Coding categories relevant to interaction

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Prior work: coding Q&As


- **Syntactic** and **morphological** formats
- **Social action**: information question; other-initiation of repair; request for confirmation; assessment; suggestion, offer, request; etc.
- **Dyadic** interaction?
- **Next speaker selected**? if so done with gaze? address term? recipient’s domain of epistemic authority?
- **Form of response**: offset of response; visible action; other design features (based on e.g. Raymond 2003)
Social actions in talk

= what is done through the talk

for example….

offer
request
assessment
complaint
invitation
recommendation
etc.
Clicks in English conversation

Clicks in English: forms

[feature: value]; {system (= a set of choices)}

- [manner: {central, lateral}]
- [number: {single, multiple}]
- [airflow: {oral, nasal}]
- [followed by: {in-breath, glottal stop}]
- [rhythmicity: {rhythmic, arhythmic}]
- [position: {pre-turn, mid-turn, post-positioned}]
Clicks in English: functions

[feature: value]; {system (= a set of choices)}

1. [Action: regulation of turn-taking]
   [regulation: {incipient speakership, word search, new sequence, self-repair…}]

2. [Action: a display of affect]
   [affect: {compliment, appreciation, complaint, sympathy…}]

Display of Affect: vocal, gestural or facial behaviour that serves as an indicator of feeling or emotion
Shifts in footing

Looking at how social relations and positions are negotiated through talk
Shifts in footing

CallHome en_5254.1160 weird uncle

01 L they don’t seem interested;
02 they don’t call,


Shifts in footing

CallHome en_5254.1160 weird uncle

01 L  they don’t seem interested;
02  they don’t call,
03 R  mhm

complaint
Shifts in footing

CallHome en_5254.1160 weird uncle

01  L  they don’t seem interested;
02  L  they don’t call,
03  R  mhm
04  L  you know, they seem like
05  L  he’s just a nuisance
Shifts in footing

CallHome en_5254.1160 weird uncle

<table>
<thead>
<tr>
<th></th>
<th>L</th>
<th>they don’t seem interested;</th>
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</thead>
<tbody>
<tr>
<td>02</td>
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Shifts in footing

CallHome en_5254.1160 weird uncle

01  L  they don’t seem interested;
02        they don’t call,
03  R  mhm
04  L  you know, they seem like
05        he’s just a nuisance
06  R  \( \rightarrow \) CLICK is this your weird uncle
07        (0.5)

Shifts in footing

CallHome en_5254.1160 weird uncle

01 L they don’t seem interested;
02 L they don’t call,
03 R mhm
04 L you know, they seem like
05 L he’s just a nuisance
06 R CLICK is this your weird uncle
07 L (0.5)
08 L CLICK [yeah but also]
09 R [the one that was in New York]
10 L all of them
Shifts in footing

CallHome en_5254.1160 weird uncle

01 L  they don’t seem interested;
02 L  they don’t call,
03 R  mhm
04 L  you know, they seem like
05 R  he’s just a nuisance
06 R  → CLICK is this your weird uncle
07   (0.5)
08 L  CLICK [yeah but also]
09 R  [the one that was in New York]
10 L  all of them

Shifts in footing

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06  R  \rightarrow  CLICK is this your weird uncle
07   (0.5)
08  L  CLICK [yeah but also]
09  R  [the one that was in New York]
10  L  all of them
11   (0.53)
Shifts in footing

CallHome en_5254.1160 weird uncle

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3rd
Shifts in footing

CallHome en_5254.1160 weird uncle

01 L they don’t seem interested;
02 L they don’t call,
03 R mhm
04 L you know, they seem like
05 L he’s just a nuisance
06 R → CLICK is this your weird uncle
07 L (0.5)
08 L CLICK [yeah but also]
09 R [the one that was in New York]
10 L all of them
11 L (0.53)
12 L [so ]
13 R [ah] “the whole kit and caboodle”
14 L yeah yeah
Shifts in footing

CallHome en_5254.1160 weird uncle

01  L      they don’t seem interested;
02          they don’t call,
03  R       mhm
04  L       you know, they seem like
05          he’s just a nuisance
06  R →     CLICK is this your weird uncle
07          (0.5)
08  L       CLICK [yeah but also]
09  R       [the one that was in New York]
10  L       all of them
11          (0.53)
12  L       [so ]
13  R       [ach] “the whole kit and caboodle”
14  L       yeah yeah
15  R →     CLICK oh I’m so sorry
CallHome en_5254.1160 weird uncle

