The management of 'Don't Know' responses

on the WAIS-III: a conversation analytic study

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Abstract

Clinical psychologists, who work with adults with learning disabilities, regularly use standardised assessments. One assessment commonly used by clinical psychologists is the Weschler Adult Intelligence Scales – version three (WAIS-III), to obtain intelligence quotient (IQ) scores. For someone with a learning disability these scores have significant consequences for service access and provision, as well as having a major impact upon social and financial dimensions to the person's life. Such consequences can vary widely even if the IQ score varies only by a few points. The researcher was interested in exploring ways that these scores may be affected within the assessment situation and in particular, how the interviewer may impact upon the interviewee's performance. A review of the literature revealed that most research had been conducted from a realist epistemological stance and had focused upon how to improve the standardised administration of assessments. Limited research from the social constructionist literature, had investigated how assessment interaction is constructed through the talk of the participants, but there had been no such research conducted on the WAIS-III.

This study set out to investigate the interactions between clinical psychologists and adults with a learning disability, when assessed using the WAIS-III. Talk between the participants was analysed using conversation analysis, to see how the interaction was constructed and managed through the talk. The analysis focused upon the use by the interviewees of 'don't know', 'I don't know' and 'dunno' in response to requests for information. From the analysis it was heard that they were made as statements of competence, although how these statements were oriented to and managed within the structure of the interaction was heard to vary. The implications of this for the use of the WAIS-III with adults with learning disabilities and for clinical psychology are discussed. There is also a critique of the present study and discussion of potential areas for future research.

1   Introduction

1.1   Chapter Overview

This study will investigate how clinical psychologists manage responses to questions on the WAIS-III standardised assessment when interviewing a person with a learning disability. The analysis will be conducted using a conversation analytic methodology. The focus of analysis will be upon how the interviewer and interviewee use language to construct the interaction, with consideration to the actions that the language performs within the interaction.

To begin with, standardised assessments will be discussed, they will be defined and there will be consideration of their realist epistemological underpinnings before turning to consider critical aspects of such assessments and their consideration from a constructionist perspective. The chapter will then move to a more focussed discussion about the clinical issues that arise from the use of standardised assessments with people with learning disabilities. There will then be a description of the WAIS-III and it's use will be considered in relation to assessing people with a learning disability. This consideration will draw upon the issues discussed in the previous sections and in line with the epistemological position of the present study, such use will be critically evaluated from a constructionist perspective.

In the second part of this chapter there will be a description of the conversation analytic methodology and this will include discussion about the interactive nature of standardised interviews from the constructionist epistemological position. In other words, how the interaction is constructed through the talk of the participants. There will be an overview of where conversation analysis has been utilised to investigate standardised assessments before then taking a more focused consideration about where conversation analysis has been used to investigate issues relating to people with learning disabilities. As part of this discussion, the interactive role of the interviewer and more specifically the clinical psychologist will be considered.

The rationale for the present study is then presented and finally, the aims of this study are presented within the context of the preceding literature review and methodological discussions.

1.2 Standardised Assessments

1.2.1 What are they ?

There have long been political, economic and social drives within society for ways to assess people's abilities and traits (Cronbach, 1990). Within the health services such information can be used to guide clinical intervention by ensuring that any therapy or treatment is pitched as effectively as possible. It can also be used to determine the kinds of services that an individual may be allowed to access such as day services, accommodation, benefits, support networks, clinical input and so on. While these can be seen as positive uses of assessment results it is also easy to see that the same results could run contrary to the interests of the individual. The individual may be prevented from accessing certain services or treatments, may be denied benefits or may become stigmatised and suffer from social exclusion (Fernando, 1989).

Standardised assessments are particular types of assessment that derive scores that can be compared to normative scores obtained during the process of test construction. An individual score can be compared to a large population to see where that person's score lies relative to others. They are used to assess a wide range of phenomena such as personality, quality of life, adaptive behaviour and perhaps most commonly intelligence. Standardisation means that the test should be administered in the same 'standard' way on each and every occasion so that it is acceptable to compare different scores on the basis that the test was being administered in the same way to each person. It is also argued that by standardising the assessment various confounding variables such as interviewer effects, location effects can be minimised (Houtkoop-Steenstra, 1996).

1.2.2 Epistemological underpinnings of standardised assessment

Epistemological positions can be described as sitting on a positivist - constructionist continuum (Bryman, 1988). At one end of this continuum is the positivist or realist perspective held by traditional or mainstream science. This holds to the idea that there is one true and valid way of understanding the world and this truth exists independently of people (Woolgar, 2000). The realist approach assumes that this truth needs to be *discovered* to enable complete understanding and that it will be found if the correct tools and methods are used (Burr, 2000). Once found these truths can then

be labelled, for example 'intelligence'. From this perspective intelligence would be defined as something that exists in it's own right, a characteristic that everyone has to varying degrees and that when we have the right tool then intelligence can be properly measured. It also assumes the existence of cognitive processes, such as thinking and reasoning, involved in understanding the physical world and that these are also measurable (Woolgar, 2000). Because there is a common, underlying truth it follows that by virtue of this the knowledge we discover about one person or situation can be generalised to others (Silverman, 1994). In the same way, an individual's performance and abilities as described by assessments can be compared with other individuals and with normative data.

1.2.3   Epistemological Difficulties with Standardised Assessments

The rationale behind the development and use of standardised assessments is very much reliant upon its underlying realist epistemology. When considered from a more constructionist perspective a number of difficulties become apparent. These difficulties will now be discussed with particular reference to individuals with learning disabilities, but before doing so a brief overview of the constructionist position will be given.

The constructionist perspective is rooted in social psychology, anthropology and the writings of philosophers such as Wittgenstein and Foucault. It is perhaps most commonly associated with the writings of Harvey Sacks in the 1960's (see Silverman, 1998). The constructionist perspective says that there is no absolute reality or truth that we simply need to uncover or discover (Burr, 2000). It rejects the idea of cognitive processes such as thinking, reasoning and the attempts made to measure these processes. Instead, it suggests that what people are thinking can never be known but that we can only know what they communicate (Silverman, 1998) and that people construct their understanding and knowledge of the world through their use of language (Burr, 2000). It rejects ideas of global concepts such as intelligence and would argue that each person's construction of intelligence is different but that each is equally valid. The constructionist perspective suggests that knowledge and understanding change over time and that they are influenced by the societal and cultural understandings we are exposed to and that we learn as part of that culture. With regard to assessment they can only assess what is constructed during the

assessment interview and therefore the findings are not inherently generalisable but should instead be considered within the context of the assessment process.

A more detailed account of the constructionist perspective will be provided in the methodology chapter and the descriptions given here are merely overviews of each perspective. It also needs to be noted that the above are purist descriptions of each perspective and that clinicians or researchers are likely to fall somewhere between the two perspectives.

1.2.4 Practical Concerns with Standardised Assessments

Thus, it is possible to question the rationale behind standardised assessments. There are a number of potential sources of bias or difficulty that might occur when assessing someone and these will now be considered.

The first relates to the construct that the test is assessing. From a constructionist perspective everyone is likely to construct differing descriptions of what, for example, intelligence actually is. The individuals involved in developing the test will bring with them their own social understandings and experiences about the construct in question (Sternberg & Detterman, 1986, cited in Marlaire & Maynard, 1990). This obviously then raises the question of how can we measure intelligence if no-one knows exactly what it is.

Further bias may also result from the items used within the test. Some item formats may be more familiar to individuals from one social group than another. Equally, the information being sought through questioning may be more familiar to members of particular social groups.

As already mentioned, standardised tests use sets of normative data to aid interpretation of assessment findings. The argument for collecting norms for different social groups is that it enables different cutoff scores to be developed and used (Sandoval, et al 1998). However, this is grounded in realist thinking and makes an assumption that the assessment tool can be used across social groups. As this chapter has already begun to argue, assessment tests show bias against social groups that differ from those where the test was developed. This has to begin to question the

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usefulness of having norms for an assessment that is producing biased, and therefore inaccurate, outcomes.

Bias may also result from the characteristics of the interviewer such as gender, social class or behaviour (Fernando, 1989). However, it is unclear from within the literature which characteristics are referred to and how they may affect outcomes. This issue is being tackled from a realist position with studies attempting to find universal characteristics, such as gender, rather than considering individual test situations (Cronbach, 1990). The context of the interview has also been found to impact upon performance. Labov (1970, cited in Cronbach, 1990) collected speech samples from children he was assessing and found them to be generally one-word responses to prompts. However, when he tried conducting the interviews sat on the floor with the child and using language that was more familiar to the child, he found that the children who would have been rated initially as having immature speech began to talk elaborately and expansively. These findings suggest that how the interviewer and interviewee interact can impact upon the assessment results.

After the assessment has been completed, when interpreting the findings, the interviewer may introduce further bias. The theoretical adherence of the interviewer may affect how the test scores are interpreted and understood (Cunningham, 1998). For example, a study by Payette and Clarizio (1994, cited in Cunningham, 1998) reviewed assessment data and they suggested that white males were less likely to be diagnosed as having a learning disability when compared to other individuals, despite falling within the diagnostic criteria.

Other sources listed by Cunningham (1998) include: inability to correctly use statistical analyses; over confidence in own judgments; underestimation of performance variability.

Cronbach (1990) suggests that the interviewers beliefs about the consequences of assessments may also affect their performance. For example, Horne and Garty (1981, cited in Cronbach, 1990) found that teachers whose futures depended upon good performance would assist their children in illegitimate ways to perform better. Also, testers with social conscience may help someone from a minority group to perform

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better and so on (Cronbach, 1990). This may occur through the mechanics of scoring the assessment but it may also occur through the way that the assessment is administered.

Within the conversation analysis literature, there have been a number of studies where the language and the nature of the interaction taking place have been investigated and have been shown to influence the responses of the interviewee and so affect the scores from the assessment (e.g. Houtkoop-Steenstra, 2000; Antaki, 1999). This work forms the theoretical backbone of the present study so it will be discussed in greater detail later in this chapter and the author feels that at this stage it is sufficient for the reader to know that this literature, albeit a small literature, does exist.

The above issues relating to standardized assessment are clearly applicable across social and cultural groups and could be applied to any number of standardised assessment tools to a greater or lesser extent. However, the focus of this chapter will now turn to consider one particular social group: people with learning disabilities. There will now be a brief discussion about issues relating to the use of standardised assessment tools with people with learning disabilities. This discussion will draw upon literature mentioned previously but will also add to this with additional findings.

1.3   Standardised Assessment within Learning Disabilities

Within the field of learning disabilities standardised assessments are used for a variety of purposes. Assessment can be of the person's quality of life, their behavioural repertoire, their language or perhaps most commonly their level of cognitive or intellectual functioning. Outcomes may be used to determine how to plan and implement a package of care, how effectively the package of care is being provided or to determine whether the person actually has a learning disability (Marzillier & Hall, 1992). Current practice suggests that such a diagnosis should take into account the individual's level of cognitive functioning as well as their adaptive behavioural functioning. In this way, the clinician is able to demonstrate how the individual functions on a daily basis within their environment as well as their ability to understand and make sense of their environment, to learn new skills and to negotiate situations. The Diagnostic and Statistical Manual of Mental Disorders – Fourth

Edition (DSM-IV) (American Psychiatric Association, 1994) states that for a diagnosis of learning disability a number of criteria must be satisfied. Firstly, the person must obtain an intelligence quotient (IQ) score of below 70. They must also demonstrate significant adaptive impairment of behaviour in two of a number of areas, including communication, interpersonal skills, self-help, work, leisure, health and safety, social skills, self-direction. It is stated that a low IQ score on its own is not sufficient to warrant a diagnosis of learning disability. However, in clinical reality it may often be the case that a person's IQ score will carry significant influence in the planning and provision of that person's care with lesser emphasis upon their adaptive functioning. Marzillier and Hall (1992) note that it is a common misconception within society that mental age (or IQ score) equates to the person's abilities. They describe an example that a woman with a mental age of 7 years may be treated just like a seven year old girl, despite having a chronological age of 30 years and so having the physical, emotional and sexual needs of a 30 year old. These aspects of the person would be overlooked if the focus were upon IQ alone.

In terms of adaptive behaviour assessment the measures currently available will require information to be collected from individuals who know the person well, for example carers. This information may be collected through interview or via respondent completion of a questionnaire.

In terms of intellectual functioning the available assessment tools tend to require the individual concerned to be interviewed rather than a third party. This can be through direct verbal interview or by being asked to engage in tasks. There are a number of assessment tools available but the most widely used are the Weschler Adult Intelligence Scales that are an integral part of the diagnostic process (Slate, Jones, Murray & Coulter, 1993). Currently, these scales are in their third revision (WAIS-III) (Weschler, 1998). As discussed earlier, assessments can play a crucial role in determining service provision, resource allocation and indeed may have life changing effects. It is therefore important that the scores obtained on an assessment such as the WAIS-III that lead to a clinical diagnosis are accurate.

Before opening a discussion about the use of the WAIS-III in the assessment of people with learning disabilities a brief description and summary of the WAIS-III will

first be given. This will inform the reader of the nature of the assessment tool and will also enable understanding about the discussion to follow.

1.4   The Weschler Adult Intelligence Scales – version III (WAIS-III)

1.4.1   Description of the WAIS-III

The WAIS-III is comprised of 14 subtests. Each subtest is designed to test the interviewee's abilities in particular areas, for example, mental arithmetic, language comprehension or visuo-spatial skills. The subtests are divided into two categories: Verbal subtests and Performance subtests, based upon the function of the test. When completed the interviewer is able to derive summary scores for Verbal IQ and Performance IQ and these allow the generation of a Full Scale IQ score. The WAIS-III also allows further investigation of particular subtest scores to investigate other areas of ability. Once the scores are obtained they are compared on tables of normative scores to determine, using the full scale IQ score, where the interviewee is placed in relation to other individuals of similar age. The average score is 100.

In terms of administration of the tests, the interviewer is guided through the administration procedure with directions on the exact wording to use. The interviewer is told how to respond to answers and how to offer prompts. Many of the subtests contain closed coded questions, which means that a specific response is required for a specific question or task. For example, in the Information subtest, the question '*How many months are there in a year*' the specific answer is '*12*' and this is the only response that would merit any points. However, other subtests contain open coded questions. For example, in the Comprehension subtest, the question 'Tell me some reasons why many foods need to be cooked' the interviewee has more scope when answering. Here, the scoring key ranges from 0-2 points with better responses gaining more points. In these subtests the interviewer is given guidance on what are more or less acceptable responses but the final decision falls to the interviewer. A further feature of the WAIS-III to note is that on all subtests the interviewee is required to repeatedly fail a set number of items before the subtest is finished. This is to ensure that the person's ability level ceiling has been reached.

1.4.2 Difficulties using the WAIS-III with learning disabled people

Clearly, when using the WAIS-III with a person with a learning disability a number of difficulties may be encountered. Perhaps the most likely to occur are difficulties of communication. The nature of the subtests means that they rely heavily upon verbal communication between the interviewer and interviewee. This may be a difficulty when interviewing someone whose receptive or expressive communication is poor. A person may appear unable to complete items on a subtest when in fact they are not actually able to understand the item. This difficulty is not confined solely to the WAIS-III and may apply to other verbally presented assessments. A further difficulty may stem from the WAIS-III having been developed and standardised from a white, western, middle-class context. Items that many people may be expected to know, as members of mainstream society, may not be within the experiences of a person with a learning disability.

Hishinuma (1998) considered ways of overcoming some of these difficulties. He proposed ways that interviewers could modify the way they presented subtests on the WAIS-R (the version preceding the WAIS-III), for example, by changing the wording of questions, or verbally presenting the interviewee with multiple response options. While his suggestions appear sound they do then challenge the whole rationale behind the standardised assessment. In effect, by accepting his suggestions, the interviewer is using a non-standardised format that theoretically could render the results less reliable. Yet, Hishinuma (1998) would argue that by modifying the assessment the data obtained would give a better representation of the interviewee's skills and abilities. A review of the literature, since this paper, shows that it stands alone although the researcher is aware of personal reports from clinical psychology colleagues who comment that they rarely adhere absolutely to the standardised approach.

As discussed briefly above the issue of a sympathetic interviewer may have an impact, especially if the interviewee is struggling to answer the items successfully. Further difficulty may occur if the interviewee acquiesces during the interview. This phenomenon has been documented within the literature, although more recently, Rapley and Antaki (1996) have questioned whether this is truly the case on all occasions. They suggest that occasions that appear to be acquiescence, may actually

be an attempt by the interviewee to avoid displaying linguistic incompetence in order to appear more normal.

1.4.3 Issues of Rapport within the WAIS-III interview

As with any interaction, the WAIS-III interview requires a degree of rapport between the interviewer and interviewee for it to function. Houtkoop-Steenstra (2000) has commented that interviews are social interactions where the interviewer needs to establish and maintain a relationship with the interviewee in order that the interaction is successful. This point is clearly stated in the WAIS-III manual (Weschler, 1998) and Kaufman and Lichtenberger (1999) note that a key to the best possible administration is 'a comfortable interpersonal situation' and they stress the importance of facilitating positive rapport during the interview. In terms of the WAIS-III interview it is important to attend to the need to establish and also to maintain rapport. This is perhaps even more crucial when interviewing a person with a learning disability who by definition is more likely to struggle with the assessment items and whose confidence and self-esteem are likely to be lower.

The suggestions discussed in the previous sub section (for example: Hishinuma, 1998) can be seen as strategies for ensuring that the assessment is completed. However, they can also be seen as ways to maintain rapport with the interviewee. Kaufman and Lichtenberger (1999) offer recommendations about how to manage rapport within the WAIS-III interview. They advocate that where necessary the administration of the tests should be modified to accommodate the interviewee's difficulties. For example, they suggest that the interviewer may deviate from the standardisation to accommodate a person's special needs but they warn against deviating significantly from the standard procedure as this could, they suggest, affect the scores or invalidate the use of norms. However, amongst their suggestions for maintaining rapport they stress that the examiner must 'use precise wording of questions and directions' and that 'only the mildest of paraphrasing is acceptable occasionally'. Most of their guidance is geared either towards the periods of time between subtests where they advocate the use of small talk and ensuring smooth transitions between tests, or practically how the examiner can ensure that the assessment runs more smoothly, for example by preparing well before the interview. Kaufman and Lichtenberger (1999) fail to clarify what they mean by 'significantly' or 'occasionally' and this is left to

individual clinicians to define. They do advocate that any deviation from the standardised procedure is clearly documented.

While the above comes at the issue of rapport from a realist epistemological position, within the constructionist literature rapport has also been investigated. Using extracts of talk from interview transcripts, Houtkoop-Steenstra (2000) has been able to take the non-tangible construction of 'rapport' and has been able to show interviewers and interviewee's 'doing rapport' within interview interactions. From a review of the literature and from her own work she argues that strategies for 'doing rapport' or 'doing being personal' as she sometimes suggests, can be considered in two ways. Firstly, there are ways that the interviewer will respond to the interviewee's talk. For example, if the wrong answer is given or if the person is struggling within the interview. Secondly, there are ways that the interviewer may anticipate difficulties or seek to prevent problems. For example, positively rephrasing neutral questions or reshaping the response options to a question in order to facilitate the correct response.

Unfortunately, at this stage space limitations prevent the more detailed explanation and demonstration of the numerous strategies that interviewers may employ. However, they will be touched upon within the following subsections of this chapter when the constructionist literature around standardised interviews is discussed and they will also be referred to within the results section as part of the analysis of various extracts of talk. For a detailed account the reader is directed to Houtkoop-Steenstra (2000).

From the above discussions it can be seen that there is a tension in existence for the interviewer between maintaining rapport with the interviewee and the various that this could be done both practically and linguistically, and ensuring that the standardised procedure is maintained.

Within the conversation analysis literature there is a small but growing body of research where the language used within standardised interviews has been investigated. This literature will now be presented within the next part of this chapter.

1.5   The Conversation Analysis of Standardised Interviews

Before considering the literature around standardised assessments a brief description of conversation analysis will be given. It should be noted that a much more detailed discussion of conversation analysis will be presented later in the methodology chapter.

1.5.1   Overview of Conversation Analysis

Conversation analysis is an analytic approach for the investigation and explanation of talk-in-interaction (Hutchby & Wooffitt, 1999). The researcher makes use of transcribed recordings of talk and uses the transcriptions as the basis for analysing the interaction. Conversation analysis is not merely interested in the language that the participants use in their interaction. It is also interested in the ways that the interaction is being constructed by the participants, how the interaction is accomplished and how the interaction is ordered (Hutchby & Wooffitt, 1999). It is concerned with the orderliness that any interaction may hold and seeks to explain the interactional orderliness within the context in which it was produced (Psathas, 1995). Conversation analysis is grounded in the constructionist epistemology and so it doesn't seek to uncover the organisation of the talk but sets out to empirically explain how the talk was constructed during the interaction. As already mentioned, this account is brief and a fuller account is given within the methodology chapter. However, the above should be sufficient to allow the reader to understand the discussion of the conversation analytic literature presented below.

1.5.2   The Standardised Interview as Interaction

Within a standardised interview situation there is more occurring than simply a question being asked and then an answer being given back. From the conversation analyst's perspective, within the interview situation the participants are constructing and managing an interaction (Antaki & Rapley, 1996). Research within the conversation analysis field has sought to explain how the orderliness of standardised interviews may differ from other forms of talk-in-interaction such as everyday conversations or medical consultations. This section will now review the research in this field.

Houtkoop-Steenstra (2000) has described the standardised interview as a 'complex interactive framework'. Her research has focused primarily upon standardised survey interviews. She describes two types of text within the assessment: the scripted questions and the coded responses. During the assessment the interviewer is constantly shifting between these texts in addition to managing the verbal responses from the interviewee. From her extensive analysis of survey interviews she has found that interactive conventions may be different within these situations as compared to everyday conversation. For example, conversationally acceptable responses may be rejected if they do not fit with the coded responses on the questionnaire. Also, the interviewer may be seen to switch between interactional styles. Commonly seen is when the interviewee fails to fully understand the question being asked or does not understand the structure to the subtest (Houtkoop-Steenstra, 2000). The interviewer is then required to step out of being a passive provider of the question or a passive recipient of the response and he/she needs to clarify, explain or offer prompts to the interviewee.

Marlaire and Maynard (1990) analysed the use of various school based IQ assessment tools with children and in their paper they presented an outline of how a standardised assessment interview with a child was seen to be ordered. At the beginning of testing, they saw how the interviewer and the child co-orientated to the structure of the subtest through the initial practice and rehearsal items. Marlaire and Maynard (1990) describe each subtest as having an interactional substrate and they suggest that through the initial rehearsal, the orderliness of the interaction is co-constructed to the point where the child understands that interactional order. They also commented on how the child is able to attend to verbal and non-verbal cues from the interviewer about the nature of a response. They found this in cases where the child would offer a tentative response and the clinician would then seek clarification, indicating to the child how close they were to the correct response. Maynard and Marlaire (1992) found that rather than being the passive receptacle for responses, as suggested by realist proponents of standardised assessments, the interviewers actually varied their responses according to the performance of the child. This results in the test scores being collaborative productions resulting from the interaction (Marlaire & Maynard, 1990).

