<td>174</td>
<td>MC</td>
<td>the man</td>
<td></td>
</tr>
</tbody>
</table>

**Line by line analysis**

MC is nodding to confirm that she will climb up the beanstalk.

T designs this turn as a question, introducing the first part of an adjacency pair aiming to gain a specific answer from MC. The action of questioning is signified by T’s use of rising intonation and the use of a ‘wh’ word combined with sustained eye contact with MC.

MC provides the second part of the adjacency pair, answering the question.
Pause, indicating a transition relevance place.
T asks a two part question with two choices, functioning as a clarification request to establish what sort of man is at the top of the beanstalk. MC quickly provides an answer to the first question by nodding. T then gives the second choice, making it more specific by suggesting and stressing an alternative, ‘big’.
After a pause, MC clarifies and provides the ‘correct’ answer.

T acknowledges MC’s response by repeating it, then extends this by taking a sharp intake of breath and putting her hand over her mouth, making an assessment of the giant as someone to be frightened of.
MC extends her response in line 177 and disagrees with T’s assessment of the giant by smiling and asserting that she likes him.
T acknowledges MC’s smile by laughing.

MC also laughs.

Pause indicating a transition relevance place.
A successful clarification sequence has been completed and both MC and T agree that they are discussing a giant, although each have different opinions of the giant’s temperament.
T designs the next turn as a question, seeking to extend the narrative about MC’s encounter with the giant. She again uses rising intonation, ‘wh’ words and sustained eye contact. However, the ‘wh’ word is repeated after a reformulation of the question, involving a change of pronoun and altered verb phrase construction.
A long pause during which MC indicates that she has not understood through facial expression, initiating repair (self-initiated other-repair)
T has a questioning facial expression.

T uses facial expression to reformulate the act of questioning in line 186, pragmatically indicating that MC is obliged to provide the second pair part to her question in line 183. T also takes another sharp intake of breath as in line 178, reiterating her assessment of the giant and so providing an indication of the type of response that she expects MC to give.

Moves hand in towards her.

MC provides the second pair part to the adjacency pair. She does not directly answer T's question or address T's suggestion that the giant might be scary but provides the appropriate completion to the question-answer adjacency pair sequence started in line 183.

T laughs, acknowledging MC's laugh in the middle of 'let' in line 187 and asks MC a question.

T's question functions as a clarification request which also acts as an other-initiated other-repair. T puts the main stress on 'in' which she has interpreted as the word meant by /æ/ in line 187 and emphasises this word with a gesture.

MC provides the appropriate second pair part to the adjacency pair in line 190 by nodding and does not acknowledge the repair. 'Local' management of talk.

T makes another clarification request. She continues to probe MC's meaning by questioning 'really?' signalling disbelief and so indicating disagreement.

T imitating deep voice for giant.

T creates a narrative around MC's response in line 187, reformulating and expanding it, again using gesture. Disagreement is still indicated throughout as 'really?' begins the narrative.

MC provides the second pair part to the adjacency pair after a pause, affirming what T has said and not making a repair. MC then expands on her affirmation, continuing the narrative.

T acknowledges MC's clarification by repeating 'yeah'.

MC still continues her narrative, using gesture for emphasis.

After a pause, MC makes a vocalisation either indicating an
197  T  
[so] will you help me?

198  MC  
[0.7]
\[(nods)\]

199  T  
what do you want to help with?

200  MC  
0.8 mmm, (1.4) I can't find my keys.

201  T  
[0.8]
you can't find your keys?

202  T  
you need the keys do you, [you have] to go and

203  MC  
[0.8]
\[(shakes head)\]

204  T  
you need the keys do you, [you have] to go and

205  [take them.]
\[(gestures taking keys)\]