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<td>yeah yeah</td>
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<td>15</td>
<td>R</td>
<td>CLICK oh I’m so sorry</td>
</tr>
<tr>
<td>16</td>
<td>L</td>
<td>there’re three families</td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>y’know that live right nearby</td>
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1PP: Q
2PP: A
2PP: A
3rd conf.
sympathy
Shifts in footing

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09  R  [the one that was in New York]
10  L  all of them
11  L  (0.53)
12  L  [so ]
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17  L  y'know that live right nearby
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16 L  there’re three families
17     y’know that live right nearby
CLICK is this your weird uncle
CLICK oh I’m so sorry
manner \{central, lateral\}

number \{single, multiple\}

airflow \{oral, nasal\}

followed by \{in-breath, glottal stop\}

rhythmicity \{rhythmic, arhythmic\}

position \{pre-turn, mid-turn, post-positioned\}

action \{regulation, affect: \{compliment, appreciation, complaint, sympathy…\}\}
The primacy of action

• Social actions are embedded in and delivered through sequences of talk.

• The actions we do through talk reflect something about our relationships.

• Displays of affect are made relevant and are sequentially located: they don’t just permeate a speaker’s talk in some generic way.
Coding for interaction

- Sequential analysis serves as a natural control on data: code for sequential organisation.
- Features of design (form)
- Features of action (function)
- Features of the treatment of the device
Summary

• Many conversation analytic studies have shown how social actions are organised through talk; linguists have much to learn from interactionalists.

• **Sequential position** and **action type** are basic aspects of talk that should be coded: linguists are tempted to stick to what we know (form), but to get at meaning, we also need a deep understanding of function (action).
Clicks/ejectives/percussives

Clicks, percussives, ejectives

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
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<tbody>
<tr>
<td>Click</td>
<td>225</td>
</tr>
<tr>
<td>Ejective</td>
<td>50</td>
</tr>
<tr>
<td>Percussive</td>
<td>5</td>
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How many clicks?

- 222 definite clicks in c. 280 minutes of talk
- = about 4 clicks every 5 minutes
- but the distribution isn’t straightforward
- and sometimes percussives/clicks are not easy to distinguish
Clicks by speaker

These three speakers account for about half of all the clicks in the collection.

Do ‘clickers’ just speak a lot?
Or do they do a lot of the kind of talk where clicking is relevant?
Or...?
Clicks and Percussives by speaker

![Chart showing clicks and percussives by speaker]
Clicks by gender

8 males, 46 clicks = 5.75/speaker
6 females, 176 clicks = 29.3/speaker
Location in turn

![Bar chart showing the distribution of locations in turn.

- Initial: 80
- Medial: 40
- Initial?: 10
- Medial?: 5
- Final: 5
- Final?: 5]
Starting a turn

<table>
<thead>
<tr>
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<th>-C/P</th>
<th>+C</th>
<th>+P</th>
<th>total</th>
</tr>
</thead>
<tbody>
<tr>
<td>YF1</td>
<td>270</td>
<td>44</td>
<td>26</td>
<td>340</td>
</tr>
<tr>
<td>YF2</td>
<td>301</td>
<td>3</td>
<td>11</td>
<td>315</td>
</tr>
<tr>
<td>YM1</td>
<td>376</td>
<td>17</td>
<td>14</td>
<td>407</td>
</tr>
<tr>
<td>YM2</td>
<td>379</td>
<td>18</td>
<td>9</td>
<td>406</td>
</tr>
<tr>
<td>total</td>
<td>1326</td>
<td>82</td>
<td>60</td>
<td>1468</td>
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</table>

This speaker’s turns often start with audible ‘gearing up’.
Clicking: sympathy

<table>
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<tr>
<th>Sympathy</th>
<th>-C/P</th>
<th>+C</th>
<th>+P</th>
<th>Total</th>
</tr>
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<tbody>
<tr>
<td>YF1</td>
<td>12</td>
<td>13</td>
<td>0</td>
<td>25</td>
</tr>
<tr>
<td>YF2</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>YM1</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>YM2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>20</td>
<td>13</td>
<td>0</td>
<td>33</td>
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</table>

Nearly all displays of sympathy are done by the female speakers.
Clicking: disapproval/dissatisfaction

<table>
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<th>+P</th>
<th>total</th>
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<tr>
<td>YF1</td>
<td>4</td>
<td>9</td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>YF2</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>YM1</td>
<td>5</td>
<td>3</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>YM2</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>total</td>
<td>15</td>
<td>14</td>
<td>2</td>
<td>31</td>
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One speaker displays disapproval/dissatisfaction more than the others