Having considered how the standardised interview is more than merely a stimulus – response relationship (Maynard & Marlaire, 1992) this chapter will now consider where conversation analysis has been used to investigate the standardised assessment of people with learning disabilities.

1.6   Conversation analytic studies of the standardised assessment of people with learning disabilities

A review of the conversation analysis literature shows that there has been little research investigating the use of standardised assessment of people with learning disabilities. The studies that have been completed are not confined to one particular aspect of this area but have been exploratory and innovative investigations of the phenomena constructed within the interactions. Yearley and Brewer (1989) were amongst the first to use conversation analysis to investigate the talk-in-interaction of people with learning disabilities. They concluded that it was appropriate to do so because they found that people with a learning disability still used conversational devices found in everyday conversation.

1.6.1   The role of the interviewer within the standardised interview

Within standardised assessments, when considered from a realist epistemological position, the role of a clinical psychologist, or any other interviewer, is to act as a passive conduit for administering the questions and then recording the responses. This epistemological position suggests that the interviewer has little impact upon the assessment process. However, from a constructionist perspective, the interviewer is considered to have a more integrated role within the assessment interaction and more importantly, the assessment interview can be considered to be an interaction that is constructed by both participants. While administering the assessment, the interviewer is being expected, by the assessment designers and the administration guidance, to function as a passive conduit within the assessment and to follow the standardised administration. Yet, by virtue of being embedded within the interaction they are also presented with the need to construct and manage the interaction through clarifying, prompting or managing difficulties that arise.

When considering the interaction that takes place between the interviewer and the person with a learning disability it has been found that within the talk, both participants are indeed constructing the answers, as suggested earlier by Marlaire and Maynard (1990). Antaki and Rapley (1996) in a study of quality of life interviews upon people with learning disabilities found that within such interviews two types of difficulty tended to occur. These were issues around question administration and issues around the answers given. In terms of how the questions were asked they noted that often the interviewer would reword the question for a number of reasons: to negotiate a complex item, to pursue an answer or to provide alternative responses. Antaki (1999) also found that interviewers would deviate from the standardised interview script and that they would often reword the questions in such a way that they were more likely to action a particular response and so, effect a higher score. Antaki (1999) has argued that the high number of rewordings and deviations from the script was in line with claims by Houtkoop-Steenstra (1996) that interviewers are constantly managing a tension between administering the assessment in the standardised way and administering the assessment in a way that is sensitive to the interaction. As suggested earlier in this chapter, this strategy can be seen as the interviewer working to maintain the interactional rapport within the assessment. The interviewer is working to avoid an uncomfortable situation where the interviewee fails repeatedly and so he/she 'assists' the person to succeed (Houtkoop-Steenstra & Antaki, 1998).

The present study would argue that the tension referred to by Houtkoop-Steenstra (1996) and authors since then, is comparable to the realist concepts of being a scientist (i.e. following the standardised protocol) and being a clinician (i.e. using interactionally sensitive strategies for managing interactions), or indeed the scientist-practitioner model that currently exists within the clinical psychology profession. This model is concerned with the role of the clinical psychologist. It advocates that clinical psychologists should be trained as scientist – practitioners so that on the one hand they are skilled in being able to access, interpret and implement psychological research. Yet, on the other hand they are skilled at being practitioners and being able to work therapeutically using a range of subtle interpersonal and therapeutic skills (Marzillier & Hall, 1992). However, this model is still debated within the profession and opinion is divided about it's utility. Shapiro (2002) notes that many clinicians and

clinical psychology trainees hold reservations about the practicality of such a role, when much psychological research is considered to be inapplicable to clinical practice and where clinical skills are gained through practical experience rather than from scientific research (Marzillier & Hall, 1992). Due to space constraints there is no scope for discussing these concepts or debates further. However, it is acknowledged that from a constructionist perspective these terms are socially constructed. They are widely used terms within clinical psychology and so they have been raised here because they may be usefully referred to in later chapters to provide a frame of reference for the purposes of discussing the clinical implications of the results. For an in-depth account of the scientist-practitioner debate the reader is directed to Pilgrim and Treacher (1992) or more recently Shapiro (2002).

In terms of the answers being given, Antaki and Rapley (1996) have noted that often these are reworded by the interviewer and they found that often the interviewer would deviate from the standard script in a way that they describe as being 'helpful' to the interviewee. They reported that as with previous findings (e.g. Antaki, 1999; Antaki *et al*, 2002) the interviewer occasionally deviates from the neutral administration of the assessment. Again, these can be seen as strategies being employed to maintain the interaction and the interviewer can be heard to be 'doing maintaining rapport'. However, Antaki (1999) notes that the interviewers then fail to take account of this when writing their assessment report. As suggested by Kaufman and Lichtenberger (1999) this obviously will have implications for the apparent validity of the assessment where the report of the assessment is failing to accurately reflect the assessment interaction.

Taking a broader perspective, there have been studies where the nature of the responses given by someone with a learning disability have been investigated using a conversation analysis methodology. The pioneering work of Yearley and Brewer (1989) found that individuals with a learning disability varied their conversational mechanisms when talking to their peers as compared to when being interviewed. They found that the interviewee would use a reduced repertoire of conversational skills when being interviewed. They suggested that this could be explained by the account of stigma given by Goffman (1968), who suggested that a stigmatised person requires 'two faces': one for interacting with other stigmatised individuals and one for

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interacting with non-stigmatised individuals. Yearley and Brewer (1989) argue that the person with a learning disability is attempting to pass themselves off as being a non-stigmatised person. They are changing interactional style to minimise the potential for showing their linguistic or interaction incompetence. This work was built upon by the study by Antaki *et al* (2002) mentioned earlier. These findings also fit with the work by authors such as Houtkoop-Steenstra and Antaki (1996) who talk about the interviewer struggling with a tension between using a standardised approach and a more sensitive approach. Here, it may be that the interviewer is orienting to the concerns of the interviewee within the talk and so is seeking to assist and support them.

Following on from this, Rapley, Kiernan and Antaki, (1998) demonstrated that within quality of life interviews, people with learning disabilities could be seen to demonstrate clear understanding of their constructed identity and the interactional and social realities of having a learning disability, but that they could be seen to be working to pass themselves off as being ordinary by 'doing being ordinary' within the talk.

In the above section there has been a discussion of the small body of conversation analytic literature that has considered the assessment of people with learning disabilities. So far, the introduction has presented an overview of standardised assessment followed by a discussion focusing more specifically upon the WAIS-III. From there the discussion turned to consider the use of conversation analysis when investigating the application of standardised assessments and then more specifically for considering the application of standardised assessments to people with learning disabilities. Having provided this discussion, this chapter will now present the rationale and the aims for the present study.

1.7   Rationale for the present study

From the research literature presented above, in relation to assessment and people with learning disabilities, it can be seen that most of the research has focused upon issues around the standardisation and the administration of standardised assessments from a realist perspective. In other words, from the position that there is a true

construct that the assessment is seeking to uncover and that the tests are flawed in ways that affect their ability to accurately detect and measure this construct. However, there is also a body of constructionist literature, in particular a number of studies where conversation analysis has been used to investigate the assessment of people with learning disabilities.

From this body of literature it is noticeable that the research has tended to focus upon the use of quality of life measures (e.g. Antaki, 1999). As discussed above, IQ can be a powerful determinant of care provision for persons with a learning disability, yet the WAIS-III has yet to be subjected to any form of conversation analytic investigation. Such research, as has been seen with quality of life measures, would help to develop a better understanding about the interaction taking place during a WAIS-III interview and how the participants are constructing the interaction. This in turn would inform clinical practice about the administration of the WAIS-III with people with learning disabilities. It seems appropriate that an assessment that can have such an impact upon people's lives, and their social identity, should be further investigated to help deepen understanding about the interaction taking place and its effect upon the outcomes.

Therefore, it is this specific gap in the literature that has informed the focus for investigation and has prompted the present study. Namely, how is the interaction during a WAIS-III assessment interview managed by the participants, when one of them has a learning disability?

1.8   Aims of the present study

Building upon that rationale, the present study aims to use a conversation analysis methodology in order to investigate and to explain how the interaction between a clinical psychologist and a person with a learning disability is managed. As with any form of talk-in-interaction the order to the interaction is managed and produced by both participants and is specific to the context where it is being constructed. Rather than taking a global perspective of the interaction, the nature of the conversation analytic method will result in the analysis focusing upon an interactional phenomenon in detail. The phenomenon for consideration will emerge during the analysis phase of this study rather than being an *a priori* subject for investigation.

The present study is setting out with four aims:

- Firstly, once an interactional phenomenon is chosen, it will seek to investigate how this aspect of the WAIS-III assessment interaction is constructed and managed by the participants during the assessment interview. Using conversation analysis the study will seek to explain the mechanics of the talk-in-interaction rather than seeking to uncover any particular truth behind the utterances. The analysis will focus upon explaining how the interviewer and interviewee orient to the phenomena, how they manage it and the action being performed within the interaction.

- Secondly, there will be consideration of ways that this understanding can be used to inform the assessment of people with learning disabilities, to inform clinical psychology practice and to inform the wider profession of psychology.

- A third aim is that the findings will generate further areas for research and they will also provide a platform for future investigations to build upon. The findings from this study will also add to the growing conversation analytic literature.

- Finally, the researcher is hoping that as a potential clinician working with people with learning disabilities this research will allow opportunities for personal and professional development and will result in understanding, knowledge and skills that he can take beyond the research into his future clinical practice.

2   Methodology

2.1   Chapter Overview

This section will consider the methodology employed in this research. The ultimate aim of this section is to provide a clear and accurate account of how this research was conducted. To do this, the methodology section will be divided into four main parts: Theoretical context, Research design of the present study, Data management and Ensuring data quality. Each of these parts will now be considered.

Theoretical context. In the first part there will be discussion about constructionist research, what it is and it's place within psychological research. This will be built upon by discussion around epistemological issues, before discussing in much greater detail the conversation analytic methodology being employed for this study. Within this there will be a full discussion of the methodology itself, the mechanics of conversation analysis, a critique and finally why it has been chosen for this study.

Research design of the present study. This section will present a detailed description of the design for the current study. It will consider the research design, issues the researcher brings to the research, participants involved, the procedure used and the ethical issues relating to this research.

Data management. This section will discuss how the data was managed by the researcher and there will be discussion about the transcription, and other procedures, used as well as issues this presented during the course of the research.

Ensuring data quality. Finally, there will be a discussion about issues relating to Data quality and how this can provided for within this research. There will be a discussion of how these issues where applied to this piece of research to ensure that the findings can be considered to be of value.

2.2   Theoretical Context

2.2.1   Constructionist Epistemology

Initially, it is necessary to discuss the epistemological underpinning to the present study before proceeding to consider the methodology chosen. For this study a

constructionist epistemological position was held by the researcher. By its very nature, this poses some difficulties. To offer a definition could be considered to be anti-constructionist and would imply that it is a neutrally, objectively describable construct. However, Shotter and Gergen (1989) have summarised that constructionism is interested in how people's experiences and knowledge are constructed through interaction and more specifically through language.

Potter and Weatherall (1992) would advocate that rather than trying to define constructionism it is better to consider the various approaches calling themselves constructionist. However, that would not be appropriate for this chapter. While it is difficult to offer a definition of constructionism, Burr (2000) has suggested four basic assumptions for a constructionist science.

Firstly, constructionism requires a critical stance towards any understanding of the world that is 'taken-for-granted'. It runs against the idea that objects hold a true, underlying nature that is waiting to be revealed. This clashes with the realist epistemological position that would suggest that actually there are underlying truths that it is possible to discover. Rather, a constructionist approach suggests that objects are socially constructed and Burr (2000) suggests that people should be constantly suspicious of assumptions about how the world appears to be. This idea is certainly more readily applicable to non-tangible concepts and constructs. For example, psychological phenomena such as intelligence are constructed between people and are done so through the use of language. Potter (1996) suggests that psychology should be concerned with how these constructs are generated and utilised linguistically through the use of language.

Secondly, building upon the previous paragraph, constructionism argues that the understanding of the world is constructed between people. Versions of knowledge are constructed through interaction and the practices of interaction are the ways that knowledge is constructed (Burr, 2000). From a constructionist perspective language should not be considered as a passive mechanism for conveying knowledge but instead, it should be seen as a form of social action where people construct their understanding between them (Gergen, 1985).

Thirdly, interactions that lead to a constructed understanding of the world are historically and culturally specific. For example, the notion of childhood will vary between cultural groups, and within British society it has varied over the past century. This, argues Burr (2000), means that not only are ways of understanding specific to particular cultures, and periods of history but they are also constructed by those cultures and within those historical contexts. Forms of knowledge are therefore social artefacts (Gergen, 1985).

Finally, Burr (2000) notes that from a constructionist perspective, knowledge and social action go together. A constructed understanding or form of knowledge will invite particular social action but may also exclude other forms of social action and each different construction of the world may invite different actions. A useful example presented by Burr (2000) is the social construction of alcoholism which used to be viewed as a behaviour that the person was responsible for, so resulting in a social action of punishment. More recently it is constructed as an addiction and so a different action is invited in the form of treatment.

As already mentioned, there is a range of constructionist approaches that to a greater or lesser extent follow the above assumptions. It is difficult to identify any single commonality between the various approaches and Potter (1996) refers to them having a 'family resemblance'. These include such approaches as discourse analysis, conversation analysis, ethnomethodology and ethogenics. Common aspects to this 'family' of approaches are that they tend to oppose the realist assumptions of more traditional social sciences. Also, they share a view that mind and action are fluid essences that are constructed from the symbolic resources of a culture. Further more, Potter (1996) states that, most commonly, this 'family' of approaches treat language as being fundamental to the construction of knowledge and understanding.

2.2.2 Conversation Analysis

An empirical, constructionist methodology commonly used to analyse talk-in-interaction is Conversation Analysis. This is an approach that stems from the work of Harvey Sacks in the 1960's and has been added to and developed since then by various authors (e.g. Emanuel Schegloff, Gail Jefferson). Conversation Analysis can

best be described as the study of talk-in-interaction (Psathas, 1995) and it is concerned primarily with the turn-taking within conversation (Hutchby & Wooffitt, 1999).

A key notion of conversation analysis is that turn taking within conversations and interactions is sequentially ordered and conversation analysis is used to discover those orderings. Conversation analysis serves to investigate how the speaker uses the 'next turn' in a conversation to show how they are understanding and orienting to the prior turn's completion. Conversation analysis also serves to analyse how speakers use their 'next turn' to orient to the content of the previous turn and so provide the action it has been designed to do. For example, the extract below shows a simple exchange between two people.

Extract 2.1

| 1. | Bob: | hello |
| 2. | John: | hello |

In extract 2.1 the interaction begins in line 1 where Bob says 'hello'. This is immediately followed by John saying 'hello' (*line 2*). Line 2 can be seen to be the 'next turn' being discussed above. Here, John's statement in line 2 shows him to be oriented to Bob's statement in line 1 as a greeting. John is responding to Bob and is demonstrating the interactional rules around greetings by giving an acceptable reply. However, Bob's greeting is serving to generate an action from John (i.e. an appropriate response) and so John's reply shows that this was successful and that an appropriate response was generated. John's response is considered successful because if he gave an inappropriate response this would have caused difficulties in the interaction.

In addition to turn-taking accomplishment, conversation analysis is also interested in what the participants in the interaction are *actually doing* in the interaction. In other words, as mentioned previously, the actions that are being achieved within the interaction by the talk. Psathas (1995) presents seven basic assumptions that he argues are fundamental to conversation analysis and which relate back to the earlier discussion about constructionist epistemology. Psathas (1995) suggests:

- Order is a produced orderliness within the interaction.

- Order is produced by the parties *in situ.*

- The parties in the interaction will orient to that order themselves while constructing the interaction. The analyst observes this order within the talk rather than conceptualising it based upon preformed theoretical assumptions.

- Order is repeatable and recurrent.

- It is the analyst who must discover and describe the conversational order within the talk.

- The focus of analysis is upon describing the structures, procedures and mechanics of the talk-in-interaction that produce the order, rather than the frequency of their occurrence.

- Once discovered, these structures of social action, resulting from the talk-in-interaction (see Burr, 2000 earlier) can then be described in formal terms. These can include consistent, structural, organisational or logical terms.

While attending to the turn structure and the functions of the talk within the interaction, the researcher investigates the linguistic sequences within the talk and seeks to understand how they are produced, how they function and how they are managed within the conversation. Within talk there are a number of commonly occurring conversational structures. These will now be briefly discussed for the benefit of the reader. These are structures that, within the corpus of literature, have been repeatedly encountered and demonstrated across studies of interactional talk and are currently accepted as conversational conventions within everyday talk.

2.2.2.1 Adjacency Pairs

Adjacency pairs are paired turns of talk that conventionally come together (Hutchby & Wooffitt, 1999), although not always. For example question and answer, greeting and counter greeting. Harvey Sacks noted that the first part of the pairing will then require that the second part occurs. In order to ensure that the talk is able to function effectively, adjacency pairs must be ordered so that each part is clearly different from the other in it's function and that the first part requires the second part to occur (Silverman, 1998). Without adjacency pairings a conversation would quickly deteriorate into a monologue or a disorganised mess with all speakers talking over

each other. Adjacency pairs serve the function of allowing the speakers involved to manage the interaction so that it is effective.

Extract 2.2

| 1. | A: | Can I have a tea ↑please |
| 2. | B: | Yes |

Extract 2.2 begins with participant A: who says '*can I have a tea please*'. At the end of A:'s statement the intonation rises at the beginning of the word 'please'. This turn of talk is followed by participant B: who says '*yes*'. The rising intonation at the end of A:'s statement could indicate an enquiry and indeed B:'s response shows that B: is orienting to A:'s statement as a question. Therefore, B: is completing this adjacency pairing with a response. Linguistically, A's question in line 1 carries a clear request for a cup of tea. However, the issuing of the question also makes a requirement upon B to give an answer. For the interaction to be successful, B must orient to A's statement as a question and by doing so must offer the requested second part to the pair (i.e. an answer). Here, there is no attempt being made to determine whether A:'s statement truly was a question but the concern is with how B: oriented to A:'s statement. This issue is picked up later in this sub-section.

Ordinarily adjacency pairs should occur sequentially in the talk. However, sometimes they do not and turns of talk will occur between the paired statements. These turns are called insertion sequences because they have been inserted into the conversation, and within a pairing, by one or more of the participants.

Extract 2.3 [Levinson 1983: 304] cited in Hutchby & Wooffitt (1999) (original transcription codes)

1	A:	Can I have a bottle of Mich ?	Q1
2	B:	Are you over twenty-one?	insertion 1
3	A:	No	insertion 2
4	B:	No	A1

In extract 2.3, the sequence of talk begins with participant A: who says '*can I have a bottle of Mich?*'. This statement is followed by participant B: who says '*are you over twenty-one?*'. In line 3, A: then says '*no*' and B: then says '*no*' in line 4. The rising intonation indicated by the question mark in line 1 suggests the first turn of a

question-answer pairing but it is responded to by B: with a question which is indicated by the rising intonation and by A:'s response of 'no' which shows A: to be orienting to it as a question. B: then makes a response to A:'s initial statement in line 1 and is orienting to it as a question. In this extract B:'s question in line 2 is not the response that might be expected to the initial question but A: accepts the insertion by responding to it in line 3 rather than restating the initial question. Once this inserted question answer pairing has been completed it can be seen that the initial question is responded to and so this pairing is completed. This shows that the conventions of interaction allow pairings to be delayed but it is likely that if the pairing had not been completed then difficulty would have arisen and the question may have been reissued to seek the required response.

2.2.2.2 Repair

Another important aspect to talk-in-interaction is how the participants manage situations where difficulty is encountered within the interaction. The term used within conversation analysis is 'repair'. This can apply to a range of phenomena including errors in turn taking and corrections made by a speaker (Hutchby & Wooffitt, 1999). Repair may be initiated by the speaker or by another person and the person making the repair can direct it at themselves or at another. Repair can occur immediately within a turn of talk or later within the interaction. The function of repair is to ensure that the talk, and ultimately the interaction, is able to continue. Failure to repair difficulties may result in the interaction breaking down or struggling to continue successfully.

Extract 2.4 [GTS, 1, 37] cited in Schegloff (1992) (original transcription codes)

Dan:	Well that's a little different from last week.
Louise:	heh heh heh Yeah. We were in hysterics last week.
Dan:	No, I mean Al.
Louise:	Oh. He......

Extract 2.5 [BA data 2 T1:SA:F:F] cited in Hutchby & Wooffitt, (1999) (original transcription codes)

1	A:	.h >Well< >you've< actually wro(t)- rung the wrong
2		number

Extract 2.4 shows an interaction between two individuals that demonstrates one type of repair. After Dan's initial statement Louise orients to it as a request for information

and she offers an account. However, Dan orients to Louise's statement as being incorrect by stating 'No' and then going on to explain 'I mean Al'. Here, Dan is repairing the interaction after Louise incorrectly oriented to Dan's initial statement. This extract demonstrates what Schegloff (1992) refers to as third position repair, because it occurs in the third turn within the sequence of talk, and in this case is repaired by the initial speaker. In this particular extract Louise's initial statement is referred to as the 'next turn repair initiator' (Hutchby & Wooffitt, 1999) because it initiates the need for repair within the interaction. In extract 2.5 the speaker A: can be seen to make self-repair within the turn of talk having begun to say 'wro' this is then corrected to 'rung'. The potential examples of repair structures are too numerous to provide examples of them all here but it is hoped that the above two extracts help to clarify this repair phenomena for the reader.

2.2.2.3 Turn Construction Units

Sacks, Schegloff and Jefferson (1974) have presented a turn taking model of conversation. They noted that conversation involves: turn taking, one speaker talking at a time and turns being taken with minimal gap. The model suggests that turns are managed in various ways. Turns in talk are typically made up from 'turn construction units' (TCU's). Hutchby and Wooffitt (1999) state that a turn construction unit roughly corresponds to a statement or utterance but that ultimately they can only be defined by the speaker themselves when produced during the talk. They note that TCU's have two features: *projectibility* and *transition-relevance places*. Projectibility is defined as being the ability of the speaker to project to the recipient what sort of unit the construction unit is and also when it is likely to end. Transition-relevance places are points at the ends of turns of talk where it is possible and acceptable for another speaker to begin a new turn of talk. These enable to the flow of an interactional conversation to occur and this demonstrated in the extract below.

Extract 2.6 [SBL:1:1:10:15] cited in Hutchby & Wooffitt (1999) (original transcription codes)

1	Rose:	Why don't you come and see me some[times
2	Bea:	[I would
3		like to
4	Rose:	I would like you to

Here, the first statement by Rose is an invitation to Bea to visit and Bea recognises this before Rose finishes her statement. She acts to respond to the request and does so with her statement '*I would like to*'. This statement begins while Rose is still talking and there is a clear overlap in speech. Neither participant indicates that this overlap is at all problematic. In her statement in line 1, Rose has projected to Bea that the transition-relevance place will occur after the word '*sometimes*' and Bea orients to this and initiates her turn of talk accordingly. On occasions where the recipient misunderstands the next projected transition-relevance place then this can present difficulty within the conversation and this will then need to be repaired (as discussed earlier) to maintain the interaction.