206  (1.4)  
MC looking puzzled

end to the narrative or an indication that she will continue.
T takes the turn, in slight overlap with MC’s vocalisation,
interpreting the pause in line 196 as a transition relevance
place. She glosses MC’s reponse, indicating that she has not
understood, and designs the gloss as a question, seeking
clarification from MC. T’s gloss of ‘help’ is in response to the
\[/he/ in line 195. The line also appears in ‘The Little Red Hen’,
which is on the table in front of them.
MC contributes an acceptable second pair part response to the
rising intonation, ‘wh’ word and eye contact in line 197 by
nodding, as in line 190.
T continues to seek clarification, putting forward another
clarification request.
MC pauses, says ‘mmm’ to keep her turn, pauses again and
then formulates an appropriate second pair part response. Her
response does not fit into the context of their previous
discussion but is linked to doors and opening and so has some
limited relevance. MC is pragmatically carrying out a
sequential, local management of questions.
Pause, functioning as a transition relevance place.
T makes another clarification request in the form of a question,
repeating what MC has said in line 200, rather than move the
conversation on.
MC responds with the appropriate second pair part response.
T expands her question in line 202 for further clarification,
guessing why MC might need keys. MC makes an appropriate
second pair part response by nodding after the first part of T’s
question.
T uses gesture to emphasise her meaning as she continues the
narrative she has built up around MC’s response in line 200.
She refers back to her assessment of the giant in line 178 by
suggesting MC will need to ‘take’ the keys.
Transition relevance place. MC looks puzzled, signifying a
does the giant know? or would you have to do it

\[(\text{fist on chest})\]

\[\text{pff}
\]

\[\text{((brings finger down from lips))}\]

knowing.

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\[\]
MC and T are reading ‘The Little Red Hen’ together. They have just looked at, and named together, a picture of some wheat.

<table>
<thead>
<tr>
<th>line</th>
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</tr>
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<tbody>
<tr>
<td>236</td>
<td>MC</td>
<td>wheat at’. (0.6) on (/tʃeəriə/) it said whaat on it it said</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>237</td>
<td></td>
<td>whaat.</td>
<td></td>
</tr>
<tr>
<td>238</td>
<td>T</td>
<td>(0.6) do you have Cheerios do you: and that has wheat</td>
<td>MC nodding</td>
</tr>
<tr>
<td>240</td>
<td></td>
<td>doesn’t it</td>
<td></td>
</tr>
<tr>
<td>241</td>
<td>MC</td>
<td>(.) yes</td>
<td></td>
</tr>
<tr>
<td>242</td>
<td>T</td>
<td>[do] you like wheatabix?</td>
<td></td>
</tr>
<tr>
<td>243</td>
<td>MC</td>
<td>[(1.0) I do I I like shadders.</td>
<td>MC smiling</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I((frowns))</td>
<td></td>
</tr>
<tr>
<td>244</td>
<td>T</td>
<td>(0.6) you like shadders do you</td>
<td></td>
</tr>
<tr>
<td>246</td>
<td>MC</td>
<td>I like shredni (/kwɔs/) and sh:reddi (/bɒɡ/), (0.7)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>cراگکرس:</td>
<td></td>
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</table>

MC provides the appropriate second pair part response by nodding.
T completes the repair by acknowledging MC’s statement and after a short pause changes the topic back to MC’s plant, completing the clarification sequence.

Line by line analysis

MC repeats the word ‘wheat’, which has just been named, and after a short pause describing another time when she has seen the word or picture of ‘wheat’, putting stress on the word three times.
Pause indicating a transition relevance place.
T reformulates MC’s comment with an embedded correction, carrying out other-initiated other-repair. She forms her repair in two parts in the form of questions, requesting clarification that she is correct. MC nods as T speaks, providing the second pair part to the first question.
MC provides a verbal second pair part response to T’s second question, completing the repair successfully.
T asks MC a question, in slight overlap with MC’s response in line 241.
MC pauses before providing the second pair part, asserting her liking for a different cereal.
Pause indicating a transition relevance place.
T asks a question which functions to acknowledge MC’s response and encourage her to extend her utterance.
MC extends her response by naming two types of shadders, pausing slightly and then naming ‘crackers’.
MC and T are looking at a book, 'The Little Red Hen' together. The little red hen has just asked for help and no one will give her any. MC and T are discussing this.