2.2.3 Conversation Analysis: practical applications

Conversation Analysis continues to evolve as an interdisciplinary field of investigation within the social sciences (Hutchby & Wooffitt, 1999). The practical applications can be said to extend to any area of social activity where individuals are interacting. Wherever talk-in-interaction needs to be investigated, conversation analysis can be used to yield a better understanding about how that interaction operates and how the participants manage the interaction. The outcomes can then be used for supporting the development of different and potentially better ways of interacting and managing situations where interactions take place.

Within clinical settings there have been many applications of conversation analysis. For example, Gardner (1997) utilised conversation analysis to study interactions between children with speech difficulties, their mothers and their speech therapists. Houtkoop-Steenstra (2000) has written extensively about her investigations into the use of standardised survey interviews with clinical and non-clinical populations. Further to this work, Antaki (1999) has explored the use of quality of life questionnaires with adults with learning disabilities (as already discussed in the Introduction section).

2.2.4 Criticisms of Conversation Analysis

As with any methodological approach aimed at investigating social phenomena, a number of criticisms have been levelled at conversation analysis.

Gill (2000) suggests that a potential criticism of conversation analysis is that these studies do not produce broad generalisations from the results and so question it's utility, for example, the findings cannot be generalised to a whole clinical population. However, supporters of conversation analysis, and indeed other constructionist approaches, would argue that this criticism is misplaced. The underlying constructionist epistemology requires that any analysis results in information and understanding that is by it's very nature, specific and current to the interactive situation, rather than being generalisable. Further, as already discussed earlier in this section, the constructionist epistemology clashes with the idea that findings from a piece of research are reporting an underlying truth and so can be generalised to a greater population.

Criticism is also directed at the relatively small samples of data often used within conversation analysis. Critics suggest that this makes the data used for conversation analysis less representative of more global populations. Certainly, it would be appropriate for a conversation analytic study to utilise a single instance of an interview and the analysis would be focused upon that particular interview. Traditional realist approaches would require large pools of data that have been agreed through various forms of power analysis to ensure that the data can be considered to be representative. However, such a criticism again seems to misunderstand the constructionist epistemology behind conversation analysis (Gill, 2000). The constructionist approach is not concerned with the pursuit of uncovering an underlying truth. Neither is it concerned with developing an all-encompassing theory that has been grounded in and developed from the data. Rather, the epistemological position of conversation analysts supports the detailed analysis of discrete examples of talk for the purposes of understanding and describing that particular interaction. This is done with a view to building a description about how the interaction is constructed and managed through the talk in that given case rather than building a global theory about interactions. Once such a description has been it then contributes to a wealth of knowledge and ideas about interaction. However, the findings are not assumed to be a generalisable theory to account for all interactions. Any claims about generalisability must be demonstrated within the talk and by drawing upon the literature for supporting data.

Critics of conversation analysis may also question the amount of effort required to undertake the analysis. While data collection may be brief, the transcription and analysis of the transcripts can be extremely time consuming. Conversation analysis is by its very nature labour intensive during the analysis stage. However, proponents of the approach (e.g. Edwards & Potter, 1992) would argue that the benefits to be gained from the findings outweigh the methodological intensity.

Criticism could also be levelled at the fact that within an interaction such as a WAIS-III interview conversation analysis will only consider the talk that occurs. Yet, within human interaction non-verbal communication plays a fundamental part in how the interaction is managed. By it's very nature, conversation analysis is concerned with the conversations between individuals but difficulty arises when attempting to record non-verbal communication for the purposes of analysis. One answer may be to video the interactions. However, the video camera will only record one perspective on the interaction and for an interview between two individuals there would need to be at least two cameras. It would then need to be ensured that all of the non-verbal gestures were recorded and analysed clearly. The complexities of undertaking such research could almost be prohibitive. Within the conversation analytic literature there has been little work investigating non-verbal communication. However, an interesting paper by Goodwin (2000) investigated the use of pointing as a form of non-verbal communication by a man with aphasia. Goodwin transcribed an interview with the man and included diagrammatic representations of his pointing within the text. While this work is crucially innovative, in terms of non-verbal communication it forms only the tip of the iceberg. Pointing is only one of a whole range of non-verbal communicative strategies that people use within interactions. A clear consideration to be made about non-verbal communication is that it ultimately becomes oriented to within the conversation by the participants and so it becomes verbal. As yet, there is no clear or agreed method for recording and analysing non-verbal communication although as demonstrated by Goodwin (2000) attempts are being made in this area. This current inability to take account of non-verbal communication is accepted as a potential criticism of conversation analysis.

2.2.5 Why Conversation Analysis for this study?

This study was concerned with investigating the interaction that takes place during a standardised assessment interview between a clinical psychologist and a person with a learning disability. More specifically, how the clinical psychologist managed this interaction. This was driven by the researchers previous experience of working with people with a learning disability and having administered standardised assessments during that work. The researcher also was interested in determining if clinical psychologists could be better informed about administering standardised assessments within such a client group. The researcher was interested in looking at the psychological mechanics of these interactions. He considered that more contextualist or interpretative methodologies such as grounded theory, would be focusing too much upon themes within the interaction, rather than the mechanics of the talk itself. Other qualitative methodologies were also considered but again, it was felt that they would attend to the data with the purpose of grounding it in order to generate a generalisable theory that could then be used to make predictions. This did not sit with the researchers constructionist epistemological position.

As outlined in the introduction chapter, the constructionist position holds the interaction between the participants as being the talk. The interaction is constructed and managed in the talk and the understanding and knowledge of the participants is constructed between them within the talk-in-interaction. It is the talk that brings about social action within the interaction. Therefore, to investigate the interaction between clinical psychologist and a person with a learning disability, the researcher chose conversation analysis. As described earlier in this chapter, conversation analysis is primarily concerned with describing the interaction between the participants as constructed through talk. This methodology was chosen because it would allow the researcher to effectively investigate and describe the interaction between the interviewer and interviewee during a standardised assessment interview. It would also allow the exploration of aspects of these interactions that are rarely considered but that may have significant impacts upon the outcomes of these assessments and more importantly the lives of the interviewees.

An outline of the procedure employed for this particular study will now be presented. During this a detailed account of the conversation analysis methodology will be given.

This will then be followed by a discussion about ensuring the quality of the data and the results obtained.

2.3 Research Design of The Present Study

2.3.1 Research design

For this study a conversation analysis approach was used and as already discussed, this was considered to be the most appropriate methodology. The interview transcripts were analysed using conversation analysis based upon the work of authors such as Potter and Wetherall (1992), Hutchby and Wooffitt (1999). In addition, advice was sought from members of the Discourse and Rhetoric Group based at Loughborough University. However, the author did also draw upon a variety of other texts for guidance on how to conduct the analysis, including regional and national workshops and training events.

2.3.2 The researcher

The researcher was a final year trainee clinical psychologist training at Leicester university. He had over four years of clinical experience as an assistant psychologist before beginning clinical training and most of his experience was in the field of learning disabilities. His clinical style follows systemic and person centred approaches. He would describe his epistemological position to be constructionist although not orientated to the more radical position adopted by some (e.g. Ian Parker).

Aside from the above, the researcher brings an interest in standardised assessment that stems from concerns about the current use of standardised assessments, particularly with learning disabled people. He is also concerned about how standardised assessments are developed and the realist epistemology underlying their construction and application. His interests are in seeking to ensure that such assessments are employed more constructively, and are used to enable clinicians to be more aware of factors that may impact upon the interviewee's performance. Therefore, the researcher is hoping that this study will enable some explanation about this particular type of interaction that can be taken into consideration when considering the effect of the interaction between interviewer and interviewee on these assessments.

2.3.3 Participants

The participants in this study were qualified clinical psychologists (n=3) and service users who were being assessed by the clinical psychologists (n=3). The clinical psychologists were based within a Learning Disabilities service in the UK. The service users were all individuals who were over the age of 18 years, who were considered to have learning difficulties and who had been referred to the psychology department with a request that a formal assessment of their cognitive functioning be conducted.

2.3.4 Materials

- SONY TCM-40DV Cassette-Corder
- SONY ECM-F9 table top microphone
- SANYO Transcription machine
- TDK IEC1/TYPE1 FE90 cassettes
- MAXELL IEC/TYPE1 UR120 cassettes

2.3.5 Procedure

This section will discuss the recruitment of participants, the collection of the interview data used for analysis and the procedure for analysis itself. It will also discuss issues relating to the validity and reliability of the analysis and will discuss various ways that this has been assured. Following this, there will be discussion about the ethical issues encountered in relation to planning and conducting this study.

2.3.5.1 Recruitment

The recruitment of service users began in November 2002. All of the service users interviewed were selected by the clinical psychologists during department referral allocation meetings. Allocation meetings were monthly meetings where referrals to the service were discussed by the psychology team. The discussion would focus upon whether the referral was appropriate, what the work might involve, who would be best suited to providing the work and so on. It is within this meeting that any referral requesting a cognitive assessment was considered by the team. The team would decide whether there was a genuine clinical need to conduct such an assessment and they would decide whether there was a need to conduct a WAIS-III interview as part

of such an assessment. A clinician would then agree to accept the referral and would contact the referrer. It was at this stage that there would also be discussion about whether this service user could be a potential participant in the study, based upon the information they currently held about the service user.

Following this process, any referral that satisfied these criteria where the clinician was also willing to take part in being interviewed, was then considered to be appropriate for the clinician to approach for inclusion in the study. It is important to stress that the researcher was not involved in participant selection in any way except for having provided initial guidance to the department. The reason for this was that the researcher was aiming to capture the realities of typical and naturally occurring assessment situations in this particular department.

2.3.5.2 Exclusion criteria

The desire to capture typical assessment situations resulted in very few exclusion criteria being applied to the selection of service users for inclusion in the study. It was agreed that participants would be individuals who had been referred to the service for a cognitive assessment and that this assessment should include the administration of the Weschler Adult Intelligence Scales Third edition (WAIS-III). Potential participants were to be excluded if it was considered by the clinical psychologist conducting the assessment that they were no longer suitable for assessment using the WAIS-III. Also, potential participants were to be excluded if English was not their first language or if there was a need to have an interpreter present during the assessment. This was done on the grounds that it could present difficulties for the analysis of the interview conversation as the interviewer and interviewee would be interacting with the interpreter and not orienting to each other's exact turns of talk. All other WAIS-III interviews, complete or incomplete, were considered acceptable.

2.3.5.3 Obtaining consent

Once a potential participant was identified the clinical psychologist would introduce the study to the client. This was supported by the use of 'clinician' and 'client' information sheets (see appendices 2 & 3). The 'client information sheet' had been adapted to incorporate clearer text and pictures to enhance communication. The client was encouraged to ask questions of the clinician and the clinician was encouraged to

contact the researcher if they wished to ask any questions themselves. Then, consent would be obtained from both the participant and the clinical psychologist for the tape recording of the WAIS-III assessment interview(s). This was done using written consent forms to be signed (see appendices 4 & 5). Where a client was unable to sign their own name it was agreed that a third person would witness verbal consent being given and then would sign the form to that effect.

2.3.5.4 Data collection

The interviews were tape-recorded using a cassette recorder and table top microphone that was operated by the clinical psychologist during the interview(s). Once the interviews were completed the cassettes were stored in a locked cabinet within the psychology department to await collection by the researcher.

2.3.5.5 Feedback of results

In terms of providing feedback to those involved the researcher was keen to offer service users and the psychologists the option of having a copy of the audio-taped interview they participated in as a personal copy to keep. They were also offered the option of having a copy of the transcription from their interview, although they were advised that due to the complexity of the transcription coding this might make it difficult to understand. One service user requested a copy of their audio-taped interview.

The researcher also presented the option for psychologists and service users to request a meeting with the researcher to discuss the study further. This was taken up by one service user who requested a meeting after having had their interview audio-taped and this meeting was provided.

In terms of feeding back the results of this study a number of routes have been agreed. Firstly, it has already been arranged that following submission of this research, the researcher will be returning to the psychology department to present back the findings that have been submitted. The researcher has also agreed to meet with the clinical director of the learning disabilities service to present the findings back to her. In terms of feeding the results back to the service users the researcher has made no specific plans to do so due to the aim of remaining distant from the participants themselves.

Instead, the clinical psychologists will be invited to provide feedback to those they interviewed at their discretion. The researcher will also be happy to meet with any of the participants to discuss the results should they request such a meeting.

2.3.6 Ethical issues

Ethical approval for this study was granted by the Leicestershire Research Ethics Committee on 1st March 2002 (see appendix 1). When planning and submitting the proposal for the study a number of ethical issues were considered. Firstly, the nature of the study is such that the data is formed from authentic clinical assessment interviews. These are assessments that would be conducted regardless of whether the study was taking place. Therefore, it was considered important to make sure that the protocol for data collection presented as little disruption to the assessment process as possible. Discussion with the clinicians involved led to the decision that they would take the lead in seeking consent, operating the recording equipment and that the researcher would remain as detached as possible from the clinical environment.

A second ethical issue that was considered was the nature of the individuals being interviewed. There was an ever present risk that the service users may agree to their interview being recorded for reasons other than simply wanting to take part in the study. For example, it was possible that the service users may misunderstand that any clinical help would be dependant upon taking part or wanting to please the clinicians. Issues around understanding the nature of the research and the conditions around giving consent are highlighted by Arscott, Dagnan and Stenfert Kroese (1998). In an effort to minimise such risks it was emphasised on the information sheets that any clinical support was not contingent in any way upon participation in the study. The clinical psychologists were encouraged to actively emphasise this and it was made clear to them that if they held any doubt about the participants motivations for taking part in the study then they should err on the side of caution and exclude the person. During the research process, one of the clinical psychologists raised the issue that it could be difficult to exclude someone on those grounds if they had already consented to take part as it could be damaging to their self-esteem. It was agreed that in these cases the clinician would need to advocate in the best interests of their client by ensuring that their ability to perform effectively in the assessment situation wasn't affected by either being withdrawn or included in the study.

A further ethical issue related to the participant's ability to understand the purpose of the study (Arscott *et al*, 1998). Again, efforts were made to ensure that this was clearly explained both verbally and in visual form. While the study would be in no way harmful to someone who didn't understand it's purpose, the clinical psychologists were asked to make a clinical judgement about whether the service user should be excluded from the study, taking into account the issues raised earlier.

Upon reflection, the researcher was happy that any potential ethical concerns were addressed within the research protocol and through discussion with the clinical psychologists prior to and during the course of the study. This belief was confirmed by ethical approval being obtained from the Leicestershire Research Ethics Committee.

2.4   Data Management Procedures

2.4.1   *Transcription*

When conducting this type of research the audiotaped interviews need to be converted into a manageable medium. Potter and Wetherall (1992) stress that the importance and difficulty of transcription is usually underestimated. A good transcription is fundamental to the analysis in two ways. Firstly, it provides the basis for the analysis of the talk to take place. Secondly, the process of transcription itself constitutes a distinctive stage in the data analysis (Hutchby & Wooffitt, 1999). However, Hutchby and Wooffitt (1999) also note that the transcripts are not 'the data' but merely a way of managing the data that is the audio taped records.

A major feature of transcription is the length of time it can take. This is dependent upon the detail that the researcher wishes to use and this will be driven to some extent by the methodology being employed. For example, grounded theory may require less detailed transcription than conversation analysis where timed pauses, intonation and other aspects to the talk, beyond the words themselves, are sources of information used in the analysis.

For conversation analysis, Hutchby and Wooffitt (1999) note that the researcher should aim to encapsulate two features in their transcripts. Firstly, they must

endeavour to capture the dynamics of the turn taking. This would be the pauses, words used, ends and beginnings of the turns of talk, breaths. Secondly, the researcher should seek to capture the speech delivery with these being the speed, intonation, and pitch of the speech. It can be seen that there are likely to be numerous ways that a piece of talk could be transcribed and that it will not be possible to capture every aspect of the conversation. It is for this reason that there can never be a truly neutral transcription system (Hutchby & Wooffitt, 1999). Different researchers will attend to different aspects of a piece of talk when transcribing it. Ochs (1979, cited in Hutchby & Wooffitt, 1999) states that transcription is 'a selective process reflecting theoretical goals and definitions'.

Within the field of conversation analysis there is a generally agreed system for coding phenomena within the talk. This is a series of symbols and codes devised by Gail Jefferson (Sacks, Schegloff & Jefferson, 1974). This study will use the Jeffersonian transcription codes for the interview data. Within the conversation analysis literature there doesn't appear to be one universally agreed transcription system in use, however, in the interests of working towards a degree of consistency, the Jeffersonian system has been used for this study, as it is the most commonly used within the conversation analysis literature. A full transcription key is provided in appendix six. The extracts of data drawn from the literature will be reproduced as they appear in the literature and in some cases those authors may have used different codes or symbols. Where necessary, these codes and symbols will be clarified within the text accompanying the extract.

2.4.1.1 The Transcription Process

For this study the transcription of the interview data was carried out in three stages by the author. For the benefit of the reader a sample extract from one of the interviews will be used to demonstrate the three stages of transcription that were undertaken in order to eventually arrive at the completed transcripts.

Initially, the audio-tapes were listened to and the words were transcribed as spoken. The words were written turn by turn, so that a new line was started when a new speaker began talking or when a new piece of talk was started. Where there were noticeable or even lengthy pauses, or where there were other features on the tape such

as external sounds then these were placed on a new line. In addition, real names were changed for the purposes of confidentiality. To maintain information about the gender of the speaker and to retain the flow and structure of the talk, names were replaced with gender appropriate names of the same number of syllables. So, for example David would have been replaced with Peter, or Harriet with Stephanie. Extract 2.7 below is a sample of text from an interview and it is presented in the format it would have been transcribed initially.

Extract 2.7 [1A / PC / Oct 2002 / Dec 2002]

578	Phil:	ehm designate
579	Steven:	disinate desi
580	Phil:	de- designate
581	Steven:	dunno what that means dizzy
582	Phil:	dizzy
583	Steven:	does it mean dizzy
584	Phil:	eh-
585	Phil:	do you know what reluctant means
586	Phil:	no and do you know what a colony is
587	Steven:	no

After this stage the tape was listened to again and the pauses and silences were timed using a stopwatch. Convention varies about timings and signifying the lengths of pauses. In this study, pauses and silences were timed down to 0.2 of a second. The distinction of 0.2 seconds was decided upon following Hutchby and Wooffitt (1999) who make reference to transcription timings generally being taken to 0.2 of one second as it is difficult to accurately time any shorter periods of time without sophisticated computer packages. In addition, reading of transcription in the literature repeatedly showing usage of 0.2 second timings. Pauses or silences that were noticeable but shorter than 0.2 of a second were indicated by a full stop within brackets. Also, other aspects of the speed of speech were added such as where speech was quicker than the surrounding talk or where sounds were lengthened noticeably.

Extract 2.8 below shows the same talk presented in extract 2.7 but with the timings and pauses included. The timings are presented in brackets and as mentioned above, brief silences are indicated by (.) as in line 581. Faster speech is indicated by the use of > < markers as in line 581. Where sounds were lengthened then this is shown by

the use of one or more colons after the letter with multiple colons indicating longer sounds. The sound being lengthened is underscored along with the colons as seen with the word '*ehm:*' in line 578.

Extract 2.8 [1A / PC / Oct 2002 / Dec 2002]

578	Phil:	ehm: (1.0) designate
579	Steven:	disinate desi
580	Phil:	de- designate
581	Steven:	>dunno what that means< (.)dizzy
582	Phil:	dizzy
583	Steven:	does it mean dizzy
584		(1.0)
585	Phil:	eh-
586		(2.2)
587	Phil:	do you know what reluctant means
588		(2.4)
589	Phil:	no (1.2) an::d (1.0) do you know what a colony is
590	Steven:	no

Finally, notation regarding the pitch, intonation and volume were then added. This was to give much more colour and depth to the text. It would also make it easier to determine how words or sections of talk were being used. For example, being able to see how a word sounds and to determine whether it has rising intonation at the end, which may suggest an enquiry, or whether the word is being whispered or shouted. Extract 2.9 shows the same section of interview as in extract 2.8 but now with the notations added.

Extract 2.9 [1A / PC / Oct 2002 / Dec 2002]

578	Phil:	ehm: (1.0) des↓ignate
579	Steven:	disinate desi
580	Phil:	de- ↑des↓ignate
581	Steven:	>dunno what that ↑means< (.) ↑di↓zzy
582	Phil:	di↓zzy
583	Steven:	does it mean ↑di↓zzy
584		(1.0)
585	Phil:	↑eh-

586		(2.2)
587	Phil:	do you know what re↑luc↓tant means
588		(2.4)
589	Phil:	°no° (1.2) an::d (1.0) do you know what a col↓ony is
590	Steven:	°no°

It can be seen in extract 2.9 that the text itself becomes more difficult to read, with words and sentences being split by notational symbols. However, in this third extract the structural aspects of the speech are clearer and the conversation in extract 2.9 is more detailed and clearly different than extract 2.7 where it would be possible to read the lines of text in different ways and to see them carrying different meanings. There is less ambiguity about the structure and flow of the conversation in extract 2.9.

The above process was applied to three complete WAIS-III interviews totalling over five hours of audio-tape. This took the researcher over 100 hours to fully transcribe.

2.4.2   Analysis of the transcripts

This part of the methodology section will now outline the analysis that took place within this study. It will lead the reader through the analysis process from transcription. Following this discussion there will then be discussion about how the researcher sought to ensure the quality of the data and the findings drawn from the data. This will be presented in light of the analytic procedure that was undertaken.

Authors within the field of conversation analysis (e.g. Potter & Wetherall, 1992) are keen to stress that there is not a prescriptive 'manual' of how to do conversation analysis. Rather, Schenkein (1978, cited in Hutchby & Wooffitt, 1999), talks about having a 'conversation analytic mentality' and Psathas (1995) talks about 'unmotivated looking'. The researcher must aim to approach the transcripts with an open mind about what might be interesting about the data. However, the researcher is also likely to be aware of the conversation analytic literature and the commonly reported structures and phenomena within that literature. Ten Have (2000) notes that while viewing the transcripts openly, the researcher is also able to access the literature to draw upon work that may help to explain or normatively describe the phenomenon being explored.

In this study the researcher has drawn heavily from the conversation analysis literature, as already mentioned, in order to guide the analytic process. In particular the work of Hutchby and Wooffitt (1999) and Potter and Weatherall (1992) have been consulted.

2.4.2.1 Building a collection of the phenomenon for analysis
During the transcription stage the researcher began reading the completed transcripts for any phenomena that appeared to be of interest. At this stage, the researcher made notes within his research log to keep a record of these phenomena. While doing this, the researcher actively worked to return to the text in the spirit of unmotivated looking. This method continued through the entire transcription phase. Once the final interview had been transcribed the researcher reviewed his notes and began reading through the completed interview transcripts, again allowing interest to develop in any sequences, turns or other items of the talk. Hutchby and Wooffitt (1999) talk about various ways that conversation analysis can be conducted upon data. They suggest that a researcher may build a collection of a recurring phenomenon or the researcher may choose to focus upon a single example of a phenomenon in the data.