<table>
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<tbody>
<tr>
<td>318</td>
<td>T</td>
<td>they’re lazy aren’t they?</td>
<td>T designs her turn as a closed question, anticipating a specific response in the affirmative. T uses rising intonation but there is no eye contact between her and MC.</td>
</tr>
<tr>
<td>319</td>
<td>MC</td>
<td>[a-]</td>
<td>MC starts to speak but stops to allow T to continue with her question.</td>
</tr>
<tr>
<td>320</td>
<td>MC</td>
<td>(0.9) (and the bear) watch them and (/andəlou/)</td>
<td>T leans forward, describing the picture in the book without providing the appropriate second pair response to T's question in line 319. T leans closer to understand her more easily.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→</td>
<td></td>
</tr>
<tr>
<td>321</td>
<td>MC</td>
<td>them (/semiz/), (0.8) watch them eat.</td>
<td>T putting MC's feet back on floor from chair.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>322</td>
<td>T</td>
<td>(0.5)</td>
<td>MC continues with her description, while T adjusts her feet.</td>
</tr>
<tr>
<td>323</td>
<td>T</td>
<td>no:: they- (1.1) they're lazy=</td>
<td>MC pauses briefly to reformulate her previous phrase from 'watch' and to gain eye contact with T. (self-initiated self-repair?)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Short pause, indicating a transition relevance place.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T refutes MC's comment in line 323 with an emphatic 'no', assuming that MC has provided a negative answer to her question in line 318. T then pauses to think how to form her next utterance, subsequently repeating her first words from line</td>
</tr>
</tbody>
</table>
MC and T are looking at a book, ‘The Little Red Hen’ together. MC has just told T that the Miller is going to make flour for the little red hen.

<table>
<thead>
<tr>
<th>line</th>
<th>speaker</th>
<th>talk</th>
<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>347</td>
<td>T</td>
<td>(. ) oh that’s right, (. ) what did she do first?</td>
<td></td>
</tr>
<tr>
<td>348</td>
<td>MC</td>
<td>(1.2) (how about) [ (helping)? ]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(points to place on the page)]</td>
<td>T scratching her nose</td>
</tr>
<tr>
<td>349</td>
<td></td>
<td>→</td>
<td></td>
</tr>
<tr>
<td>350</td>
<td>T</td>
<td>(1.5) hmm?</td>
<td></td>
</tr>
<tr>
<td>351</td>
<td>MC</td>
<td>[(0.6) he (. ) b- bout (helping)? ]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(tapping page)]</td>
<td></td>
</tr>
<tr>
<td>352</td>
<td>T</td>
<td>(1.2) yeah I think the [(0.6) little red hen ]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(points to hen on page)]</td>
<td></td>
</tr>
<tr>
<td>353</td>
<td>T</td>
<td>wanted [ them ] to</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(points to characters on other page)]</td>
<td></td>
</tr>
<tr>
<td>354</td>
<td>T</td>
<td>[ help ] there, [ (points to hen) ] [(points to other page) ]</td>
<td>(1.0) are</td>
</tr>
<tr>
<td>355</td>
<td>T</td>
<td>they going to help her carry it to the Miller?</td>
<td></td>
</tr>
<tr>
<td>356</td>
<td>MC</td>
<td>[(2.6) ]</td>
<td></td>
</tr>
</tbody>
</table>
MC and T are looking at a book, 'The Little Red Hen' together. Some characters in the book have just said that they will not help the little red hen to take some flour to the baker. MC and T are looking down at the book throughout the extract.

<table>
<thead>
<tr>
<th>line</th>
<th>speaker</th>
<th>talk</th>
<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>410</td>
<td>T</td>
<td>yeah they're naughty aren't they</td>
<td>T turns over the page</td>
</tr>
<tr>
<td>411</td>
<td>MC</td>
<td>(.) (their legs,)</td>
<td></td>
</tr>
<tr>
<td>412</td>
<td></td>
<td>(1.1)</td>
<td></td>
</tr>
<tr>
<td>413</td>
<td>T</td>
<td>mm.</td>
<td></td>
</tr>
<tr>
<td>414</td>
<td>MC</td>
<td>(their legs.)</td>
<td></td>
</tr>
<tr>
<td>415</td>
<td></td>
<td>(3.8)</td>
<td></td>
</tr>
<tr>
<td>416</td>
<td>MC</td>
<td>(Harold's) [this side] of the (bed) (Harold) [((points at page))]</td>
<td></td>
</tr>
<tr>
<td>417</td>
<td></td>
<td>(1.2)</td>
<td></td>
</tr>
<tr>
<td>418</td>
<td>T</td>
<td>the little red hen went to the Baker's himself didn’t she?</td>
<td></td>
</tr>
</tbody>
</table>