During the transcription phase in the present study, the researcher became interested in responses to questions and more particularly in the occasions where the interviewee responded to a question with '*don't know*'. From initial reading of the transcripts it appeared that such a response could be problematic within the talk and could have different outcomes. For example, it may have been difficult to code within the WAIS-III scoring criteria, or it may introduce failure within the interaction. A collection of the '*don't know*' responses was assembled and, in total, fourteen instances were found.

The researcher soon became aware that twelve of these extracts came from one of the three WAIS-III interviews and one interview had yielded no '*don't know*' statements. At this point the decision was taken to include the responses of '*I don't know*' and '*dunno*'. When reading the transcripts the response of '*I don't know*' was seen to be linguistically the same as '*don't know*' but with the personal pronoun '*I*' preceding it. Therefore, these responses were included into the data set. In terms of the '*dunno*' responses, within the literature, Scheibman (2000) in a study of American-english

conversations suggested that '*dunno*' is a reduction of '*don't know*'. In addition, when reading the transcripts the '*dunno*' responses appeared to be linguistically similar to responses of '*don't know*'.

Despite the reasons offered for including the '*dunno*' and '*I don't know*' responses, the researcher was aware that part of the data analysis would require him to account for how the different responses are used within the interaction and the actions they perform. In relation to the work by Schreibman (2000) this work was conducted using American-English conversation where as the current study will be using British-English talk. Therefore, it is not acceptable to merely assume that her findings will carry to the talk in this study. Instead, the suggestion that '*dunno*' is a reduction of '*don't know*' will need to be demonstrated within the talk. Including the 7 '*I don't know*' instances and the 6 '*dunno*' instances the collection then comprised of 27 extracts of talk drawn from all three interviews. As with the '*don't know*' statements the researcher was interested in how these responses are oriented to with the talk due to their potentially problematic impact upon the interaction. In addition, how these responses may be similar or different in their actions within the talk.

Each example of talk was extracted from the transcripts along with the surrounding turns of talk. This was done by locating the statement and then tracking back to where the previous sequence of talk ended. The researcher then also tracked forward from the statement to where the sequence of talk appeared to end and a new sequence was introduced by one of the participants. Due to the volume of data being analysed the extracts were grouped into three sets based upon the wording of the statement: '*don't know*', '*I don't know*', '*dunno*'. This was done to make the data easier to manage before the detailed analysis began and this is explained in more detail in the results chapter.

2.4.2.2 Examining the turns of talk
Each extract was then analysed individually. The researcher took each extract and began investigating and explaining the turns of talk and their sequential significance within the talk-in-interaction. The aim was to explain the conversation structures and conventions within the interaction, and more specifically, to explain each turn of talk by determining it's function within the interaction and to explain how the participants

oriented to it. To do this, the researcher needed to employ the 'next turn proof procedure' as described by Hutchby and Wooffitt (1999) and originally discussed by Harvey Sacks (Silverman, 1998). This technique was fundamental to this stage of the analysis. The 'next turn proof procedure' will be discussed in greater detail in section 2.5.2 when issues of quality are discussed. However, briefly, it involves the researcher discussing and describing a turn of talk and then testing any claims about a piece of talk by looking to the next turn of talk to see how the participant orients to the turn under discussion. It also enables the researcher to avoid making assumptions about the turns of talk based upon misunderstandings about the talk or being influenced by his/her own assumptions about the interaction (Hutchby & Wooffitt, 1999).

Finally, having described each extract in this way and summarised the actions occurring within the interaction and how this was being managed, the researcher considered where commonalities existed between extracts either in the structure of the talk or in the action being performed. The researcher was interested in exploring how these responses were managed differently and sought to understand why these differences occurred. The researcher was also interested in exploring the actions that such responses would generate within the interaction. In addition, he was interested in exploring where difficulties arose within the interaction as a result of these responses and how both participants managed this in order that the interview interaction could be maintained.

In summary, the above outlined analysis procedure was applied to the transcripts in this study and the outcome of such analysis is provided in the following results section. Before proceeding to that section it is important that the issues of validity and reliability are considered. To do so, after a brief discussion about validity and reliability a number of mechanisms for ensuring this will be presented.

2.5   Ensuring Data Quality

2.5.1   Quality Issues

Over recent years within social science research, there have been increasing discussions about how to evaluate the reliability and validity of research not falling within more traditional realist epistemological positions (e.g. Henwood & Pidgeon,

1992). Any form of research must be able to account for the quality of its outcomes and findings but Madill, Jordan and Shirley (2000) note that for conversation analysis the concepts of reliability and validity must be understood differently than from the realist position. Within the conversation analytic literature various ways of ensuring the quality of research findings are presented. This study has drawn heavily upon the strategies outlined by Hutchby and Wooffitt (1999), amongst others, and how data quality was ensured within the present study will now be discussed.

2.5.2   Next turn proof procedure

One of the aims of conversation analysis is to focus upon the production and interpretation of talk within interaction as an orderly accomplishment that involves the participants orienting to the turns of talk within the interaction (Hutchby & Wooffitt, 1999). Therefore, the analysis of talk-in-interaction must be concerned with the actual turns of the interaction and should not be concerned with the researchers assumptions about the interaction (Potter & Weatherall, 1992). As mentioned earlier, the 'next turn proof procedure', as described by Hutchby and Wooffitt (1999) is an analytic tool for explaining and making sense of a speaker's utterance by the ways that other participants in the interaction orient to it. This involves considering the turn of talk that follows. This procedure is fundamental to the analysis in this study so it will be explained by use of an example of transcript. The extract used for this explanation is reproduced from Hutchby and Wooffitt (1999) in their account of the 'next turn proof procedure' as it very neatly makes the procedure clear.

Extract 2.10 [Terasaki 1976: 45] cited in Hutchby & Wooffitt, (1999) (original transcription codes)

1	Mother:	Do you know who's going to that meeting?
2	Russ:	Who?
3	Mother:	I don't know!
4	Russ:	Oh probably Mr Murphy and Dad and Mrs
5		Timpte an' some of the teachers

In line 1 in the above statement by Mother, it would be possible to read the statement in two ways. It could be seen as a genuine request for information or it could be seen as a pre-information statement (Hutchby & Wooffitt, 1999). Both understandings about the functions of the statement are different and would be based in the assumptions and speculations of the person reading the statement. The nature of the

actions that the statement would be expected to perform would require different responses from other participants in the interaction. A genuine question would action for Russ to provide information about who is actually going to the meeting whereas a pre-information statement would action for Russ to enquire about who is going (Hutchby & Wooffitt, 1999).

The 'next turn proof procedure' would now require that the next turn of talk be considered. This would allow the researcher to understand how the participant oriented to the statement and not how the speaker might have intended the statement to be heard. As already discussed, the focus of conversation analysis needs to be upon how the participants in the interaction orient to the turns of talk and not the suspected meaning behind a turn of talk. In this extract the next turn of talk, in line 2, shows Russ to be making the utterance '*who?*'. This shows him to be orienting to Mother's statement as a pre-information statement. However, to test this the researcher would then proceed to the next turn of talk which in this case, in line 3, shows Mother to be saying '*I don't know!*'. Here, she is demonstrating that Russ misunderstood her initial statement. This turn of talk is then followed, in line 4, by Russ providing a list of people who may be attending the meeting. By making this statement Russ is now orienting to Mother's second statement as difficulty in the interaction and he is making an attempt to repair the interaction by providing the second part of the originally intended adjacency pairing begun in line 1.

This extract demonstrates the utility of the 'next turn proof procedure' in understanding how the participants in the interaction are orienting to the turns of talk without the need for the researcher to make assumptions.

2.5.3 Internal Coherence

This is concerned with ensuring that the argument being made by the researcher is a coherent and consistent one (Smith, 2000). So, for example are all the loose ends within the data accommodated within the researchers argument? Smith (2000) notes that while contradictions within the data may be of value, the researcher should seek to manage them in a coherent way by clearly explaining them. This can be assisted by clear and total presentation of evidence to support the argument. In the case of conversation analysis the researcher should present extracts from the transcripts to

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support the claims being made about the actions being performed within the talk. The reader should be given the opportunity to interact with the data themselves in order to fully understand the researchers argument and conclusions. Validation by the reader is a strategy recommended by Potter (1996). Considering the above suggestions Drew (1995) notes that conversation analysis already requires the researcher to adopt such strategies and so it can be argued that conversation analysis has good validity.

2.5.4 Deviant case analysis

A deviant case is defined as being an extract of data or findings from an interaction that fails to fit with an emerging explanation of how a feature of interaction is performed. A deviant case, for example, may be that during a sequence of talk, a question is typically followed by a response, yet, in a deviant case a question is followed by a change in the topic of talk. This case could then be used constructively to explore the mechanisms within the emerging pattern of interaction as well as contributing to an alternative explanation of how questions may be oriented to. Ten Have (2000) notes that deviant cases may be used by researchers to challenge their emerging theory in order to ensure that the account is able to explain exceptions.

2.5.5 Transparency

Potter (1996) has suggested that one effective way to evaluate the quality of a conversation analytic study is through evaluation by the reader. For this to happen effectively, the reader must be able to fully understand all aspects of the study. Therefore, the researcher must be clear and open about how the study was conducted. The researcher must allow the reader to know all aspects of the research design, process and findings. In terms of the results of a study, the reader must be able to follow the researchers line of discussion and to understand the researchers explanations for phenomena.

2.5.6 Generalisability

Within quantitative methodology generalisability is common, with research findings being generalised to wider populations. In fact, generalisability is typically a requirement. However, this is not necessarily the case for conversation analytic research. Lincoln and Guba (1985) advocate talking in terms of 'transferability' instead. Within conversation analysis, the researcher should present research findings

as being an empirical account of their analysis but with the aim of adding to the body of conversation analytic literature. Other researchers should then take those findings and attempt to apply them in different contexts without an assumption that they will unquestionably be generalisable. In other words, the researcher can make a claim that their theory about interaction within one setting *might* be true of another setting but any more firm claims should be supported by evidence within the talk or from literature. This links with the earlier comments about transparency and maintaining clear and detailed records of the research process.

To summarise validity and reliability, they need to be considered differently within conversation analysis and the issues can crudely be summarised as the researcher needing to clearly record and make available all aspects of the study so that it can be openly scrutinised by the reader. When reading conversation analytic studies it needs to be reinforced that constructionist research seeks to *explain* phenomena, not *predict* them (Madill, 2000).

2.5.7 Reflexivity

Reflexivity is described by King (2000) as being a complex concept that is integrally linked with conversation analytic research methodology. It was described by Mead (1934, cited in King, 2000) as being 'the turning back of the experience of the individual upon her- himself' (p134). Pels (2000) describes it as the way that texts take into account 'their own manufacturing conditions' (p 6). He goes on to suggest that when a researcher writes a paper or report they are also writing something about themselves. From the above account, writing a paper can be seen as a complex series of social interactions between the researcher, the data and the reader and these interactions are being constructed on the page. In this way, the text is subject to the same aspects of social construction and social action as talk-in-interaction, as discussed during the introduction chapter.

Pels (2000) has suggested that the circular nature of reflexivity and how the process is potentially endless. This aspect to reflexivity has led to the criticism that constructionist researchers may become too self indulgent (Silverman, 1998). Indeed, the idea of reflexivity being a circular process then begs the question of when to stop when working within the practical constraints of conducting research. Potter and

Wetherall (1992) suggest that, "the most practical way of dealing with this issue is to simply get on with it, and not to get paralysed by or caught up in the infinite regresses possible" (p182).

Within a research study, such as the present study, a reflexive approach requires that the researcher closely examine their assumptions, values and past experiences and that they consider how they may be impacting upon the research process. In other words the researcher needs to ensure that the analysis is concerned with the discourse itself rather than issues or values being imposed by the researcher (Potter, 1991).

Within this study, reflexivity has been considered as an ongoing process with the researcher being aware about his influences on the whole research process from the conception of the research idea through to the analysis and the discussion of the results. One way that this was facilitated was through the use of a research journal. The researcher recorded ideas, comments, observations, concerns and other issues that arose during the research as well as ideas about the data and other aspects of the analysis. Initial interests in how the questions were being answered within subtests then shifted to consider when correct or incorrect responses were given and the interactional difficulties that arose. As the researcher proceeded his focus of interest moved towards occasions where the interviewee was unable to offer what the interviewer considered to be an acceptable response and how these were managed. Ultimately, this became an interest in the phenomenon of where the interviewee responded with *'don't know'*, *'I don't know'* and *'dunno'*. Throughout the present study the researcher sought to be reflexive and this was facilitated by use of the log book but also through peer and research supervision where he was encouraged to explore values and beliefs he might be bringing to the analysis through his interaction with the data.

3 Results

3.1 Chapter Overview

This results section will begin by briefly outlining the phenomenon chosen for analysis. It will then proceed to present each and every example of this phenomenon existing within the transcripts. Each extract will be considered individually and will be analysed using the conversation analysis methodology as outlined earlier in the methodology section. The location of the phenomenon within the text will be discussed along with its relationship to the surrounding turns of talk. How the participants within the interaction orient to each other's turns of talk will also be considered and these observations will be used to explore how the phenomenon is managed within the standardised WAIS-III assessment situation. The literature will be drawn upon to demonstrate and support the claims being made. Also, as the results section progresses there will be occasions where it is appropriate to draw attention to similarities between particular extracts.

3.2 Phenomenon for analysis

As discussed in the methodology section, the researcher has chosen to analyse occasions where the interviewee uses the statements: *'don't know'*, *'I don't know'* and *'dunno'* in response to questions during the WAIS-III interview. As already outlined in the methodology section, these phenomena were selected as being interesting aspects of the talk and reasons for their selection where given in sub-section 2.4.2.1. Structurally, all three types of response appeared to be the same and might indeed be considered to be the same utterance, yet from the initial reading of the transcripts they could be seen to be oriented to in differing ways within the talk and as already discussed in the methodology chapter, all three statements were not used by the three interviewees. Having experience of administering standardised assessments including the WAIS-III the researcher was also aware that statements such as *'don't know'*, *'I don't know'* or *'dunno'* could sometimes introduce difficulty into the interaction for the interviewer who may not always know how best to manage such an utterance.

The results section will now consider each occasion where *'don't know'*, *'I don't know'* and *'dunno'* is used by the interviewee. To provide a degree of structure to the results section the extracts will be considered within three subsections and these

subsections will be further sub-divided where necessary. However, these groupings are in some ways arbitrary and there are also similarities between extracts in different groups, as will become apparent.

The researcher also acknowledges that due to the volume of data, the results section is large and somewhat cumbersome to read. However, the current format of the results section was deemed to be the most accessible for the presentation and description of the data.

3.3   Occasions where *'don't know'* is used

Once the *'don't know'* statements were identified and collected from the transcripts a collection of 14 such instances were identified. Each instance of *'don't know'* was extracted from the transcript within the context of the turns of talk occurring before and after it. These extracts have been grouped into five collections: *'When don't know leads to a new question being asked'*, *'When don't know is followed by changes in the way that information is requested'* and *'When don't know is explicitly receipted'*.

3.3.1   When Don't Know leads to a new question being asked

Extract 3.1 [2B / PC / Nov 2002 / Jan 2002]

110		Paula:	on ↑what ↓continent ↑is Bra↓zil
111			(4.4)
112	→	Catherine:	don't ↑know
113			(4.0)
114		Paula:	↑who was ↓Martin Luther King
115			(1.8)

Extract 3.2 [2B / PC / Nov 2002 / Jan 2003]

471		Paula:	↑o↓kay (0.2) ↑why should ↓people pay ↓taxes
472			(7.2)
473	→	Catherine:	mm: (1.2) don't know
474			(6.2)
475		Paula:	↑can you tell me some ↓reasons it's im↑por↓tant to ↑study
476			histo↓ry

Extract 3.3 [2A / PC / Nov 2002 / Jan 2003]

273		Paula:	ehm: (.) ↑what does (.) compa↓ssion (.) ↓mean
274			(5.4)
275	→	Catherine:	don't ↑know

276		(5.2)
277		((*sound of page turning*))
278		(2.2)
279	Steph1:	hghh (.) hgh ((*clearing throat*))
280		(0.6)
281	Paula:	↑what about ↓tranquil

To begin with extract 3.1, this sequence of talk starts with Paula making the statement *'on what continent is Brazil'* (*line 110*). This statement is followed by a silence for 4.4 seconds (*line 111*) and there is then an utterance from Catherine of *'don't know'* (*line 112*). Catherine's response of *'don't know'* suggests that she has oriented to Paula's statement as a request for information and she is responding by indicating that she doesn't know. At this stage it is not possible to determine the function of Catherine's response. It maybe that Catherine does indeed not know the answer or it maybe that Catherine is doing something else within the interaction. This section of interaction forms an adjacency pairing as described by Schegloff and Sacks (1973). An adjacency pairing is a commonly occurring feature of interaction. To briefly remind the reader, these pairings are described by Schegloff and Sacks (1973) as being turns of talk where one turn of talk actions a paired turn of talk. For example, a question will action a response from the other participant in the interaction and difficulty occurs when the pairing isn't completed. Extract 3.4 presented below shows such a pairing.

Extract 3.4 [B:A:A:2:1] cited in Tsui, (1994) (original transcription codes)

> H: What time will you be finished
>
> X: Lecture finishes at about quarter past twelve

In the above the second line given by X is a presentation of information that is being given in response to the initial request issued by participant H. It has been argued by Tsui (1994) that this interaction represents an adjacency pairing of an information seeking question with a response. This is shown by X orienting to H's statement as an information seeking question by providing information.

Returning to extract 3.1, Catherine's statement in line 112 is followed by a silence for 4.0 seconds following Catherine's response. Then Paula issues a new statement *'who was Martin Luther King'*. This statement begins with *'who'* and can be seen as a new request for information. As already mentioned, lines 110 to 112 demonstrate a

question-answer adjacency pair as described by Schegloff and Sacks (1973). The interesting aspect to this sequence is the lack of a third turn receipt by Paula in line 114. Instead she issues a new request for information. Heritage (1984) notes that often answers to questions are receipted in order that a given function can be achieved. Different receipt tokens will serve different functions but Houtkoop-Steenstra (2000) comments that within standardised assessment settings the receipt will ideally be neutral such as '*okay*' or '*I see*' as this avoids a judgement being offered to the interviewee. A receipt will take the third turn of talk and it can then indicate the closing of the prior sequence and the initiation of another (Ten Have, 2000). In place of a receipt the interviewer may keep silent or use a continuer. Both of these can be interpreted as suggesting that the answer given was not clear, incomplete or inappropriate and serve the function of eliciting additional information.

It is noticeable that Catherine does not add any additional information to her answer. Here, Paula is orienting to the silence as a device for closing the sequence of talk and this is supported when she makes the statement '*who was Martin Luther King*' (*line 114*) as the beginning of a new sequence of talk. The silence (*line 113*) and the new sequence of talk demonstrate how Paula is orienting to the '*don't know*' within the interaction. It is only possible to comment that Paula is orienting to Catherine's '*don't know*' statement as an answer to the request for information. This is interesting when the raising intonation at the end of Catherine's statement is considered. Rising intonation at the end of a sentence is typically seen in questions (Ten Have, 2000) yet Paula doesn't orient to it as such. Here, Paula has oriented to '*don't know*' as an acceptable answer to the question.

In extract 3.2 this sequence begins with Paula's statement in line 471. She begins with '*okay*' which after a brief silence is then followed by '*why should people pay taxes*' (*line 471*). There is a silence for 7.2 seconds and then Catherine takes the next turn of talk with the statement '*mm (1.2) don't know*' (*line 473*). Here, Catherine is orienting to Paula's statement as a request for information. Paula initially is preparing Catherine for the presentation of a new turn of talk with her '*okay*' in line 471 and then the question is issued. This question - answer adjacency pairing is similar to that seen in extract 3.1. Catherine's '*don't know*' response is preceded by '*mm*'. This could be seen as Catherine orienting to the role of interviewee and so demonstrating to Paula that she is thinking about her response before making it. However, from the

surrounding turns of talk it is not possible to prove this suggestion. What can be seen is that Catherine's statement of '*mm (1.2) don't know*' is followed by a silence for 6.2 seconds before Paula then makes a statement in lines 475 & 476. Here, Paula is issuing a new request for information. This shows her to be orienting to Catherine's statement as an acceptable response to her question. It may be that she is also orienting to Catherine's '*mm*' as indicating her having attempted to give the required response. Yet, the above adjacency pairing is similar to that seen in extract 3.1 where '*don't know*' is a stand-alone response.

At this stage it is worth commenting on the pauses within this and the previous extract. In naturally occurring conversation the usual time between turns of talk is about 1.0 seconds (Jefferson, 1989, cited in Ten Have, 2000). However, Houtkoop-Steenstra (2000) comments that this does not apply to interview situations. She has reported that silences could be of much greater than 1.0 second and that they serve various functions within the interview interaction. The following extract is taken from Houtkoop-Steenstra (2000) and it demonstrates a number of these strategies.

Extract 3.5 [USA CATI, Schaeffer and Maynard, 1996:80] cited in Houtkoop-Steenstra, (2000)

(original transcription codes)

1	R:	Jacks (.) Refrigeration
2	→	(5.2) ((typing))
3	I:	.hh what kind of business or industry is this?
4		(0.6)
5	R:	uh::::'s a refrigeration (.) company
6		(1.6)
7	I:	·.hh would that be for retail sale wholesale
8		or manufacturing?
9		(0.8)
10	R:	uh::: retail
11	→	(4.0) ((typing))
12	I:	and (.) what particular products do they sell
13		would that be a refrigerator?
14	R:.	uh: n- air conditioning (.) uh
15		(1.5)
16		and refrigeration
17		(0.7)
18		repair products
19	→	(13.5) ((typing))
20	I:	.hh alright and your believe you said

21		this (in-) uh (.) business organization
22		was mainly b- retail trade is that correct?
23		(1.2)
24	R:	uh retail and service
25		(0.7)
26	I:	alright

The above extract is useful in demonstrating the point to be made. In the extract, there are a number of lengthy silences as indicated by arrows in the margin. During these silences the interviewer is sometimes typing, as indicated in brackets but at other times the interviewer is waiting for the interviewee to provide further information and there is no audible activity during the silence. This highlights the importance of ensuring that as much detail is included within the transcription as possible to enable a full analysis of the turns of talk to be conducted.

As in the above extract, there are occasions when a lengthy silence accompanies the interviewer actively waiting for further information, the silence is serving the same function as a continuer in that the answer given is considered to be inadequate and the third turn of talk has been with-held. Schegloff (1992) refers to this use of silences as a non-repair way of dealing with trouble. However, in relation to extracts 3.1 and 3.2 lengthy silences have been noted to be followed by a new sequence of talk. This could suggest that the interviewer is writing down the response that had been given. It could also show silence to be acting as a closure at the end of the question answer sequence. It is not possible to comment on the interviewers non-hearable actions in those extracts. Therefore, from the text it must be concluded that silences following a response are serving as receipts and as closures of the sequence of talk. There may also be an element of that time being used to record the response given although it is not possible to determine this from the transcriptions. A further suggestion may be that the interviewer is aiming to allow the interviewee some extra time to change their answer or some thinking time to consider the required response. However, the interviewee's have already offered a response by then, and the transcription data will not enable any further testing of this suggestion.

In extract 3.3 this sequence begins with Paula making a statement. She starts with 'ehm' and then after a short silence continues 'what does (.) compassion (.) mean'

(*line 273*). This is followed by a silence for 5.4 seconds before Catherine then makes the statement '*don't know*' (*line 275*). As with previous extracts presented, this shows Catherine orienting to Paula's statement as a request for information and lines 273 to 275 form a question - answer adjacency pairing. In Paula's statement there are two silences within the actual question being made and this could serve the function of highlighting to Catherine the word that is requiring explanation. Catherine's response is followed by a silence of 5.2 seconds before there is the sound of a page turning. This sound is followed by a further silence for 2.2 seconds before Steph1, who is a member of staff sitting in the room with Catherine and Paula, clears her throat. There is a brief silence before Paula then takes the next turn of talk and issues a fresh request for information. By issuing a new question, Paula can be seen to be accepting Catherine's response as an acceptable answer following her initial question in line 273. Again, silence here is being oriented to as a receipt following the response.

So far, it has been shown that the structure of the turns of talk in extract 3.3 is similar to those shown in extracts 3.1 and 3.2. Paula makes no comment about Catherine's responses and the sequence can be described as being: question is asked, answer is offered, next question is asked.

Extract 3.6 [2A/PC/Nov 2002/Jan 2003]

222	Paula:	↑what does (.) re↓pair mean
223		(0.8)
224	Catherine:	when something's got a snag which is- (0.2) ↑men↓ding it
225		tryna ↑fi:x (.) ↓it
226		(13.8)
227	Paula:	↑what does (.) as↓semble (.) mean
228		(7.2)
229	Catherine:	don't ↑know
230		(7.0)
231		((*sound of page turning*))
232		(5.2)
233	Steph1:	hghh (.) hghh ((clearing of throat))
234		(2.2)
235	Paula:	ehm: (0.4) ↑what does (.) ↓yesterday (.) mean

In extract 3.6 this sequence begins with Paula's statement '*what does (.) repair mean*' (*line 222*). This is followed after a silence of 0.8 seconds by Catherine's turn of talk.

She begins with '*when something's got a snag which is*' she then takes a small pause before continuing with '*mending it*' and then finally saying '*tryna fix (.) it*' (*lines 224 & 225*). Here, Catherine is orienting to Paula's statement as a request for information and within her response she makes three attempts to provide an answer by offering three pieces of information separated by pauses. There is then a lengthy silence of 13.8 seconds (*line 226*) before Paula then makes a statement. Her statement is '*what does (.) assemble (.) mean*' (*line 227*). This is followed by a silence for 7.2 seconds and then Catherine takes the turn of talk and utters '*don't know*'. Her utterance shows her to be orienting to Paula's statement as a request for information and she is stating that she doesn't know. This answer is followed by a silence for 7.0 seconds before the sound of a page turning is heard and after a silence of 5.2 seconds there is the sound of Steph1 clearing her throat. After a further silence of 2.2 seconds Paula begins a new sequence of talk.

In extract 3.6 above, there are two question – answer adjacency pairings. The first pairing is lines 222 to 225 where Paula asks a question and Catherine offers an answer. Paula orients to this answer as being acceptable by the way that she then begins a second adjacency pairing in line 227 that runs to line 229. A number of points can be noted within this extract. The extract is taken from the same subtest as extract 3.3. This subtest requires the interviewee to define various words presented by the interviewer. When Paula offers these words in lines 222 and 227 she noticeably pauses before the word is spoken. She can be seen here to be using a pause after '*what does*' as a cue to Catherine that the word to be defined is about to be spoken. This was also seen in extract 3.3.

The structure of both question – answer pairings appears similar in the above extract. However, the amount of silence after Paula's initial question (*line 222*) where Catherine attempted to answer the question, is much shorter than has been seen in this and previous extracts when Catherine offers a '*don't know*' response. Catherine is unable to answer the question and so after a lengthy silence, which is oriented to as an acceptable aspect of the assessment context, she makes a statement about her competence by stating '*don't know*'. With both question – answer pairings Paula orients to Catherine's responses in similar ways by withholding third turn receipt and taking the next turn to begin a new sequence of talk. Here, as in previous extracts,

Paula is accepting Catherine's responses and can be seen to orient to a 'don't know' statement in the same way as an attempted response.

3.3.2 When Don't Know is followed by changes in the way that information is requested

Extract 3.7 [2A / PC / Nov 2002 / Jan 2003]

256		Paula:	↑what does (.) con↓fi:de (.) ↓mean
257			(4.2)
258		Catherine:	I'm not ↑sure
259			(4.0)
260		·Paula:	↑what about rem↓orse
261			(4.8)
262	→	Catherine:	↓don't ↑know
263			(4.0)
264		Paula:	↑pon↓der
265			(2.8)
266		Catherine:	haven't heard ↑of ↓that

Extract 3.8 [2B / PC / Nov 2002 / Jan 2003]

499		Paula:	↑why do some people who are born ↓deaf (0.2) have trouble
500			learning to ↓talk °↑when°
501			(5.8)
502	→	Catherine:	don't ↑kno:w
503			(4.2)
504		Paula:	a:nd ↑if you ↓were lost in the forest (1.2) >°↓in the woods° in
505			the< ↑day ↓time (0.8) ↑how would ↓you go about finding
506			you're way ↓out

In extract 3.7 the sequence begins with Paula making the first statement in the sequence 'what does (.) confide (.) mean' (line 256). This is followed by a silence for 4.2 seconds and Catherine then utters 'I'm not sure' (line 258). Catherine's response shows her to be orienting to Paula's initial statement as a request for information. By saying 'I'm not sure' Catherine is commenting upon her ability to provide the information and following a silence of 4.0 seconds Paula then begins a new turn of talk with the comment 'what about remorse' (line 260). This shows Paula orienting to Catherine's answer as being acceptable. After a silence of 4.8 seconds Catherine then makes the statement 'don't know' (line 262). Here, she is orienting to Paula having issued a second question in line 260 and again she is indicating not knowing the

answer. This answer is followed by a silence for 4.0 seconds and then Paula says *'ponder'* (*line 264*). After a silence of 2.8 seconds Catherine then states *'I haven't heard of that'*.

In this extract there are three question – answer adjacency pairings at lines 256 to 258, 260 to 262 and 264 to 266. While the pairing of most relevance to this study is the second in lines 260 – 262, where the interviewee makes the statement *'don't know'*, this statement is presented within it's wider context for a valid reason. To give some context to the reader, this sequence occurs within the assessment during a subtest where the interviewee is required to define words verbally presented to them by the interviewer. The style of presentation can be seen to change through the sequence of talk as for each request for information Catherine is unable to provide a definition or attempted definition. Following the first request, the second is clearly brief and carries a more informal tone and the third question (*line 264*) is presented merely as the word to be defined Within standardised interview situations it has been seen that the interaction will become more informal as a way of managing difficulty that occurs (Houtkoop-Steenstra, 2000). This informality makes the interaction more relaxed and so helps to maintain rapport that could otherwise be eroded away. This can be important in ensuring that the interaction is maintained and so that the assessment can continue.

This sequence can be seen to indicate difficulty within the interaction where Catherine is stating that she is unable to provide the information being requested. Difficulty in the interaction is also suggested through Catherine's responses. Her initial response of *'I'm not sure'* suggests uncertainty about her competence to answer the question, yet she then upgrades her response to *'don't know'* (*line 262*) as a more certain comment about her competence. Her final response of *'haven't heard of that'* (*line 266*) is worded to suggest that she can't answer the question not through lack of ability but because she hasn't heard of the word. Catherine can be seen to be deflecting negative evaluation away from herself. One strategy for managing difficulties in the interaction, as suggested by Pomerantz (1978, cited in Houtkoop-Stenstra, 2000) is for either or both participants in the talk to shift the referent of the difficulty outside of the interaction itself. In this extract, Catherine is deflecting the focus of difficulty away from her abilities. This comes in a sequence of interaction where Catherine is

making repeated comments about her inability to answer Paula's questions and as a result difficulty is being experienced within the interaction and is being maintained.

Extract 3.8 begins with Paula making the statement '*why do some people who are born deaf have trouble learning to talk*' and interestingly she then tags '*when*' onto the end of this statement but spoken in a soft tone. There is a silence for 5.8 seconds and then Catherine utters '*don't know*' (*line 502*). This is followed by a silence for 4.2 seconds. Here, Catherine's statement in line 502 shows her orienting to Paula's statement as a request for information. Paula then begins her turn of talk with '*and*' before then continuing '*if you were lost in the forest*' (*line 504*). At this point there is then a silence for 1.2 seconds before Paula then says '*in the woods in the day time*' which is spoken more quickly than the surrounding talk. It is also heard that she says '*in the woods*' in a soft tone. Following a further silence of 0.8 seconds Paula then says '*how would you go about finding your way out*' (*line 505 & 506*).

Heritage and Sorjonen (1994) have noted that prefacing a question with '*and*' acts to imply that the immediately prior response was not problematic. They describe it as being a strategic way of normalising a difficulty in the interaction. Having done this Paula then proceeds to ask the question. However, she then offers a clarification within the question to Catherine by offering an alternative to '*in the forest*' by saying '*in the woods*'. This is inserted into the question in softer and quicker speech before the question is then continued. This can be seen as a way to manage difficulty within the interaction that is initially arising from Catherine's '*don't know*' statement in line 502. Here, Paula may be seeking to assist Catherine's understanding of the question and so manage the oriented to difficulty resulting from Catherine's statement of competence. The softer speech could also be accounted for by the interviewer being aware that this is a breach of the standardised administration and so indicate the interviewers tension between following the standardised administration and managing difficulty within the interaction. While there is no way of proving this from the transcriptions this may be an interesting area for future investigation.

To summarise this extract, Catherine's '*don't know*' response is hearable as giving rise to difficulty within the interaction and Paula is orienting to this in two ways.

Firstly, by attempting to normalise Catherine's inability to answer the question and then by attempting to help Catherine to successfully answer the question.

3.3.3 When Don't Know is explicitly receipted

Extract 3.9 [3B / PC / Nov 2002 / Jan 2003]

461		Pamela:	↑three (.) ↓nine (.) ↓two: (.) ↑four (.) eight (.) ↓seven
462			(13.2)
463	↦	Jonathan:	don't know
464			(1.0)
465		Pamela:	°okay don't worry°
466			(1.2)
467		Jonathan:	.ehh hehh:: ((in breath followed by outbreath))
468		Pamela:	fine (2.0) °right° (3.0) ↑NO↓:W (0.2) ↑I'm going to say some
469			more ↓numbers (1.2) ↑but this time when I ↓stop ↑I want you
470			to say them back↓wards

Extract 3.10. [3B / PC / Nov 2002 / Jan 2003]

421	Pamela:	↑five ↓eight (.) ↓two
422	Jonathan:	>five eight two<
423		(1.8)
424	Pamela:	↑six (.) ↓nine (.) ↓four
425		(7.2)
426	Jonathan:	s::::: (0.2) s:: >six nine ↑four<
427	Pamela:	thank ↑you
428		(2.8)
429	Pamela:	↑six ↓four ↓three ↓nine
430	Jonathan:	s::ix four three nine
431	Pamela:	thank you

Extract 3.9 is set within the context of a subtest of the WAIS-III where Jonathan is presented with a sequence of numbers and he is then required to repeated those numbers back to Pamela in the same order as given. This sequence of talk begins with Pamela making a statement (*line 461*) that is a list of numbers. The nature of this subtest is such that the interviewee is required to listen to and then repeat back a list of numbers that are presented verbally by the interviewer. After a silence of 13.2 seconds Jonathan makes the utterance '*don't know*' (*line 463*). This shows him to be orienting to Pamela's previous turn of talk as a request for information and he is orienting to it as a request that he repeat the list of numbers. Extract 3.10 is taken from earlier in this subtest and opens with Pamela making the statement '*five eight (.) two*' (*line 421*).

Jonathan immediately take the next turn and utters *'five eight two'*. Here, he has oriented to Pamela's statement as a list of numbers that he is required to repeat back to her. Within this extract there are a further two such pairings in lines 424-426 and lines 429-430 where Pamela gives a list of numbers and Jonathan orients to these as lists to be repeated back and does so. This extract occurs prior to the text shown in extract 3.9 and demonstrates that Jonathan was already orienting to the nature of the subtest.

As mentioned previously, Ten Have (2000) has noted that questions typically finish with rising intonation. However, at the end of Pamela's statement in line 461, there is dropping intonation with the word *'seven'*. Therefore, while Pamela's statement may be heard as a statement, it is being oriented to by Jonathan as a request. This is due to his awareness of the interactional rules governing this subtest as demonstrated.

After a silence for 1.0 seconds Pamela then states *'okay don't worry'* (*line 465*). This statement is spoken softly and here, Pamela is receipting Jonathan's *'don't know'* response when she says *'okay'*. Within the literature statements such as *'okay'* are acknowledged as neutral receipts within conversation (Houtkoop-Steenstra, 2000) and extract 3.11 demonstrates *'okay'* being used as a neutral receipt.

Extract 3.11 [Schober and Conrad 1997:592] cited in Houtkoop-Steenstra (2000)

(original transcription codes)

1	I:	how many people ((pause)) live in this house.
2	R:	three.
3	I:	three.
4		okay, ((continues))

Here, participant I: has asked for some information which participant R: then provides (*line 2*). In line 3, I: then repeats R:'s response back and follows this with *'okay'*. This lets R: know that the response has been accepted. However, it can be seen that the receipt doesn't give an indication of whether the response is the required or correct response, merely that the response has been accepted as a response.

Returning to extract 3.9, Pamela then goes on to offer reassurance when she says *'don't worry'* (*line 465*). This statement is followed by a silence for 1.2 seconds and

then Jonathan takes an audible in breath and long out breath (*line 467*). Pamela immediately takes the next turn and begins by stating '*fine*'. After a silence of 2.0 seconds she states '*right*' in a softly spoken tone and then after a further silence of 3.0 seconds she opens a new sequence of talk with '*Now*' which is spoken loudly (*line 468*). After a brief silence Pamela then says '*I'm going to say some more numbers*'. There is silence for 1.2 seconds before Pamela then continues '*but this time when I stop I want you to say them backwards*' (*lines 469 & 470*). In the previous two pieces of talk Pamela is introducing the next part of the subtest and has introduced a new topic of talk following her '*Now*' utterance.

Houtkoop-Steenstra (2000) notes that interviewers will sometimes seek to repair a troubled interview interaction by normalising problematic responses. In this extract trouble arises within the interaction. In line 465 where Pamela receipts Jonathan's response with '*okay*' her follow on statement of '*don't worry*' shows Pamela to be orienting to the difficulty by seeking to normalise Jonathan's statement about his competence and she is seeking to maintain rapport by doing this. Pamela orients to Jonathan's sigh, in line 467, as an indication that the rapport in the interview is under threat and she immediately makes the statement '*fine*'. Here, she is making a positive assessment and evaluation of the interaction so seeking to manage the difficulty that is present. Goodwin and Goodwin (1987, cited in Houtkoop-Steenstra, 2000) note that assessments tend to contain contrast terms. These are terms that can be paired for example good/bad, right/wrong. They argue that assessments are found within interactions where there is a need to establish or maintain rapport and typically within interview situations (Houtkoop-Steenstra, 2000). However, as the reader will already be aware from the introduction, the WAIS-III standardised instructions advocate the use of neutral receipts to answers. Therefore, in this extract, Pamela can be seen to be deviating from the standardised instructions.

Pamela's next statement of '*right*' is closing that previous sequence of talk and Jonathan is orienting to it as such by not taking a turn of talk during the 3.0 second silence that follows. Having successfully closed that sequence of talk Pamela then introduces the next sequence of talk with '*Now*'. In this extract Pamela is managing the difficulty that has arisen within the interaction. She is working to maintain the rapport within the interview by orienting to the difficulty, but at the same time she is

also looking to keep within the interview structure. She skilfully moves the interaction on from the difficulty to a new sequence of talk while maintaining rapport with Jonathan, so successfully enabling the interview to continue.

Extract 3.12 [3B / PC / Nov 2002 / Jan 2003]

1119	Pamela:	↑why does the ↓state (0.2) ↓require people in some
1120		↓professions (0.2) to obtain ↑li↓cences (.) before offering
1121		services to the pub↓lic
1122		(20.2)
1123	Jonathan:	↓don't ↑know
1124		(3.0)
1125	Pamela:	o↑[kay
1126	Jonathan:	[shoulda asked all ↓my ↑dad ↓these questions ↑he
1127		↓shoulda been on tape in the ↑first ↓place
1128	Pamela:	so↑rry
1129	Jonathan:	shoulda put ↑my dad ↓on here
1130	Pamela:	ehh ↑heh [heh
1131	Jonathan:	[he's know [all ↓of em
1132	Pamela:	[you ↑reckon he's got all the an↓swers
1133		↓do you
1134	Jonathan:	he's got all the answers [↑every ↓single answer
1135	Pamela:	[↑has ↓he
1136	Pamela:	oh well ↑that's ↓helpful (.) at ↑least some↓body has (0.2) that's
1137		↓good (0.6) I ↑don't think I've ↓got all the answers half [the
1138		time
1139	Jonathan:	[ehh hh hh
1140	Pamela:	↑I don't ↓honestly (0.6) right ↑lets lets leave it ↓there (0.4) cos
1141		↑I think we- we've done ↑enough ↓of that assess↑ment (0.4)
1142		↑o↓kay (0.2) let's just stop that (.) tape recorder (0.4) thank
1143		↑you
1144		((*sound of tape being stopped*))

Extract 3.13 [Literacy Survey (Kea, closed part)] cited in Houtkoop-Steenstra, (2000)
(original transcription codes)

1	I:	And do you ever use the memory of a
2		Pocket calculator?
3		(.)
4		you don't use a pocket calculator [no.
5	R:	[I never
6		use one.
7		(.)
8	I:	would you be able to?

```
9          (1.4)
10              °neither could I̱ by the w(h)ay.°=
11    R:        =no:
```

In extract 3.12, the sequence begins with Pamela's statement in lines 1119 to 1121. This is followed by a silence for 20.2 seconds before Jonathan then utters '*don't know*' (*line 1123*). This utterance shows Jonathan to be orienting to Pamela's initial statement as a request for information. As with previous extracts from these interviews it can be seen to form a question – answer adjacency pair. There is a silence for 3.0 seconds and then Pamela takes the third turn to receipt Jonathan's reply with '*okay*' (*line 1125*). Here, she is suggesting that Jonathan's response has been accepted although she is not making any comment about whether it is the response she was seeking. However, Jonathan then takes the next turn of talk and begins talking over Pamela's receipt with '*shoulda asked all my dad these questions he shoulda been on tape in the first place*' (*lines 1126 & 1127*). Here, Jonathan is making a statement about who would have been able to answer the question correctly and so who could have provided Pamela with the information she was requesting.

By making this statement Jonathan is displaying a concern that he has been unable to provide the required response and he is orienting to this as a source of trouble in the interaction. Therefore, he is seeking to repair the interaction by trying to let Pamela know who could provide the information she requested. Here, Jonathan is 'doing competency'. Pamela immediately responds with '*sorry*'. The word itself could be heard as either a question or as an apology, but the intonation can be seen to rise at the end of this word. This suggests that she is requesting further information from Jonathan. Indeed, in this case Jonathan has oriented to her statement as a request for him to repeat or clarify what he had said and so he does this in line 1129 by stating '*shoulda put my dad on here*'. This forms another question – answer pairing. Following this statement Pamela laughs. Jonathan takes the next turn of talk and overlaps with Pamela's laughter by stating '*he knows all of em*' (*line 1131*). Here, Jonathan is continuing to make comment about his dad's competence to answer the questions. Pamela makes a statement overlapping with Jonathan '*you reckon he's got all the answers do you*'. Jonathan orients to this as a question in his response where he

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states '*he's got all the answers every single answer*' (*line 1134*). Again, a further question – answer sequence has occurred.

At this stage it is worth noting the style of interaction. Unlike previous extracts where each turn of talk is followed by a clear period of silence, in this extract the turn taking style changes at line 1124 and there are no longer regular silences at the end of each turn. Instead, it can be seen that the turns of talk are changing around transition marker points. As already described earlier in the methodology section, within everyday conversation the turn taking is managed through the use of markers that indicate when another participant may take the next turn of talk so that the conversation flows with few if any silences. This is demonstrated in extract 3.14 below.

Extract 3.14 [Dutch CATI Survey, Van Gerven] cited by Houtkoop-Steenstra (2000)
      (original transcription codes)

1	I:	your opinion is is important indeed because
2		we want to form as clear as we can a picture
3		of the Dutch consumer.
4	R:	ye:s.=
5	I:	=.hh we'd like to know for instance which
6		programs you watch, and which not,
7		.h u::h also of course why not.
8	R:	hm[mm
9	I:	[mm.hh the interview will take about
10		a quarter of an hour . . .

In extract 3.14 the reader will notice how the turns of talk flow from one to the next. Here, the participants are attending to transition-relevance places, as discussed in the methodology chapter, in order to manage the interaction and to know when to begin their own turn of talk. Zimmerman and Boden (1993) have commented that the informal turn-taking style of everyday and ordinary conversation will always operate as a 'default' setting to the participants involved in an interaction, regardless of the conventions specific to a give interaction such as standardised assessment. However, in this study so far, it has been demonstrated that the interview context has constrained this flowing style to a more formal question – answer style. Indeed, Houtkoop-Steenstra (2000) notes that within interview situations turns of talk are typically question – answer pairings and there are clear and sometimes lengthy

silences between each turn of talk, as have been seen in the earlier extracts. However, in response to the difficulty that is occurring within the interaction, both participants can be seen to be defaulting to a more informal conversational style through their adoption of a turn-taking style similar to everyday conversation.

Schegloff (1989) has suggested that during standardised interviews the interviewer will switch between styles of interaction. The question may be asked in a formal interview style but the response may then be receipted or managed in a more informal conversational style. Houtkoop-Steenstra (2000) offers the idea that this may cause difficulty for the respondent and this issue will be raised in the discussion section in relation to the interviewees involved in this study.

Therefore, it is possible to see in extract 3.12 that the interactional style has moved to a more informal style. Jonathan initiates this informal style in line 1126 when he overlaps Pamela's receipt, yet Pamela then engages in this less formal style also. Here, both participants are orienting to a difficulty related to the interview context and to manage this difficulty there is a shift to a more informal interaction. Jonathan is orienting to potential difficulty arising from not providing the requested information and Pamela is orienting to difficulty in the interaction in the form of potential loss of rapport with Jonathan. Pamela is orienting to the difficulty in the interaction through her use of laughter in line 1130. It needs noting that Jonathan doesn't reciprocate Pamela's laughter. Instead, he attempts to qualify his statement about his dad's competence. Silverman (1998) has reported that one function of laughter within an interaction is as a device to manage difficulty by making the interaction less formal. This claim is supported by the work of DuPre (1998, cited in Coupland, 2000) who has suggested that within doctor - patient relationships laughter changes the tone of the conversation in order to manage interactional difficulties.