Line by line analysis

T designs her turn as a closed question, anticipating a specific response in the affirmative. She turns over the page at the same time and does not use rising intonation or maintain eye contact, indicating that she does not demand a response. MC does not supply the appropriate second pair part response, but makes a brief comment. Pause indicating a transition relevance place where a repair initiation could take place. T does not acknowledge MC's comment and provides the response to her own question in line 410. MC repeats her comment in line 411.

There is a long pause, during which repair initiation could again take place. MC makes another comment relevant to the current page.

There is a pause during which repair initiation could again take place. T does not acknowledge MC's prior comments but asks her another question related to the next part of the book, using rising intonation and again anticipating a specific response in
MC and T are looking at a book, ‘The Little Red Hen’ together. The little red hen has just gone to the bakery in the story, and T and MC have been talking about when they went to a bakery on a school trip. T has just turned the page.

<table>
<thead>
<tr>
<th>line</th>
<th>speaker</th>
<th>talk</th>
<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>446</td>
<td>T</td>
<td>↑↓aahh,</td>
<td>T makes an exclamation after turning the page, using continuing intonation. Pause indicating transition relevance place. After the long pause, MC takes up the transition relevance place and labels what she sees in the picture. T affirms that MC is correct, then carries out covert other-initiated other-repair, correcting MC’s morphology. Short pause. MC repeats T, acknowledging and completing the repair. Pause indicating transition relevance place. T designs her next turn as an open question, moving the topic along.</td>
</tr>
<tr>
<td>447</td>
<td>MC</td>
<td>(2.5)</td>
<td></td>
</tr>
<tr>
<td>448</td>
<td>MC</td>
<td>it's the bakery</td>
<td></td>
</tr>
<tr>
<td>449</td>
<td>T</td>
<td>mm the bake:r</td>
<td></td>
</tr>
<tr>
<td>450</td>
<td>MC</td>
<td>(0.6)</td>
<td></td>
</tr>
<tr>
<td>451</td>
<td>MC</td>
<td>Bake::r</td>
<td></td>
</tr>
<tr>
<td>452</td>
<td>T</td>
<td>(0.5)</td>
<td></td>
</tr>
<tr>
<td>453</td>
<td>T</td>
<td>what's he going to do?</td>
<td></td>
</tr>
</tbody>
</table>
MC and T are looking at a book, 'The Little Red Hen' together. MC has just said that their 'new friend' is going to help the little red hen eat the bread.

<table>
<thead>
<tr>
<th>line</th>
<th>speaker</th>
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<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>480</td>
<td>T</td>
<td>that's right who was his new friend?</td>
<td>Line by line analysis</td>
</tr>
<tr>
<td>481</td>
<td>MC</td>
<td>(0.9) mmm (1.) ba kery, [(1.2) ]</td>
<td>T confirms that MC's previous response is correct, then asks a question, using rising intonation, with one possible answer. After pauses while MC thinks, she provides the second pair part response, T then nods to confirm that she is correct. Overlap occurs as T interjects to help MC make the correct response, just before she gives it. T carries out covert other-initiated other repair, correcting MC's morphological error. After a pause, MC repeats T to acknowledge and complete the repair, using continuing intonation to indicate that she has more to say.</td>
</tr>
<tr>
<td>482</td>
<td>T</td>
<td>((T nods))</td>
<td></td>
</tr>
<tr>
<td>483</td>
<td>T</td>
<td>the baker,</td>
<td></td>
</tr>
<tr>
<td>484</td>
<td>MC</td>
<td>(0.6) baker, (1.3) the ↑Miller.</td>
<td></td>
</tr>
</tbody>
</table>
7.2 Line by Line Analysis: 6 MC 06-05 TA

TA=teaching Assistant  
MC=deaf child  
→ = trouble source

MC and TA are looking at a book of photos from a school trip to London Zoo. They are looking at a photo of a gorilla.