Extract 3.15 [DuPre, 1998] cited in Coupland (2000) (original transcription codes)

1	Provider	Need your arm outta your right sleeve
2	Patient	Sorry, I'm just standin' here waitin' for mother ta tell me what to
3		do! ((laughter))

The above extract is taken from transcribed interactions between women attending a breast care centre and their doctors. Here, the provider has given the patient an

instruction and the patient then responds with a light-hearted statement, as demonstrated by the laughter at the end of the statement. The patient's light-hearted response shows her to be orienting to the request as a potential source of difficulty. Here, the laughter is geared towards managing the difficulty by relaxing the tone of the interaction.

Returning to extract 3.12, Pamela follows Jonathan's answer in line 1135 with '*has he*' that overlaps his talk and is made in response to his statement. She then says '*oh well that's helpful*'. Here, she is making a positive assessment about his dad's competence in response to his statement and she then follows this with a brief silence before commenting '*at least somebody has*'. This can be seen as an attempt to maintain rapport with Jonathan by offering a positive evaluation of his statement. After a silence of 0.2 seconds she then says '*that's good*' and finally comments after a further silence of 0.6 seconds '*I don't think I've got all the answers half the time*' (*line 1137 & 1138*). In this turn of talk Pamela has begun with her positive assessment of Jonathan's dad's competence to answer the questions.

Pamela then proceeds to make attempts to manage the interactional difficulty that has arisen by shifting the referent of the difficulty away from Jonathan. First, she comments that '*at least somebody has*' which can be heard as suggesting that while most people don't have the answers at least somebody does. Here, she is attempting to normalise the experience of not being able to answer the question. It can be heard as a suggestion that not being able to answer is where the majority of people would be. The '*that's good*' can be taken as a positive assessment of the previous statement and is aimed at reinforcing the previous comment. Pamela then follows this with an attempt to share the difficulty by including herself as someone who doesn't always have the answers to questions. Houtkoop-Steenstra (2000) notes that '*sharing the problem*' is a powerful way of maintaining rapport within interview situations where difficulty is encountered between the participants. In extract 3.13, participant I: begins by requesting information from participant R: about whether they use a calculator (*lines 1 & 2*). After a brief pause I: states '*you don't use a pocket calculator no*' which R: overlaps with '*I never use one*'. Here, R: is responding to I:'s request. I: then states a further request '*would you be able to*'. This is met with a silence of 1.4 seconds and then I: makes the comment '*neither could I, by the w(h)ay*'. Here, difficulty has arisen

in the interaction where R: has not responded to I:'s question so I: attempts to manage the difficulty by then making a comment designed to share the problem with the respondent (*line 10*).

Pamela's statement (*lines 1136 to 1138*) is then followed by overlapping laughter from Jonathan. Pamela orients to this laughter as disbelief or a challenge to her attempts to share the difficulty and makes the statement '*I don't honestly*' (*line 1140*). She then holds the turn of talk and states '*right let's lets leave it there*'. Here, Pamela is attempting to close the sequence of talk and she goes on after a silence of 0.4 seconds to qualify this by stating '*I think we- we've done enough of that assessment*'. Pamela then continues to hold the turn of talk and after a silence of 0.4 seconds she states '*okay*'. Within the turn of talk this can be seen as a marker that the sequence of talk will be ending and Pamela then goes on to end the taping of the session.

In this extract difficulty initially stems from Jonathan's inability to answer the question asked. It is Jonathan who orients to the difficulty in line 1126 and then Pamela can be seen to be working at managing this difficulty in the interaction. She skilfully employs a number of linguistic devises in an effort to maintain rapport with Jonathan by initially seeking to make the interaction more informal and then proceeding to focus upon the source of difficulty, in other words his competence to answer the question. Jonathan can also be seen to be engaging in attempts to make the interaction less formal and so manage the difficulty. Pamela makes efforts to normalise his experience in order to maintain the relationship and towards the end of this extract it is noticeable that Pamela makes greater efforts to hold the turn of talk. In her latter two turns she is chaining various comments and utterances together without allowing Jonathan to take a turn. The conversation can be seen to shift from a question – answer format to a more directive and controlled style on Pamela's part that ultimately she draws to a close.

3.3.4 When Don't Know results from being prompted for further information

Extract 3.16 [2A / PC / Nov 2002 / Jan 2003]

248	Paula:	↑what about ↓sentence
249		(1.0)
250	Catherine:	ri:ght (.) we use those for writing=we put a full stop at the ↓end
251		(34.6)

252		Paula:	↑can you tell me a little bit more ↓about what sentence means
253			(8.6)
254	→	Catherine:	↓don't ↑know
255	·		(7.0)
256		Paula:	↑what does (.) con↓fi:de (.) ↓mean
257			(4.2)
258		Catherine:	I'm not ↑sure
259			(4.0)

In extract 3.16, the context of this particular subtest is that the interviewee is asked to explain the meanings of words presented by the interviewer. The sequence begins with Paula stating '*what about sentence*' (*line 248*). This is followed by a 1.0 second silence and then Catherine says '*right*'. She then follows that after a brief pause with '*we use those for writing=we put a full stop at the end*' (*line 250*). Here, Catherine is orienting to Paula's statement as a request for information. The text shows that she has used '*right*' as a marker to introduce her turn of talk and she is indicating to Paula that she is about to respond to her statement. After the initial marker, Catherine then offers a statement aimed at providing the requested information. She can be seen to offer two pieces of information. The first being '*we use those for writing*' and she then provides a second piece '*we put a full stop at the end*' which is tagged immediately onto the first. This may indicate that she thought the initial information was insufficient on it's own and so she wanted to demonstrate her competence by making an additional statement. There is then a lengthy silence for 34.6 seconds during which neither party makes any audible sounds or interactions. This would suggest that Catherine doesn't feel the need to add any further qualifications to her answer and that she is not orienting to Paula's silence as an indication that her response was inadequate. At this stage, the interaction has comprised a question – answer pairing as seen in previous extracts. Paula then makes a further statement saying '*can you tell me a bit more about what sentence means*' (*line 252*). After a silence for 8.6 seconds, Catherine then utters '*don't know*' (*line 254*). Here, Catherine is orienting to Paula's statement as a request for information and from the wording used Paula is requesting additional information in response to her original request made in line 248. It is interesting to note the wording that Paula uses for her request in line 252. Here, Paula has moved from asking an open-coded question in line 248 to a closed-coded question in line 252. As previously mentioned, open coding involves the

interviewer having a rough framework of required information that should be included within the response but depending upon the extent and detail mentioned the response would be awarded a higher or lower score. A closed coded question has a specific answer.

Within the conversation analytic literature it has been noted by some authors (e.g. Houtkoop-Steenstra, 1996) that where an inadequate response has been offered to a question, the interviewer may seek further information by asking a further question that will direct the interviewee to provide a more closed response, typically *'yes'*, *'no'*, *'don't* know'.

Besides becoming a closed-coded question, Paula's statement in line 252 can be heard as no longer directly seeking a definition of *'what sentence means'*. She is now making an enquiry of Catherine about her competence to answer the question. In this situation Catherine provides a closed answer in the form of *'don't know'*. This response could be considered as a response to Paula's enquiry about her competence as this is the second part of the adjacency pairing, however, there is insufficient evidence in the content of Catherine's response to allow any more than speculation about whether she is orienting to the initial question of the probing question. After her response, there is a silence of 7.0 seconds and then Paula states *'what does (.) confide (.) mean'* (*line 256*). It is worth noting the hearable silences either side of the word *'confide'*. This linguistic style has been seen in previous.extracts where words are being offered for definition. By making this statement, Paula has oriented to Catherine's earlier *'don't know'* as an acceptable response. She has closed the previous sequence of talk, has begun a new question - answer pairing and is now requesting new information. This is demonstrated by Catherine's response in line 258 where she is orienting to Paula's new statement as a question.

In extract 3.16 Paula has asked a question and has received an initial answer. However, she has not considered the answer to be satisfactory and so she then asks a follow-up question to investigate Catherine's competence to answer the question. Catherine then states that she doesn't know and Paula accepts this as a genuine response and moves to the next question.

Extract 3.17 [2B / PC / Nov 2002 / Jan 2003]

407	Paula:	↑can you tell ↓me some reasons why many foods need to be
408		↓cooked
409		(4.2)
410	Catherine:	because they're fro:↓zen
412		(2.2)
413	Paula:	°↓mm↑hm°
414		(2.6)
415	Catherine:	and they'll be ↑too ↓ha:rd
416		(6.0)
417	Paula:	°↑mmhm ↓yes° (0.4) ↑can you tell me ↑some more ↓reasons
418		why foods need to be cooked
419		(3.4)
420	Catherine:	ehm:
421		(4.2)
422 →	Catherine:	don't ↑know
423		(17.2)
424	Paula:	↑tell me some ↓reasons (0.2) ↑why we have a pa↓role system

Extract 3.18 [2A / PC / Nov 2002 / Jan 2003]

446	Paula:	okay in ↑what way are ↓work and play (.) ↓alike
447	Catherine:	ehm:
448		(4.8)
449	Catherine:	you do em both out si↑:de
450		(11.8)
451	Paula:	↓mm↑hm (.) tell me a bit ↑m↓ore
452		(13.0)
453 →	Catherine:	don't know
454		(3.2)
455	Steph1:	hghh (.) hgh
456		(21.0)
457	Paula:	°o↓kay° in ↑what way is ste:am ↓and fog ↓alike

Extract 3.17 begins with Paula making the statement '*can you tell me some reasons why many foods need to be cooked*' (*lines 407 & 408*). This is followed by a silence for 4.2 seconds and then Catherine's turn of talk is '*because they're frozen*'. Here, Catherine is orienting to Paula's statement as a request for information and is providing a response. It is worth noting that this question begins with the words '*can you...*' but her response shows that unlike in extract 3.16, here Catherine is orienting to the request as being about the reasons rather than about her competence. This is seen by the content of her answer being directly related to food. There is a silence for

2.2 seconds and then Paula takes the next turn of talk uttering 'mmhm' (line 413). This is followed by a silence of 2.6 seconds and then Catherine's next utterance is 'and they'll be too hard'. In these lines, Paula's statement could be serving the action of receipting Catherine's initial response in line 413. However, the 'mmhm' statement is spoken softly and has falling intonation followed by raising intonation that is indicative of a question or request, as described by Ten Have (2000) earlier. Further, Catherine's next turn of talk is a statement to clarify her initial response and this shows her to be orienting to Paula's utterance in line 413 as a request for further information. Here, she is explaining why frozen foods would need to be cooked. Catherine is orienting to Paula's 'mmhm' as suggesting that her answer wasn't necessarily incorrect but that it needed clarifying.

Following a further silence of 6.0 seconds Paula begins her next turn of talk with 'mmhm yes' (line 417). This is also spoken softly but the intonation is different from line 413. Here, there is rising intonation on 'mmhm' and then falling intonation on 'yes'. This suggests that the statement is designed to close the preceding sequence of talk. This action is confirmed after a silence of 0.4 seconds when Paula states 'can you tell me some more reasons why foods need to be cooked' (lines 417 & 418). This utterance varies from the opening statement in line 407 in two interesting ways. Firstly, Paula includes the word 'more' before 'reasons' and she has then omitted the word 'many' before 'foods'. This makes a difference to the request being made. Here, Paula is orienting to Catherine's initial response as acceptable but she is then asking her to provide further reasons. This would suggest that Catherine has already provided some or at least one. Also, Paula has made the statement slightly less linguistically complex. By changing 'why many foods' to simply 'why foods' the statement has become more global and so Catherine isn't required to firstly determine which foods would have been included under the many before then deciding why they need to be cooked. Paula's statement is then followed by a silence of 3.4 seconds before Catherine states 'ehm'. There is then a further silence of 4.2 seconds before she then says 'don't know' (line 422). Here, Catherine has oriented to Paula's statement as a request for information and is indicating that she doesn't know the response. Her pause between 'ehm' and 'don't know' may indicate that she is thinking about the response she can offer. As discussed earlier with extract 3.2 it is difficult to prove this suggestion but Catherine clearly holds the turn of talk and by not taking the turn of

talk Paula can be seen to be orienting to Catherine as preparing to offer a response. After a lengthy silence of 17.2 seconds Paula then begins a new sequence of talk by requesting some new information.

In this extract Catherine provided a response to a request for information and also responded to a probing utterance from Paula when the response was oriented to as being insufficient. Paula is seen to request further information in a number of ways: in an explicit way (*lines 417 & 418*) and also in a more subtle way (*line 413*). Catherine oriented to both statements as requests but her '*don't know*' response was oriented to by Paula as an acceptable response and the sequence of talk was then terminated at that point.

In extract 3.18, the sequence begins with Paula saying '*okay*' and then continuing with '*in what way are work and play alike*' (*line 446*). Here, '*okay*' is acting as an opener to the turn of talk before Paula begins her statement. Catherine orients to this statement as a request for information by immediately taking the next turn with '*ehm*' (*line 447*). There is a silence for 4.8 seconds before she then adds a further statement saying '*you do em both outside*' (*line 449*). Here, Catherine has offered a response to the request but the raising intonation at the end of '*outside*' suggests uncertainty on Catherine's part. Schaeffer, Maynard and Cradock (1993, cited in Houtkoop-Steenstra, 2000) have reported that rising intonation within a response to a question is a commonly used marker for uncertainty within interview settings. This is shown in the extract below.

Extract 3.19 [Culture P&P Survey 42, question 10] cited in Houtkoop-Steenstra (2000)
(original transcription codes)

1	I:	how often have you been to a museum with your
2		class in primary school?=
3	R:	=we::ll (1.8) I think about once, twice,
4		yah (2.1) twice perh↑aps three t↑i:mes=
5	I:	=°tw↓ice°
6	R:	ya:h.

Here, I: has made a statement in lines 1 & 2 that R: then orients to as a question by seeking to offer information in reply. To begin with R: indicates that the response is

uncertain by the use of '*I think*' and '*about*' which suggests further uncertainty about the information to follow. Then, in line 4, R: states '*yah (2.1) twice perhaps three times*'. '*Perhaps*' is used to indicate further uncertainty and rising intonation can be heard within '*perhaps*' and '*times*' indicating uncertainty about the information.

There is a silence of 11.8 seconds and then Paula utters '*mmhm (.) tell me a bit more*' (*line 451*). Here, Paula is initially receipting Catherine's response but the raising intonation then suggests that she is requesting further information and she then states this more explicitly by asking for a '*bit more*'. After a silence of 13.0 seconds Catherine responds to this request with '*don't know*' (*line 453*). This is followed by a silence of 3.2 seconds and then Steph1, who is a member of staff in the room, clears her throat. After a lengthy silence of 21.0 seconds Paula then states '*okay*' before going on to say '*in what way are steam and fog alike*'. Here, Paula is receipting Catherine's response and is indicating the closure of that sequence of talk and the introduction of a new sequence of talk which in this case is a new request for information. Paula's '*okay*' is spoken softly which suggests that she is orienting to a difficulty in the interaction by making the tone of her speech less confrontational. This difficulty may have arisen initially with Catherine's response in line 449 which Paula then probed to encourage Catherine to provide extra information. By asking a probing question, Paula is indicating that she doesn't consider the initial response to be acceptable. However, Catherine was unable to provide further information and this would then mean that the answer remains unacceptable. Catherine is aware of this and Paula is seeking to maintain rapport by gently closing that sequence of talk and moving to a fresh sequence with a new request.

3.3.5   When Don't Know is followed by another question

Extract 3.20. [2A / PC / Nov 2002 / Jan 2003]

96			((sound of pages turning))
97			(7.2)
98	→	Catherine:	°don't know°
99			(1.2)
100		Paula:	↑have a good ↓look cos they ↑get more diffi↓cult as they go
101			along
102			(12.6)
103		Paula:	do you ↑need me to have ↑the (.) ta↓ble a bit nearer to you
104		Catherine:	s'alright [there

105	Paula:	[no: (0.6) ↑o↓kay
106		(3.2)
107		((sound of pages turning))
108	Paula:	°↑look at that ↓one°

Extract 3.21. [2A / PC / Nov 2002 / Jan 2003]

83		((sound of pages turning))
84	Paula:	°let's try that one°
85		(1.4)
86	Catherine:	the ↑water coming ↓out
87	Paula:	°↓o↑kay°
88		(7.0)
89		((sound of pages turning))
90		(4.6)
91	Catherine:	the ↑screw ↓is
92	Paula:	↑yeh
93		(4.2)

Extract 3.20 begins with the sound of pages being turned and this is followed by a silence for 7.2 seconds (*line 97*). Catherine then makes a softly spoken utterance of '*don't know*' (*line 98*). This sequence can be seen as a question – answer pairing. The nature of the particular subtest that this extract is drawn from is that the interviewee is shown a picture and is asked to provide information about the picture. Here, Catherine is orienting to the sound of the picture being presented and the accompanying presentation of a picture as the first part of a question – answer adjacency pairing.

This claim is supported by extract 3.21. This extract shows a sequence of talk from earlier in this subtest. Here, the sequence opens with the sound of pages turning and then Paula makes the statement '*let's try that one*' (*line 84*). This is spoken softly and after a silence for 1.4 seconds Catherine makes the utterance '*the water coming out*'. Here, Catherine is orienting to Paula's previous statement as a prompt to consider the presented picture and to provide information. Having made a statement Paula then immediately receipts Catherine's response with '*okay*' (*line 87*). There is then a silence for 7.0 seconds before the audible sound of pages being turned and then after a further silence of 4.6 seconds Catherine makes the statement '*the screw is*' (*line 91*) and Paula takes the next turn of talk with '*yeh*'. Here, the sound of the pages turning

and Catherine's following statement indicate that a new picture has been presented. It also demonstrates Catherine to be orienting to the presentation of a new picture as a prompt for her to provide information about what may be missing from the picture.

Therefore, Catherine is showing that she is orienting to the sound of the pages turning and the accompanying presentation of a new picture is functioning as the first part of an adjacency pairing which is then requiring her to provide a response. It is possible to argue that in the initial pairing in this extract, both of Paula's statements are softly spoken and this may be due to Paula orienting to Catherine now responding to the picture rather than her verbal prompts, with the verbal prompting also a unnecessary interference. However, Houtkoop-Steenstra (1986) noted that interviewers in standardised interviews often lower the volume of their speech when issuing continuer statements. In this extract, Paula's statement is supplemental to the presentation of the picture and is working as a continuer within the interaction.

Returning to extract 3.20, Catherine's response is followed by a silence for 1.2 seconds and then Paula makes a statement saying '*have a good look cos they get more difficult as they go along*' (*lines 100 & 101*). Here, Paula is prompting Catherine to reconsider her answer by saying '*have a good look*'. This shows her to be orienting to Catherine's response as inadequate and she is also making a comment about how well Catherine initially looked at the picture. Paula goes on to qualify her statement by offering a reason why Catherine needs to '*have a good look*'. By indicating that the picture is more difficult she is offering an explanation about why Catherine may not be able to provide the information. Here, Paula is orienting to the '*don't know*' as a source of difficulty in the interaction and she is seeking to maintain rapport in the interaction by shifting the referent of the current difficulty (i.e. not being able to provide an answer) from Catherine's competence to the nature of the subtest. Shifting the referent of difficulty is an interactional strategy for maintaining the interaction, that has been noted within interview situations (Houtkoop-Steenstra, 2000). This is demonstrated in extract 3.22 below.

Extract 3.22. [Literacy survey (Kea, closed part)] cited in Houtkoop-Steenstra (2000)
(original transcription codes)

```
 1   I:      and tho:se programs on uh t.v.,
 2     :     on politics, and and ta:lk shows,
 3       :   and the social items,
 4           (.)
·5.          hh do you ever watch those?
 6           those programs?
 7   R:      I do watch now and again,
 8           but I'm not always able to follow it.
 9           (1.0)
10   I:      °hm mm.°
11   R:      and because I can't follow it, then I-
12           there's this moment when I start doing this
13           and then I completely lose interest.=
14   I:      =yes
15           (0.8)
16           so in fact it just is- it's uh the
17           language that they use, [and
18   R:                              [yes.
19           (0.9)
20   I:      the information they give is so limited,
21           [and that one that one can't [follow it.
22   R:      [yes. That's what I think.   [it is just that
23           I [myself find it hard to follow.
24   I:        [yes.
25   R:   ·  [and p o l i t i c s as    well.]
26   I:      [and do you find it important?]
```

Extract 3.22 is lengthy but for the purposes of this report the line of most interest is line 20. Following the previous turns of talk it can be seen that participant I: makes a statement (*lines 5 & 6*). Participant R: then orients to this statement as a request for information by taking the next turn and offering information in response. In line 10, I: states '*hm mm*' which R: orients to as a request for further information by the provision of further information in line 11. In line 14, I: then states '*yes*' and then after a silence of 0.8 seconds continues the turn of talk with a statement about the language that the people on the programmes use. This is acknowledged by R: (*line 18*) and I: then continues with this discussion in line 20 stating '*the information they give is so limited and that one that one can't follow it*' (*lines 20 & 21*). This sequence demonstrates how I: shifted R:'s initial, very personal reference to difficulty away to the people involved in the programme instead. As already mentioned earlier in this

section, this is commonly seen to occur within interview situations where difficulty is experienced within the interaction and the interviewer attempts to repair the difficulty to maintain rapport and ultimately to maintain the interaction.

Returning to extract 3.20, Paula's statement in lines 100-101 is followed by a lengthy silence of 12.6 seconds which shows Catherine to be orienting to Paula's second statement as being directive rather than a direct request for information. Paula then orients to this silence as indicating difficulty in the interaction by taking the next turn of talk. Her next statement is '*do you need me to have the table a bit nearer to you*' (*line 103*). Catherine's utterance of '*s'alright there*' (*line 104*) shows her to be orienting to the statement as a question. Paula's question can be seen as an action to restart the interaction having tried to prompt Catherine in line 100-101, but failing to elicit an acceptable response to the initial picture presentation in line 96. However, Paula's question is focused not on the information being sought but instead on Catherine's ability to provide the information. Here, Paula is making an enquiry about whether there are external factors affecting Catherine's ability to provide the information (i.e. the table being too far away). She is working to maintain interactional rapport by referring to the source of any difficulty that Catherine is experiencing as being external to her. When Catherine makes an immediate response Paula orients to difficulty by taking an overlapping turn to say '*no (0.6) okay*' (*line 105*).

There is then a silence for 3.2 seconds before the sound of pages turning and Paula then issues a prompt for Catherine to '*look at that one*' (*line 108*). In line 105, Paula is orienting to Catherine's quick response as an indication of further difficulty in the interaction. This difficulty is stemming from Paula's probing questioning in line 103 where she is exploring Catherine's inability to provide an acceptable response and by issuing a question she is requiring Catherine to engage in the interaction that she may no longer wish to engage in. Paula initially reinterprets and repeats Catherine's response given in line 104 and she is showing to Catherine that her response was heard to ensure that this difficulty is managed. After a brief silence, Paula says '*okay*' which is acting as a mechanism for closing that sequence of talk. This is evidenced by the next audible sound being the turning of a page to introduce the next picture.

In this extract, Paula has oriented to Catherine's '*don't know*' response as being an inadequate response. She has then sought to prompt Catherine to provide an acceptable response but Catherine made no further response. Paula then made an enquiry about Catherine's ability to provide an acceptable response to the initial request. Catherine's answer was accepted by Paula and the turn of talk was then closed. Paula can be seen to be exploring possible reasons why Catherine provided an inadequate response in line 98. In both cases Paula does this in a way to maintain the interaction by ensuring that in each case the referent of the difficulty is defined as being external to Catherine.

Extract 3.23. [2A / PC / Nov 2002 / Jan 2003]

916		Paula:	the ↑price of ↓shirts is ↑tw↓o (.) for thirty one ↓pounds (0.4)
917			↑how much ↓u- no- (.) ↑what is the ↓price of one dozen ↓shirts
918			(14.2)
919	→	Catherine:	don't know
920			(1.8)
921		Paula:	do you know what ↑do↓zen means
922			(2.0)
923		Catherine:	it's twelve
924			(1.0)
925		Paula:	just checkin you knew
926		Catherine:	yeh
927		Paula:	°okay ehm:°
928			(8.2)
929		Paula:	al↑ri:ght that's the ↓last one

Extract 3.23 begins with Paula making the statement '*the price of shirts is two (.) for thirty one pounds*' (*line 916*). This is then followed by '*how much u- no- (.) what is the price of one dozen shirts*' (*line 917*). After a silence for 14.2 seconds Catherine then takes the next turn of talk with '*don't know*' (*line 919*). In this first sequence of talk Catherine can be seen to be orienting to Paula's turn of talk as a request for information and so she provides a response to the request. Paula's request is comprised of two parts. First, she gives a piece of information about the price of shirts. She then proceeds to make the request for information having provided the information necessary to arrive at the required answer. It can be seen that Paula begins the request with '*how much*' before stopping herself to self-repair the statement and she reissues the repaired request using different wording. Here, Paula is rewording the

question so that it fits with the standardised wording stated in the WAIS-III administration manual (Weschler, 1998).

Following Catherine's response of '*don't know*' (*line 919*), there is a silence for 1.8 seconds and then Paula says '*do you know what dozen means*' (*line 921*). This is followed by a silence for 2.0 seconds before Catherine then utters '*it's twelve*'. Here, Paula is orienting to Catherine's initial response as an indication of having been prevented from being able to answer the question by a lack of sufficient background knowledge required to arrive at the answer. Here, Catherine is making a statement about her competency to answer the question. In this case Paula is then asking a probing question to ascertain Catherine's understanding of what '*dozen*' means. She is seeking to test this by checking whether Catherine has sufficient knowledge to be able to answer the question and Catherine subsequently demonstrates that she does. There is a further silence for 1.0 seconds and Paula then states '*just checkin you knew*' (*line 925*). Here, Paula is orienting to Catherine's correct response as a potential source of difficulty. This sequence of talk highlights that Catherine's inadequate response to the initial question in line 917 may be due to her inability to calculate and provide an acceptable answer, rather than her being prevented from doing so by other factors.

Paula's third turn of talk is interestingly phrased. The wording conveys the message that she was already aware that Catherine would know what dozen meant but only wanted to check. By starting the sentence with '*just*' she is down grading the importance of the enquiry with the aim of minimising the likelihood of her question being taken as a negative evaluation of Catherine's competence. This can be seen as a strategy to maintain the interaction. Catherine immediately follows this turn with '*yeh*'. Here, Catherine is orienting to Paula's statement as a light enquiry and is agreeing with the suggestion that she already knew and that the question wasn't a comment on her competence. Paula then says '*okay ehm*' and this is followed by a silence for 8.2 seconds before she then continues her turn of talk saying '*alright that's the last one*' (*line 929*). Here, Paula is using '*okay*' to close the turn of talk and she then uses '*ehm*' as a continuer to hold the turn of talk and to indicate that she will wish to continue her turn. This can be seen by the lengthy silence where Catherine doesn't take a turn but instead remains silent.

In this extract, Catherine's 'don't know' response is being oriented to by Paula as a comment about not being able to answer the question due to reasons other than competence. By exploring this Paula initially causes difficulty in the interaction that is then quickly resolved by both parties and the sequence of talk is then quickly terminated.

Extract 3.24 [2B / PC / Nov 2002 / Jan 2003]

89		Paula:	↑how many ↓weeks are there in a year
90			(1.2)
91	→	Catherine:	°don't kno:w°
92			(6.0)
93	→	Catherine:	don't kn↑ow
94			(0.8)
95		Paula:	°don't know° (0.8) ↓o↑kay (0.2) have a ↑guess
96			(2.0)
97		Paula:	°how many weeks ↓in a year°
98			(3.2)
99		Catherine:	about fifty
100			(1.0)
101		Paula:	↓o↑kay
102			(0.6)
103		Paula:	↑who wrote ↓Hamlet

In extract 3.24 the sequence of interaction opens with Paula saying 'how many weeks are there in a year' which Catherine orients to as a request for information in her turn of talk where she makes the comment 'don't know' (line 91). This follows a silence that is noticeably shorter than seen in previous extracts, where a request for information is typically followed by a much more pronounced silence. It is also worth noting that Catherine's utterance is spoken softly, as compared to the surrounding talk. There is then a lengthy silence of 6.0 seconds before Catherine makes a clearer statement of 'don't know' (line 93). It is not clear from the text whether Catherine's initial utterance in line 91 is perhaps a comment made to herself while she is contemplating possible answers or whether line 91 represents her intended initial response and when it is not acknowledged or receipted by Paula she reaffirms this response in line 93. However, Paula orients to the second 'don't know' statement after a brief silence of 0.8 seconds by initially reflecting back Catherine's utterance saying 'don't know' in a soft tone to indicate that she has heard the response. However,

regardless of how Catherine intended both utterances to be heard, Paula can be seen to be orienting to Catherine's second response as a reaffirmation of the initial utterance in line 91. The implication here is that the initial response wasn't acknowledged and this is causing difficulty in the interaction. Therefore, Catherine is reissuing the response in order to action a receipt from Paula. After repeating back the '*don't know*' response to show that it had been heard and receipted, there is a silence for 0.8 seconds before Paula then says '*okay*' and this is followed after 0.2 seconds by '*have a guess*' (*line 95*). Here, Paula, having receipted the initial response is closing that sequence of talk and she is introducing a new sequence of talk with her '*okay*' statement before then proceeding with the new statement. After a silence for 2.0 seconds Paula then takes the next turn of talk. She makes the statement '*how many weeks in a year*' (*line 97*). This is spoken softly and the statement can be heard as being spoken in a more informal style. It is also worth noting that Paula has changed the wording from the initial request issued in line 89. She has removed the words '*are there*'. This has the effect of making the statement less linguistically complex. Antaki (2000), as mentioned earlier, found that interviewers '*redesign questions sensitively in ways that lower the social and personal criteria for a high score*' (p437). He goes on to comment that while this may appear generous it actually shows the interviewer to be constructing the interviewee as being impaired.

After a silence of 3.2 seconds Paula's statement is followed by Catherine's turn of talk where she says '*about fifty*' (*line 99*). By taking this turn of talk Catherine is performing a number of interactions. She is orienting to Paula's statement as a request for information and is giving a response. Also, she is orienting to her earlier response of '*don't know*' as being unacceptable and so is offering an alternative. In addition, it is possible that she is orienting to Paula's introduction of informality into the interaction as an indication that it would be less problematic if an offered response were wrong. Therefore, Catherine offers a response despite having initially stated '*don't know*'. Following this response there is a silence for 1.0 seconds and then Paula says '*okay*' with which she is orienting to Catherine's response as an acceptable answer and she is closing that sequence of talk. This is evident in line 103 where Paula takes the next turn of talk and issues a fresh request for information with the statement '*who wrote Hamlet*'.

3.4 Occasions where 'I don't know' is used

As with the *'don't know'* statements, the occasions where the interviewee used the utterance *'I don't know'* were identified within the talk. A total of 6 extracts were found and these were drawn from all three interviews. For clarity of presentation these have been grouped into three sub categories that are similar to those used for *'don't know'* statements: *'When I don't know is followed by a new question'*, *'When I don't know is followed by a request for further question'* and *'When I don't know is followed by attempts by the interviewer to offer reassurance'*.

3.4.1 When I don't know is followed by a new question.
Extract 3.25 [2A / PC / Nov 2002 / Jan 2003]

238		Paula:	↑what about ↓terminate
239			(3.0)
240	→	Catherine:	I don't know
241			(2.2)
242		Paula:	°o↑kay°
243			(2.6)
244		Paula:	↑what does (.) ↓consume (.) mean

Extract 3.25 begins with Paula's statement *'What about terminate'* (line 238). This followed by a silence for 3.0 seconds before Catherine makes the statement *'I don't know'*. This shows Catherine to be orienting to Paula's statement as a request and Catherine is stating that she does not know. Catherine's utterance is followed by a silence of 2.2 seconds after which Paula softly states *'okay'*. Paula then issues a new request for information in line 242. Paula can be heard to receipt Catherine's response and by receipting in a soft tone she is orienting to a potential source of difficulty within the interaction (i.e. that Catherine is having to admit that she is not able to answer the question). Here, Paula is managing the difficulty and is then beginning a new sequence of talk in line 244. At this point it is worth noting that this extract can be seen to be similar to extracts 3.1, 3.2 and 3.3 where the interviewees responded with *'don't know'*. In those extracts the response was receipted with silence rather than an explicit receipt, yet the turn of talk was closed and a new sequence of talk was initiated.

373		Pamela:	↑what does ↓winter mean
374			(1.4)
375		Jonathan:	winter
376			(1.2)
377		Jonathan:	it's:: (0.4) oh >winter winter winter< w-
378			(9.2)
379		Jonathan:	↑win↓dy ↑ain it
380			(3.8)
381		Pamela:	y::e::h (.) ↑can you (.) ex↑plain ↓that a bit more (0.6) °or not°=
382		Jonathan:	=wind
383			(2.0)
384		Jonathan:	er::
385			(4.2)
386		Jonathan:	it's li:ke (.) oh winter that's where (0.2) ↑is it where all the
387			↑leaves ↓come off the ↑tre↓es
388			(4.0)
389		Pamela:	°↑o[↓kay°
390		Jonathan:	[↑cos the wind ↓blows em ↑off
391		Pamela:	↓m↑mm
392			(1.2)
393		Jonathan:	and er::
394			(3.6)
395		Jonathan:	an it's ↑cold
396			(0.6)
397		Pamela:	yep
398			(3.2)
399		Pamela:	er:: (0.8) °↑what else ↓is there°
400			(3.0)
401		Jonathan:	>that's all I can ↑say< hehh (.) er:: >((syll syll syll)) but
402			↓nothing ↑else<
403			(1.4)
404		Pamela:	okay ↑can you explain that any ↑more=↓or
405			(0.6)
406	→	Jonathan:	NAH (0.[4) I don't know anything else
407		Pamela:	[okay thank ↑you
408		Pamela:	↑what ↓does breakfast mean

Extract 3.26 begins with Pamela making the statement 'what does winter mean' (line 373). After a silence Jonathan states 'winter'. This is followed by a silence for 1.2 seconds and before he then says 'it's oh winter winter winter w' (line 377). This is

followed by a silence of 9.2 seconds. Jonathan's statement in line 375 can be heard as him thinking aloud to himself, as Pamela doesn't orient to it as a request for clarification or help. In line 377 he can be heard to be holding the turn of talk and showing that he is able to provide the required answer. This suggestion is supported by the silence of 9.2 seconds that follows where Pamela can be heard to allow him to hold the turn of talk and provide a response. Jonathan then states 'windy ain it' (line 379). This is followed by a silence for 3.8 seconds and then Pamela makes her statement in line 381. Here, Pamela is orienting to Jonathan's statement as a response to the question. However, his utterance in line 379 ends on raised intonation and can also be seen as an enquiry about the validity of his answer. This forms the first part of a question answer adjacency pairing as evidenced by Pamela's 'y::e::h' (line 381). Here, Pamela has receipted Jonathan's statement but then proceeds to prompt him for further information. This can be seen by Jonathan's overlapping statement in line 383 where he orients to this prompt with a response. This is followed by a silence of 2.0 seconds before Jonathan utters 'er::'. Here, Pamela's lack of talk shows Jonathan to be using this utterance as a way to hold the turn of talk. Jonathan makes a further statement 'it's like (.) oh winter that's where (0.2) is it where all the leaves come off the trees' (line 386). This is followed by a silence for 4.0 seconds and then Pamela makes the statement 'okay' (line 389) which can be heard as a receipt. Jonathan makes two attempts to begin an answer before finally offering 'is it where all the leaves come off the trees' (line 387). However, it needs to be noted that while this statement is phrased as a question Pamela doesn't orient to it as such. Instead, the silence is followed by a neutral receipt. Here, she is orienting to Jonathan's response as an answer. It is also worth noting that Pamela's receipt is softly spoken which suggests she is orienting to difficulty within the interaction as also seen in extract 3.10. As Pamela offers the receipt Jonathan makes an over lapping statement and this is followed immediately by Pamela saying 'mmm' (line 391). Here, Jonathan is offering further information to support his response and Pamela is receipting this information. Her receipt is followed by a silence for 1.2 seconds and Jonathan then takes the next turn of talk stating 'and er::' (line 393). This is followed by a further silence and he then states 'and it's cold'. These lines showing him orienting to Pamela's receipt in line 391 as an enquiry about whether he has any further information to offer. He holds the turn of talk in line 393 and then offers further information. After a brief silence Pamela states 'yep' which can be heard as a positive

evaluation of his response and shows her to be orienting to his statement as a further part of his response to the question. Pamela then makes a further statement '*er:: (0.8) what else is there*' *(line 399)*. The initial '*er::*' is spoken softly suggesting that she is orienting to potential difficulty within the interaction. This difficulty may stem from Jonathan's unsuccessful attempts to provide an answer to the question.

After a pause of 3.0 seconds Jonathan quickly states '*that's all I can say*' and this is followed by a sigh. He then makes an inaudible utterance before ending it with '*but nothing else*'. This is followed by a short pause of 1.4 seconds and then Pamela states '*okay can you explain that any more=or*'. Jonathan takes the next turn after a brief silence with '*NAH I don't know anything else*'. Here, Jonathan is making a statement about his ability to provide a response and he is stating that he is not able to provide any further information. Pamela receipts that statement with '*okay*' *(line 404)* and then asks whether he can explain his answer any further. Jonathan orients to Pamela's statement as a question by initially stating '*NAH*' and he then reaffirms his inability to provide any further information. Pamela overlaps with '*okay thank you*' and then immediately opens a new sequence of talk with a new question in line 408. Pamela's overlapping talk indicates that she is orienting to Jonathan's loud '*NAH*' as indicating difficulty within the interaction and she is acting to close the turn of talk.

3.4.2   When I don't know is followed by a request for further information.

Extract 3.27 [1A / PC / Nov 2002 / Jan 2003]

184		Phil:	how about ↑that ↓one number ↓nine
185			(7.2)
186	→	Simon:	ri:ght something missing (0.4) °but I don't know what°
187		Phil:	you don't know ↑what (2.2) ha[ve a guess
188		Simon:	[sa screw
189			(3.0)
190		Simon:	a ↑screws ↓missing
191		Phil:	↑what would happen if the screw wa- wasn't ↓there
192		Simon:	break
193		Phil:	yeh they'd >fall in alf ↓wouldn't they< (.) thh hh
194			(4.0)
195		Phil:	I ↑said they'd get a bit harder as they go along=
196		Simon:	=yeh
197		Phil:	wha- what do ya think to that ↓one

This extract begins with Phil making the statement '*how about that one number nine (line 184)*. This is followed by a pause of 7.2 seconds before Simon then utters '*right something missing (0.4) but I don't know what'* (line 186). In this statement Simon is orienting to Phil's statement as a request for information. In this particular extract, the subtest requires the interviewee to consider a picture and to describe the important aspect of the picture that is missing. Simon indicates that he is aware that something is missing, showing that he is orienting to the rules of the interaction, but he then states that he doesn't know what. The second part of his statement is spoken softly and this could either suggest that he is thinking aloud or it may be an admission to the interviewer that he doesn't know what the answer is.

Following this statement, Phil immediately utters '*you don't know what'* (line 187). Here, Phil is echoing Simon's statement and is orienting to it as a response. By echoing it he is receipting that he has heard it. However, after a pause Phil continues by stating '*have a guess'* (line 187). As this is spoken Simon overlaps with '*sa screw'*. This overlap could be heard as Simon has orienting to the first part of Phil's statement and the following pause as a prompt to provide an answer. However, when Phil utters '*have a guess'* this is heard to serve a number of actions. He is indicating that Simon's initial response is not acceptable. He is also seeking to minimise the importance of giving a correct answer and is indicating to Simon that he wouldn't be judged for giving a wrong answer. This suggestion is supported by Simon's subsequent response of '*sa screw'*. Such a strategy was seen previously in extract 3.24 where an attempted response also resulted from a prompt to '*have a guess'*.

There is a 3.0 second pause and Simon then states '*a screws missing'*. Phil immediately follows this with '*what would happen if the screw wa- wasn't there'* (line 191) and Simon then states '*break'* (line 192). Phil then takes the next turn with '*yeh they'd fall in alf wouldn't they (.) thh hh'*. Here, Simon has provided a response to Phil's request for information. In line 191, Phil is heard to be requesting information from Simon about his understanding of the response he has made. Simon demonstrates his competence by offering an immediate response. Phil then proceeds to offer an explanation to Simon that confirms his response and it can also be heard to draw that sequence of conversation to a close.

After a pause of 4.0 seconds Phil takes the next turn of talk with '*I said they'd get a bit harder as they go along=*' *(line 195)* which Simon immediately follows with '*=yeh*'. Here, Phil can be heard to be orienting to difficulty within the interaction by shifting the referent of the difficulty away from Simon and placing it within the test items. This interactional strategy was discussed earlier (e.g Pamela in extract 3.12) as being a recognised way to maintain rapport within the interaction.

Extract 3.28 [2B / PC / Nov 2002 / Jan 2003]

424		Paula:	↑tell me some ↓reasons (0.2) ↑why we have a pa↓role system
425			(6.2)
426	→	Catherine:	I don't know
427	˙	Paula:	°ri:ght°
428		Catherine:	I've got no idea
429		Paula:	do you know what a parole system is
430		Catherine:	n↑o: I've [never heard ↑of ↓it
431		Paula:	[hh hh
432		Paula:	↑difficult to ↓answer that one then ↑isn't ↓it eheh
433		Catherine:	it's got me puzzled e- (0.2) EY UP THERE'S SOMEBhhODY
434			COMIN AhhT ME he he he ehh ehh ehh
435			(1.6)
436		Paula:	↓o↑kay (0.2) ↑can you ↓tell me (.) why: people wash ↓clothes
437			°>why do people wash clothes<°

In extract 3.28 the talk begins with Paula stating '*tell me some reasons (0.2) why we have a parole system*' *(line 424)*. This is followed by a pause for 6.2 seconds and then Catherine states '*I don't know*' *(line 426)*. Here, Catherine is heard to orient to Paula's statement as a request for information. This is followed immediately by Paula's utterance of '*right*' *(line 427)*, which is spoken softly and can be heard to receipt Catherine's response. However, Catherine immediately makes the statement '*I've got no idea*' *(line 428)* and is heard to be orienting to Paula's statement in line 427 not as a receipt but as an indication that her response was not acceptable. Therefore, she is providing an alternative response while still commenting upon her inability to provide the answer.

Paula follows this statement with '*do you know what a parole system is*' *(line 429)*.
Catherine takes the next turn of talk immediately with '*no I've never heard of it*' *(line
430)* and Paula overlaps with laughter. Here, Paula is orienting to Catherine's
previous responses as being statements about her ability to answer the initial question.
Her statement in line 429 shows her to be testing whether Catherine's poor
competence is a result of not having sufficient background knowledge to provide a
correct response. Catherine's response in line 430 shows her orienting to Paula's
statement as a request for information. Paula's laughter can be heard as her orienting
to difficulty in the interaction by attempting to lighten the tone of the interaction. This
is supported by Paula's statement '*difficult to answer that one then isn't it eheh*' *(line
432)*. Here, Paula is cleverly providing a reason why Catherine could not answer the
initial request. She is heard to be shifting the focus for this inability away from being
a negative evaluation about Catherine's competence while still acknowledging that
Catherine couldn't provide an answer. Catherine follows this with '*it's got me
puzzled*' *(line 433)* and she then changes the topic of her talk where she says '*EY UP
THERE'S SOMEBhhODY COMIN AhhT ME he he he ehh ehh ehh*'. After a pause
Paula then says '*okay*' before stating '*can you tell me why people wash clothes >why
do people wash clothes<*'. Initially, Catherine is heard to acknowledge Paula's
comment about her competence, but then Catherine is heard to shift the focus of
conversation away from her competence and instead talks about someone coming at
her. This may be her attempt to shift the focus of interactional difficulty away from
herself. Indeed, Paula follows this with '*okay*' *(line 436)*. Here, she can be heard to
orient to interactional difficulty by receipting Catherine's statement but then closing
that sequence of talk before opening a new topic of talk.

3.4.3   When I don't know is followed by attempts from the interviewer to offer
reassurance.

Extract 3.29 [3B / PC / Nov 2002 / Jan 2004]

667	Pamela:	↑can you name a prime ↓minister of great bri↓tain during the
668		second world ↓war
669		(18.4)
670	Jonathan:	aint got a clue
671		(2.8)
672	Jonathan:	not so sure if it's Tony ↑Blair

673		(2.6)
674	Jonathan:	can't remember that sohh ↑shhure (0.4) I know I ↓watch a war
675		films but=
676	Pamela:	=↑m↓mm
677 →	Jonathan:	there isn't (.) I don't know th- who he ↑is
678	Pamela:	you've ↓been watching (.) you've watched ↓war films [though
679	Jonathan:	[yeh
680	Pamela:	yeh
681		(2.6)
682	Pamela:	↑one ↓last one then I think (0.2) ↑who was Cle↓opatra

Extract 3.29 begins with Pamela making the statement *'can you name a prime minister of Great Britain during the second world war'* *(line 667)*. This is followed by a silence of 18.4 seconds before Jonathan makes the utterance *'aint got a clue'* *(line 670)*. Here, Jonathan is orienting to Pamela's opening statement as a request for information. This is supported by the lengthy silence that follows where Pamela can be heard to withhold from taking the next turn of talk. As seen in previous extracts, this constitutes a question-answer adjacency pairing.

This turn is followed by a silence for 2.8 seconds and then Jonathan makes a further statement *'not so sure if it's tony blair'* *(line 672)*. He follows this with a further silence for 2.6 seconds before making the statement *'can't remember that sohh shhure (0.4) I know I watch a war films but='* *(lines 674 and 675)*. Pamela follows with the next turn where she states *'mmm'*.