<table>
<thead>
<tr>
<th>line</th>
<th>speaker</th>
<th>talk</th>
<th>notes</th>
</tr>
</thead>
</table>
| 071  | MC      | (0.2) he’s going like that [(1.0) 
|      |         | (wiggles bottom on chair)] |
| 072  | TA      | hehe[/heh he he he he he he he h] |
| 073  | MC      | and then he turn bottom around (0.8) |
| 074  | MC      | I like (/zi:/) |
| 075  | TA      | = and we said [/we don't like looking at your bottom] |
|      |         | (waves her hand in the air) |
| 076  | MC      | (.) you’re cheeky. |

Line by line analysis

MC describes what the gorilla is doing by drawing TA’s attention to her and then imitating his action in the photo, which TA has done earlier in the conversation. TA laughs at MC’s imitation in overlap with MC’s continued description. MC continues to describe what the gorilla did at the zoo, extending the description beyond the photo, then pauses. MC makes an assessment which is not fully intelligible.

TA does not initiate repair but immediately extends MC’s description in line 73. There is no eye contact between MC and TA.
Hannah Patterson, 2006

MC and TA are looking at a book of photos from a school trip to London Zoo. They are looking in this extract at a picture of a camel.

<table>
<thead>
<tr>
<th>line</th>
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<th>talk</th>
<th>notes</th>
<th>Line by line analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>128</td>
<td>TA</td>
<td>do you think he's tired?</td>
<td></td>
<td>TA designs the next turn as a question, anticipating a yes or no answer, using rising intonation and sustained eye contact.</td>
</tr>
<tr>
<td>129</td>
<td>MC</td>
<td>I bet he's (not) he just</td>
<td></td>
<td>MC provides the second part to the adjacency pair by nodding but then proceeds to respond in the negative.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(nodding)</td>
<td></td>
<td>MC explains why she feels the camel is not tired. This involves three reformulations with three different verbs and a change of pronoun, which may either be an error or signify the introduction of a new referent. This makes the dialogue difficult to follow and although TA looks at MC throughout, MC is looking out across the room rather than monitoring TA’s facial expression for understanding.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>goes () he says: (0.8) he just sat down and she goes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>131</td>
<td>TA</td>
<td>(0.7) something not good?</td>
<td></td>
<td>After a pause MC finishes her utterance on rising intonation, suggesting she is putting forward a possibility. She invites comment from TA through her use of intonation and by gaining eye contact at the end.</td>
</tr>
<tr>
<td>132</td>
<td>TA</td>
<td>something's not good? (0.7) do you think he's</td>
<td></td>
<td>TA repeats MC’s last comment, designing the repetition as a question which functions as a clarification request and invites further elaboration from MC. After a pause which could function as a transition place, TA reformulates her utterance as a yes/no question, having received no response from MC. Eye contact is sustained throughout.</td>
</tr>
<tr>
<td>133</td>
<td></td>
<td>fed up?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>134</td>
<td>MC</td>
<td>(0.9) (0.4) (nodding)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>135</td>
<td>TA</td>
<td>oh maybe, (1.4) ooh that's why we sometimes say</td>
<td></td>
<td>TA answers her question from lines 132-133, giving her opinion that the camel is 'maybe' fed up, as well as acknowledging MC’s response in line 134. After a pause, TA starts to instruct MC, explaining the meaning of a common phrase to her.</td>
</tr>
</tbody>
</table>
someone's got the hump [(1.1)
-------------------------------
[(points at photo)]
]
because camels [(1.1)
---------------------
[(looks at MC until she looks up)]
][sit down a lot and they look a bit bored
[-----------------------
[(nods)]
]
[(1.1)
[---------------------
[(TA's eyes down then flick up to MC)]
]
[they look as if they're fged up, [(1.1)
-------------------------------------
[(MC nods)]
]
so you could have the ↑hump:?
-------

[(1.0)
[---------------------
[(TA wiggles shoulders)]
]

MA    yeah

TA    =mm maybe

TA maintains eye contact with MC and refers her to the photo during her explanation.
TA pauses for 1.1 seconds, looking at MC to ensure eye contact is gained before continuing with her explanation.
Eye contact is still maintained during the explanation.

TA pauses, again checking that MC is following her

Eye contact is still maintained and MC nods during a pause to confirm that she is following, making no attempt to initiate repair.
TA ends her explanation with a question, anticipating an answer from MC in the affirmative and further confirmation that she has followed TA. The question form is again signified by rising intonation and eye contact. TA changes the pronoun in this line, now referring to a general ‘you’ rather than specifically to camels. This may cause confusion to MC.
There is a pause during which TA makes a gesture to emphasis her question.
MC provides the appropriate second pair part response, again not asking for clarification, although the pause in line 142 indicates that she has not entirely understood.
TA immediately takes her turn after MC's response, leaving no pause in which MC could extend her turn. TA refers back to line 135 and to the book of photos by repeating ‘maybe’, completing the instruction sequence.
MC and TA are looking at a book of photos from a school trip to London Zoo.

<table>
<thead>
<tr>
<th>line</th>
<th>speaker</th>
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<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>146</td>
<td>TA</td>
<td>ooh what’s here?</td>
<td></td>
</tr>
<tr>
<td>147</td>
<td>MC</td>
<td>(0.5) lion</td>
<td></td>
</tr>
<tr>
<td>→</td>
<td>TA</td>
<td>(0.5) two lions=I think they’re lionesses (1.1)</td>
<td></td>
</tr>
<tr>
<td>149</td>
<td></td>
<td>they’re the mummy lions ([taps photo with finger]) (1.0) because the daddy lions have got all that hair? ([TA puts arms up to her head to mime hair])</td>
<td></td>
</tr>
<tr>
<td>150</td>
<td></td>
<td>=they’ve got a bit mane like that haven’t they?</td>
<td></td>
</tr>
<tr>
<td>151</td>
<td></td>
<td>Continues gesture over head</td>
<td></td>
</tr>
<tr>
<td>152</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>153</td>
<td></td>
<td>(0.8) and they haven’t got any: so they ([points at photo])</td>
<td></td>
</tr>
<tr>
<td>154</td>
<td></td>
<td>must be lionesses.</td>
<td></td>
</tr>
<tr>
<td>155</td>
<td></td>
<td>(0.6)</td>
<td></td>
</tr>
<tr>
<td>156</td>
<td>MC</td>
<td>look: ([MC points to photo])</td>
<td></td>
</tr>
</tbody>
</table>

Line by line analysis

TA designs her turn as a question, using rising intonation, asking MC to name the animal in a photo.
After a pause MC provides the second pair part.

After a pause TA acknowledges MC’s response but corrects it by extending and pluralising it. Immediately she then continues the other-initiated other-repair by suggesting that the lions are in fact lionesses.
After a pause during which MC says nothing, TA begins an instruction sequence, referring to the photo.
After another pause, TA continues with her explanation, using gesture to emphasise it. There is no eye contact throughout this part, although TA uses rising intonation at the end, suggesting TA is questioning to confirm understanding.
TA leaves no pause for MC to respond but immediately proceeds to ask MC a definite question. This is signified by joint eye contact, rising intonation and the question word ‘haven’t’. The question is designed to gain a response in the affirmative.
After a short pause during which MC gives no response, TA continues with her instruction, ending the sequence.

Pause indicating a transition relevance place.
MC does not comment on TA’s instruction or provide a response to questioning but points to the lioness’s leg on the photo, ending the topic.
<table>
<thead>
<tr>
<th>line</th>
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</tr>
</thead>
<tbody>
<tr>
<td>162</td>
<td>TA</td>
<td>they look a bit sleepy</td>
<td></td>
</tr>
<tr>
<td>163</td>
<td>MC</td>
<td>which one</td>
<td></td>
</tr>
<tr>
<td>164</td>
<td>MC</td>
<td>[(pointing to page)]</td>
<td></td>
</tr>
<tr>
<td>165</td>
<td>TA</td>
<td>[the lionness]</td>
<td></td>
</tr>
<tr>
<td>166</td>
<td>MC</td>
<td>[that lion is]</td>
<td></td>
</tr>
<tr>
<td>167</td>
<td>MC</td>
<td>[leaning over book)]</td>
<td></td>
</tr>
<tr>
<td>168</td>
<td>TA</td>
<td>mmm</td>
<td></td>
</tr>
<tr>
<td>169</td>
<td>MC</td>
<td>(.) no it isn’t, (1.3) [it’s-]</td>
<td></td>
</tr>
<tr>
<td>170</td>
<td>TA</td>
<td>[...it's not] sleepy (0.9) ↑↓gh</td>
<td></td>
</tr>
<tr>
<td>171</td>
<td>TA</td>
<td>[(2.9) (TA shrugs her shoulders and points to the next pic)]</td>
<td></td>
</tr>
</tbody>
</table>

MC and TA are looking at a book of photos from a school trip to London Zoo. They are looking at a photograph of a tiger and discussing it.

**Line by line analysis**

TA makes an assessment about an animal in the photos. Pause, indicating a transition relevance place. MC designates the next turn as a question functioning as a clarification request. TA provides the second pair part to the adjacency pair, emphasising her response by pointing to the photo, indicating her referent. Pause, indicating a transition relevance place. MC agrees with TA’s assessment by referring to a sleepy lion in the book of photos. TA acknowledges MC’s comment. After a brief pause MC refutes her assessment in in line 167. After another pause, she starts to continue but stops when TA starts to speak. TA interprets MC’s pause in line 169 as a transition relevance place, despite MC’s use of continued intonation, and makes a clarification request. During a pause MC provides the second pair part by shaking her head. TA then acknowledges this. Pause during which TA ends the topic non-verbally. MC does not attempt to finish what she started saying in line 169.

<table>
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<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>183</td>
<td>TA</td>
<td>[I wouldn’t go near that tiger,]</td>
<td>(1.6)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[(shaking her head and pointing to pic)]</td>
<td></td>
</tr>
<tr>
<td>184</td>
<td>TA</td>
<td>because it might go [ra:it]</td>
<td></td>
</tr>
</tbody>
</table>

**Line by line analysis**

TA makes a comment to MC about the tiger, alerting her to the referent by pointing to the photo and emphasising her opinion of the tiger by shaking her head. She then pauses. Eye contact is sustained throughout. TA explains her reasons for the comment in line 183, using
\[\ldots\] ((imitates tiger by clawing air))

(0.6)

186 MC and then [ (ack) ] and then go and

((brushes hair back))


\[\ldots\]

187 [ move back ]

(TA smiling)

((sits back in chair, swinging both arms back))

really really quick'

188 TA yeah h you'd have to move really really quick.

189 TA (1.2)

[TA smilling]

190 TA cos they pouns:e]

\[\ldots\]

191 TA

192 MC and [(ba-)] (0.4) and the [(ba bea)]

\[\ldots\]

((flicks arm up))

((lifts arms up))

\[\ldots\]

193 TA c- come up.

\[\ldots\]

194 TA

(0.6)

what will come up?

\[\ldots\]

195 TA

\[\ldots\]

196 MC a t- a [tiger]

[(crawl), ]

\[\ldots\]

197 when they come up they just (.)

((lifts arms up))

\[\ldots\]

198 [ turn round ]

\[\ldots\]

\[\ldots\]

\[\ldots\]

199 TA [that i-]

\[\ldots\]

gesture and sound effects to describe the tiger's ferocity. Eye contact is again maintained.

Pause indicating a transition relevance place.

MC takes the turn, extending TA's narrative. She uses gesture to emphasise what she is saying but reformulates her utterance once and does not make the referent clear. Eye contact is maintained throughout.

TA smiles, giving no indication of a problem source.

TA agrees with MC, interpreting her meaning and reformulating her comment in lines 186-188 (expansion*), repeating MC's final words using the same intonation as MC. Pause indicating a transition relevance place.

TA continues with the narrative, again giving an explanation for the comment made by MC and reformulated by TA in line 189.

MC takes her turn at the same time, extending the narrative in lines 186-188. MC reformulates her utterance once after a short pause and twice uses gesture for emphasis.

MC and TA establish eye contact at the end of MC's comment.

Short pause indicating a transition relevance place.

TA overtly initiates repair.

MC completes other-initiated self-repair, pointing to the photo for emphasis. MC then reformulates and extends her comment in lines 192-193, carrying out self-initiated self-repair.

MC continues to use gesture for emphasis.

MC again uses different pronouns without clear referents and restarts her utterance once after a short pause. There is some joint eye contact at the end.

TA interprets 'turn around' and the initiation of eye contact by MC as a transition relevance place. There is a short overlap
200  MC  [ (0.8) ]
    [ ((flicks arm in air)) ]
→
201  MC  get out really quick
    [ ------------------------- ]
    [ ((circles hand, puts her hands behind her, elbows out)) ]
202  TA  = and get out *really* quick (0.7) *run* away
      [ ------------------------- ]
      [ ------------------------- ]

203  [ (1.3) ]
    [ ((MC nods, TA turns page)) ]
204  MC  and [ someone ] [ elsewhere. ]
    [ ------------------------- ]
    [ ((moves arm back over shoulder)) ]
205  [ (1.0) ]
206  TA  and let him (?) *attack* somebody else do you think?
207  MC  (0.7) *yep.*

during which she may be initiating repair.
MC pauses to gesture.

MC ends her narrative in a similar way to line 188, this time
adding more gesture for emphasis.

TA does not give MC more time to elaborate but immediately
takes her turn, repeating MC’s final words. She puts the
emphasis on ‘really’ suggesting that she requests clarification
of only this part of the narrative. After a short pause this is
confirmed when she interprets the ‘get out really quick’ as
meaning ‘run’, again putting the stress on this word. TA does
not initiate repair on any other part of lines 196–198, or use
rising intonation.

MC nods, providing the appropriate second pair part response,
while TA turns the page.

MC continues the narrative, again gesturing behind her as in
line 201.

Pause, indicating a transition relevance place.

TA glosses what MC has said, indicated by the brief pause,
and designs this gloss as a question functioning as a
clarification request.

MC provides the appropriate second pair part response after a
pause.
TA and MC are looking at a photograph with the caption ‘where’s the spider, Megan?’ underneath it. TA has just read the caption out to MC.

<table>
<thead>
<tr>
<th>line</th>
<th>speaker</th>
<th>talk</th>
</tr>
</thead>
<tbody>
<tr>
<td>224</td>
<td>TA</td>
<td>we can’t see it, (0.5) it must be too small.</td>
</tr>
<tr>
<td>225</td>
<td>MC</td>
<td>(1.8)</td>
</tr>
<tr>
<td>226</td>
<td>MC</td>
<td>↑: ah, (0.9) it must have be on the other bed.</td>
</tr>
<tr>
<td>227</td>
<td>MC</td>
<td>(1.0)</td>
</tr>
<tr>
<td>228</td>
<td>MC</td>
<td>(he’s) he’s gone away, [cos he] (.) [he’s] on bed.)</td>
</tr>
<tr>
<td>229</td>
<td>TA</td>
<td>(it’s a) [has he?]</td>
</tr>
<tr>
<td>230</td>
<td>TA</td>
<td>It might be climbing up that stick, (1.5)</td>
</tr>
</tbody>
</table>

Notes:
- MC sitting back in chair
- Points to picture

Line by line analysis:
- TA makes a personal contribution, commenting about the spider, and giving an explanation after a short pause.
- Pause, indicating a transition relevance place.
- MC takes up the transition relevance place, making an exclamation. She then provides an explanation of her own for TA’s comment in line 224.
- Pause, indicating a transition relevance place.
- MC reformulates her comment in line 226. This reformulation involves repetition and some unintelligible words. MC’s meaning is unclear.
- Overlap occurs where TA interprets there to be transition relevance places. She starts to speak twice, perhaps to initiate repair.
- Pause, indicating a transition relevance place.
- TA does not initiate repair but provides a suggestion as to where the spider might be, effectively ignoring MC’s comment.