From line 670 Jonathan can be heard to be attempting to provide the request information. His first response in line 670 can be heard as a statement about his competence but he orients to the following silence as an indication that his response is not acceptable. Therefore, he then makes a further statement of competence in line 672. Here, he is stating what he *does* know. However, he orients to the silence that follows as indicating that this statement is also not acceptable so he makes a further statement about his competence. Brief laughter can be heard when he says *'sohh shhure'* *(line 674)* which could indicate an attempt to lighten the interaction as a way of managing difficulty, as has been seen in previous extracts. This is followed by a further statement of competence where he states what he does know (i.e that he does watch war films).

Following Pamela's statement in line 676 Jonathan immediately makes the utterance *'there isn't (.) I don't know th- who he is'* *(line 677)* and Pamela takes the next turn of talk with *'you've been watching (.) you've watched war films though'* *(line 678).* Here, interestingly, Pamela can be heard to comment not upon Jonathan's ability to provide the answer but instead upon the fact that he has been watching war films. By doing so, Pamela is orienting to Jonathan's stated inability to provide the answer as a source of difficulty within the interaction. Jonathan overlaps with *'yeh'* *(line 679)* indicating that he is orienting to Pamela's statement as focusing upon a positive area of his competence. In other words what Pamela is saying could be heard as *'well you can't provide the answer but you have been watching war films which is good'*. Pamela is working to bring a positive aspect to the interaction which is oriented to by Jonathan in line 679 and also by Pamela stating *'yeh'* (line 680). There is a silence for 2.6 seconds and this is followed by the introduction of a new turn of talk. As with previous extracts it can be seen that the interactional style shifts after line 674 from a formal interview style to a more informal conversational style. As has been demonstrated in previous extracts, this is a recognised strategy for managing interactional difficulty.

In the above extract, Jonathan is making repeated statements about his inability to provide a response to the question and as the interaction progresses Pamela can be seen to be orienting to emerging difficulty and working to manage that difficulty. Once Jonathan states *'I don't know'* Pamela can be seen to be focusing upon a positive statement that he had made and so is working to maintain the rapport in the interaction by drawing the sequence of talk to a positive conclusion. It could be argued that when Jonathan states 'not knowing' he is actioning the closure of the sequence of talk, yet, it could also be argued that such closure is the result of an accumulation of statements about his inability to respond. This latter suggestion is supported by previously seen extracts, where a clear statement of not knowing has not always brought the interaction to a close.

Extract 3.30 [1C / PC / Nov 2002 / Jan 2003]

533	Phil:	↑can you re↓member the name (0.8) of a (.) ↑prime ↓minister
534		(.) ↑in ↓England that was a↑round in the w↓ar

535		(4.0)
536	Simon:	°ri:ght°
537		(7.2)
538	Simon:	°I weren't born then°
539	Phil:	no you ↑weren't ↓born then ↑no↓::
540		(3.2)
541	Phil:	↓have you ↑any id↓ea
542	Simon:	he was ↑smo↓king
543	Phil:	he smoked a ci↑gar °yeh°
544	Simon:	yeh cigar
545		(1.8)
546	Phil:	can you remember ↑this n↓ame
547	Simon:	↑it's THICK (2.2) I ↓saw it on ↓telly
548	Phil:	↑mm↓mm
549	Simon:	I ↓thought it was qu↑ite b↓ig
550		(2.2)
551	Simon:	saw it ↑yester↓day (.) on black an white ↑tel↓ly
552		(1.8)
553	Phil:	can you ↑remember what ↑this name ↓was
554	Simon:	hat
555	Phil:	yeh
556		(1.8)
557	Simon:	he had a ↑hat ↓on when I saw ↑him
558		(2.6)
559 →	Simon:	ehm: (0.2) I don't know ↑this name ↓now
560	Phil:	hh hh
561	Simon:	his names ↓gone (.) ↑that's ↓strange
562		(2.0)
563	Phil:	↑shall I tell you his first ↓name
564	Simon:	yeh
565	Phil:	it was ↑Win↓ston
566	Simon:	°Winston°
567	Phil:	dya know what ↑this se↓cond name was
568	Simon:	I ↓seen it on tel↓ly (.) °yesterday°
569		(1.2)
570	Simon:	°it was the same man° (0.2) °difficult°
571	Phil:	↑o↓kay ↑next ↓question then

Extract 3.30 begins with Phil stating *'can you remember the name (0.8) of a (.) prime minister (.) in England that was around in the war'* (lines 533 & 534). This is followed by a silence for 4.0 seconds and then Simon takes the next turn of talk with

'*right*'. Here, he can be seen to be orienting to Phil's statement as a request for information and so his response forms an adjacency pairing. Simon then takes the next turn of talk with '*I weren't born then*' *(line 538)*. Phil immediately follows with '*no you weren't born then no*' and then there is a further silence for 3.2 seconds. Here, Simon can be heard to have offered a reason for not providing the required answer and Phil has then receipted that response immediately. Within the interaction Simon can be heard to have oriented to the receipt as meaning his response was acceptable. This claim is supported by Phil's further statement where he is heard to prompt Simon for further information about his ability to answer, with '*have you any idea*' *(line 541)*. Simon orients to this as a prompt by taking the next turn with '*he was smoking*' *(line 542)*. Phil treats this as a response by stating '*he was smoking a cigar yeh*' before Simon then follows with '*yeh cigar*' *(line 544)*. Here, it is interesting that Phil, in line 543 is heard to rephrase Simon's response by including the word '*cigar*'. Such rephrasing of responses has been reported within the literature (e.g. Antaki, 1999).

Phil then follows a silence of 1.8 seconds with the statement '*can you remember his name*' *(line 546)*. Simon follows with '*it's THICK (2.2) I saw it on telly*' and Phil follows with '*mmmm*' *(line 548)*. Here, there is what appears to be a further question – answer adjacency pairing and this is then receipted by Phil in line 548. However, within the talk, while Simon is heard to be responding to a request, the content of his talk shows that he is qualifying his previous response by now commenting on the size of the cigar. Simon can be heard to orient to Phil's request in line 546 as an indication that his previous response was unacceptable and so he is attempting to add to it, to make it acceptable.

A silence for 2.2 seconds follows and then Simon takes a further turn of talk with '*saw it yesterday on black an white telly*' *(line 551)*. There is a further silence for 1.8 seconds and then Phil states '*can you remember what his name was*'. Here, Simon can be heard to make efforts to demonstrate that he knows the person being discussed despite not being able to give a name. In other words, he is attempting to compensate for his inability to provide the requested information (i.e. the name) by displaying his competence to know who is being talked about.

Simon then states '*hat*' (line 554) which shows him orienting to Phil's statement as a further request for information and Phil follows with the utterance '*yeh*'. Here, Phil is heard to positively evaluate Simon's statement and after a silence for 1.8 seconds, Simon takes the next turn of talk with '*he had a hat on when I saw him*' (line 557). Here, Simon can again be heard to be attempting to demonstrate competence to provide the correct answer. His statement is followed by a silence for 2.6 seconds before he then states '*I don't know his name now*' (line 559). This shows him to be orienting to the preceding silence as indicating that his response was unacceptable as compared to previous responses that have been receipted.

Phil follows Simon's statement with laughter in line 560 and Simon then states '*his names gone (.) that's strange*' and a further silence of 2.0 seconds follows. Here, Phil's laughter can be heard as an attempt to manage potential difficulty by lightening the tone of interaction and playing down the significance of Simon's admission of not knowing. This suggested difficulty is confirmed by Simon's following statement where he can be heard to suggest that he did know the name but it has now gone. Here, Simon is attempting to display competence by attributing his inability to answer to having had the information but not being able to recall it at present. It is not possible to determine from the talk whether this is actually the case or whether he is covering for not being able to answer.

After the silence Phil states '*shall I tell you his first name*' (line 563) and Simon follows with '*yeh*'. Phil then follows with '*it was Winston*' (line 565) and Simon softly repeats this. Phil then states '*dya know what his second name was*' (line 567). This turn is immediately followed by Simon saying '*I seen it on telly (.) yesterday*'. This statement shows Simon to be orienting to Phil's statement as a request for information. Following a silence for 1.2 seconds, Simon then states '*it was the same man (0.2) difficult*' (line 570). Again, as with previous parts of this extract, Simon can be heard to be working at demonstrating his ability to provide the requested information. Phil then closes the sequence of talk with '*okay*' and introduces a new sequence of talk. As with previous extracts, the interactional style in this extract can be heard to shift towards a more conversational style in an effort to manage interactional difficulty arising from Simon's statements about his competence.

3.5 Occasions where 'dunno' is used

As with the '*don't know*' and '*I don't know*' statements, the occasions where the interviewee used the utterance '*dunno*' were identified within the talk. A total of 7 extracts were found and these came from two of the three interviews: interviews One and Two. As with previous sets of extracts, for clarity of presentation these have been grouped into three sub categories similar to those used for the '*don't know*' and the '*I don't know*' statements: '*When dunno is followed by a receipt and closure of the sequence of talk*', '*When dunno is followed by a question*' and '*When dunno is followed by an attempt by the interviewer to offer positive evaluation*'.

It needs noting that some of the '*dunno*' statements are made as standalone utterances yet others are prefixed with '*I*'. However, unlike with the '*don't know*' and '*I don't know*' statements it wasn't considered to be worth subdividing these statements due to the small number of extracts that had been found.

3.5.1 When dunno is followed by a receipt and closure of the sequence of talk

Extract 3.31 [1C / PC / Nov 2002 / Jan 2003]

922	Phil:	↑d'ya know what- (0.2) d'ya know what a parole ↓system is
923		have you ever heard the wo↓rd (1.8) °we talk about° (0.6)
924		someone being on par↓ole
925		(5.2)
926	Simon:	°↑wha-°
927	Phil:	↑do you know what the word parole ↓means
928 →	Simon:	>↑dunno ↓what it means<=
929	Phil:	=↓no ↑o↓kay
930		(4.2)
931	Phil:	ehm: (1.8) ↑can you think of ↓any reasons why ↑we have (.)
932		la↓:ws about when ↑child↓ren (0.4) can go to ↓work

Extract 3.31 starts with Phil saying '*d'ya know what (0.2) d'ya know what a parole system is have you ever heard the word (1.8) we talk about (0.6) someone being on parole*' (lines 922 to 924). This is followed by a silence for 5.2 seconds and Simon then utters '*wha*'. Here, Simon is orienting to Phil's opening statement as a request for information. The structure of Phil's request is interesting in that it begins with the request '*d'ya know what a parole system is*' but then he continues to make a linguistically different request '*have you ever heard the word*'. Here, Phil is

requesting different two separate pieces of information: namely a definition of a parole system and also a yes/no indication of whether Simon has heard of the word parole. After this, Phil then concludes his statement by offering an example of how the word might be used '*we talk about (0.6) someone being on parole*'. This shows a clear deviation from the standardised wording within the WAIS-III manual.

Phil immediately follows Simon's statement of '*wha'* with '*do you know what the word parole means*' *(line 927)*. Here, Phil can be heard to orient to Simon's statement as a request for clarification. This may stem in part from Phil making two differing requests in his initial statement, although there is no evidence for this within the talk. Simon immediately takes the next turn of talk by saying '*dunno what it means*' and Phil then states '*no okay*' *(line 929)*. This is followed by a silence for 4.2 seconds before Phil then utters '*ehm (1.8) can you think of any reasons why we have laws about when children can go to work*' *(line 931 and 932)*.

In line 928, Simon can be heard to be orienting to Phil's preceding statement as a request for information and Simon is stating that he doesn't know what the word parole means. Phil then reframes Simon's response into '*no*' and receipts this with '*okay*'. After a silence he then holds the turn of talk with '*erm*' and introduces a new sequences of talk.

Within the talk there is indication of some interactional difficulty arising. This can be seen to stem from line 926 where Simon is demonstrating his inability to understand the request. The talk then becomes more informal in style with flowing turns of talk. Indeed, in line 928, Simon is heard to speak quickly, indicating a desire for the information to be considered less important. Here, Simon is making a statement about his competence but is making light of it by talking quickly. This is a strategy that has been seen in previous extracts and within the literature. Phil follows immediately with his response and the sequence is then closed which suggests that difficulty is being managed by the closure of the sequence of talk.

Extract 3.32 [3B / PC / Nov 2002 / Jan 2003]

289	Pamela:	thank ↑you
290		(9.4)

291	Jonathan:	anything ↑else (0.4) or do you want me to carry ↓on
292	Pamela:	yes we ↑just carry ↓on [have a look at ↓that one
293	Jonathan:	[yeh o↓kay
294		(1.0)
295	Pamela:	there ↑are quite a ↓few of these °so just carry on an°
296		(6.2)
297 →	Jonathan:	↑I ↓dunno what you ↑call ↓them but it's number ↑three
298	Pamela:	that's lovely that's fine
299		(3.8)
300	Pamela:	°ri:ght° ↑which one of those ↓pictures (0.2) do you think fits in
301		↓there

Extract 3.32 opens at the end of a previous sequence of talk with Pamela making the statement 'thank you' and this is followed by a silence for 9.4 seconds. Jonathan then states 'anything else or do you want me to carry on' (line 291). Pamela follows with 'yes we just carry on have a look at that one' (line 292) and Jonathan overlaps with 'yeh okay'. Here, it could be suggested that Pamela had been closing the sequence of talk yet Jonathan oriented to the silence with uncertainty about whether the sequence had closed. He can be heard to enquire about this and Pamela orients to this by then explaining 'we just carry on' and opening a new sequence of talk with 'have a look at that one'. After a brief silence Pamela states 'there are quite a few of these so just carry on an' (line 295). There follows a pause for 6.2 seconds before Jonathan then states 'I dunno what you call them but it's number three' (line 297). Pamela takes the next turn with 'that's lovely that's fine' (line 298).

To provide context to this piece of talk, the subtest presented above involves the interviewee considering sequence of patterns where one in the sequence is missing and they must choose from a selection the one that would fit into the missing space. Therefore, in line 297 Jonathan in indicating that number three is his preferred answer.

Returning to the extract, Jonathan can be heard to indicate not being able to name something but he then goes on to indicate the number of his choice. Here, Jonathan is doing a number of things. Firstly, he is orienting to Pamela's statement of 'so just carry on' (line 295) and the following silence as a request to provide some information. In his statement he is also making a statement about his competence to

name the object but then proceeds to demonstrate competence about his ability to identify what he believes to be the correct response. This statement is receipted by Pamela who is heard to be offering a positive evaluation of Jonathan's answer rather than a neutral receipt. This is similar to previous instances of positive evaluation (for example extract 3.12). After a silence for 3.8 seconds Pamela then states '*right*' which can be heard as an indicator that a new sequence of talk is about to be introduced and then she continues with '*which one of those pictures (0.2) do you think fits in there*' *(line 300)*. Pamela is now opening a new sequence of talk with a new request for information.

Unlike in previous extracts, there is no evident difficulty within the interaction despite the statement '*I dunno*' (line 297). This could be accounted for in a number of ways. Firstly, while the statement '*I dunno*' is the focus for analysis it is important to remember that in this extract Jonathan did offer a response to the request for information in the form of '*it's number three*'. Therefore, '*I dunno*' is not being offered a true response to the question but an additional comment on his ability to provide additional or alternative information. Secondly, the nature of the subtest means that Jonathan has multiple options for giving his response and therefore is still able to give a response to the request without being able to name or describe what pattern number three is. This is supported by evidence from previous extracts, for example extract 3.29, where Simon's options to respond were limited to being verbal in the form of the name of the Prime Ministers. He was heard to be attempting to demonstrate that he knew the prime minister being talked about but was unable to recall his name. In that case, the name was the crucial information being sought and Simon was left with no acceptable alternative way to convey the requested information. However, in extract 3.32, Jonathan is simply required to indicate his choice of answer and this could be done by pattern number, by pattern description or by non-verbal indication. Jonathan's statement about not knowing didn't introduce difficulty into the interaction because it was of no consequence to him being able to provide the requested information. It is important to remember that a lack of interactional difficulty may not be due to a correct response being given. At this point that there is no way of knowing from the talk whether Jonathan's response was correct although while Pamela offers a positive evaluation of his response this is far from conclusive.

Extract 3.33 [1C / PC / Nov 2002 / Jan 2003]

475	Phil:	>↑do you know how many< weeks ↓there are in a year
476		(1.8)
477	Simon:	↑how many we↓eks
478	Phil:	°↓mmm° (.) °↑altoge↓ther°
479	Simon:	thirty days thirty one days (1.0) an ((syll ↓syll)) days
480	Phil:	↑that's how many days there are in a ↓month isn't it=
481	Simon:	=yeh
482	Phil:	so ↑do you know how many ↓weeks there are in a ye↓ar
483		(3.0)
484	Simon:	lots=
485	Phil:	=lots yeh
486		(2.2)
487	Phil:	↑any i↑de↓a (0.6) ↑of a num↓ber
488	Simon:	↑o↓ver (0.2) ↑over a hun↓dred
489	Phil:	over a ↓hundred
490		(3.8)
491	Phil:	°o↓kay°
492		(1.8)
493	Phil:	↑do you ↓know (.) ↑who wrote (.) ↑Ham↓let
494		(3.0)
495 →	Simon:	↑e↓r:: (0.8) ↑eighty si̲x:: (1.8) °sorry I don't° (0.6) °dunno° (.)
496		↑DUNNO THE ans↓wer re:ally
497	Phil:	↑o↓kay (1.6) ↑do you know who wrote Ham↓let
498	Simon:	↑Ham↓let

Extract 3.33 begins with Phil stating '*do you know how many weeks there are in a year*' *(line 475)*. After a silence for 1.8 seconds Simon utters '*how many weeks*'. Simon's statement can be heard as a request for clarification or as a comment to himself as he is preparing a response. Phil follows with '*mmm (.) altogether*' *(line 478)* which shows him to be orienting to Simon's response as a request for clarification about the information being requested. Simon then follows immediately with '*thirty days thirty one days (1.0) an ((syll syll)) days*'. Here, Simon is heard to be orienting to Phil's statement in line 478 as a clarification of the request and he is offering responses to that request. He offers two responses and then after a silence he offers a further response.

Phil then takes the next turn with '*that's how many days there are in a month isn't it*' (line 480) and Simon follows with '*yeh*'. Here, Simon is orienting to Phil's statement

as an indication that his responses were unacceptable and Phil is explaining why this is so. Interestingly, Simon's statement of 'yeh' shows him to be orienting to Phil's statement in line 480 as a question. Phil's question is closed and it allows Simon the opportunity to demonstrate his competence.

Phil then takes the next turn of talk and states 'so *do you know how many weeks there are in a year*' (line 482). This is followed by a silence for 3.0 seconds before Simon then states '*lots*'. Here, Simon can be heard to be orienting to Phil's statement as a request and he is completing the question-answer adjacency pairing with a response. Phil can be heard to begin his question with '*so*' and this can be heard as a strategy for managing potential difficulty. Having allowed Simon to correctly answer his question given in line 480, Phil is heard to use the prefix '*so*' to allow him to reissue the same request as stated in line 475, but in a way that allows it to be heard as a follow-on question rather than a direct repeat of the initial question.

Simon's response of '*lots*' is immediately receipted by Phil with '*lots yeh*' (line 485). After a silence for 2.2 seconds Phil states '*any idea of a number*' (line 487). Here, Phil is orienting to the silence as suggesting that Simon is orienting to his last response as acceptable. Therefore, he takes the next turn of talk to request further information from Simon who responds with '*over (0.2) over a hundred*' (line 488). Phil then utters '*over a hundred*'. Here, Phil can be heard to be gradually prompting Simon to answer the initial question offered.

After a silence for 3.8 seconds Phil then says '*okay*'. This is spoken softly and he can be heard to be orienting to difficulty within the interaction arising from an unacceptable response given by Simon in line 488. By speaking softly, he can be heard to be gently drawing the sequence of talk to a close. This is followed by a silence for 1.8 seconds and then Phil states '*do you know (.) who wrote (.) Hamlet*' (line 493). Here, Phil can be heard to have closed the sequence of talk with '*okay*' in line 491 and is opening a new sequence of talk.

Interestingly, after a silence for 3.0 seconds Simon the states '*er (0.8) eighty six (1.8) sorry I don't (0.6) dunno (.) DUNNO THE answer really*' (line 495 and 496). Phil follows this turn of talk with '*okay (1.6) do you know who wrote Hamlet*'. Simon can

be heard to attempting to offer a response to Phil's question. In this case, he is orienting to difficulty in the interaction relating to Phil's closure of the sequence of talk and the introduction of a new sequence as an indication that Simon's his response in line 488 demonstrated his inability to provide the correct response. Simon is making a further attempt to provide the response but after a silence of 1.8 seconds he then states that he '*dunno*'. Simon may have oriented to the silence of 1.8 seconds as indicating that his response of eighty six was also unacceptable and so he is making a statement about his competence to attempt any further responses. However, Simon takes three attempts to make this statement. Firstly, he quietly utters '*sorry I don't*' before then quietly saying '*dunno*' and finally he loudly says '*DUNNO THE answer really*'. Phil then again closes that sequence of talk and introduces a new one. Here, Simon is orienting to the difficulty of admitting that he is not able to provide the correct response having made several attempts and Phil is managing this potential difficulty by closing the sequence in order to introduce a new sequence of talk.

In this extract, Simon can be seen to be orienting to difficulty within the interaction and continues to orient to it despite the sequence of talk being closed. This suggests that the closure of the talk is a strategy by Phil to manage interactional difficulty but Simon is orienting to it as a comment about his competence. Simon eventually indicates not having the competence to provide the requested answer.

3.5.2 When dunno is followed by a question

Extract 3.34 [3A / PC / Nov 2002 / Jan 2003]

497	Pamela:	↑o:↓kay (0.2) ↑we'll move ↓on and ↑do a few ↓more=↑what
498		does (0.2) what does ↓yesterday mean (1.8) ↑yes↓terday
499		(4.8)
500	Jonathan:	↑you ↓go like that (0.2) an a went out ↑yes↓terday (0.2) >oh ↑I
501 →		↓dunno what yesterday ↑means< (.) eh hehh
502	Pamela:	↑can you explain ↓it to me
503		(1.6)
504	Jonathan:	erm:
505		(18.2)
506	Jonathan:	no I ↑can't (0.2) as-
507	Pamela:	>↑want to have a ↑guess<
508		(9.4)
509	Jonathan:	nah (.) don't know what it means

510		(3.0)
511	Jonathan:	wish me- (0.2) well me- (.) me ↑dad ↓knows (0.8) he knows
512		↑all ↓of em ehh heh heh
513		(3.2)
514	Pamela:	.↑o↓ka:y (.) ↑what does ↓terminate mean

In this extract, Pamela begins with the statement '*okay (0.2) we'll move on and do a few more=what does (0.2) what does yesterday mean (1.8) yesterday*' *(lines 497 and 498)*. This is followed by a silence for 4.8 seconds before Jonathan then says '*you go like that (0.2) an a went out yesterday (0.2)>oh I dunno what yesterday means< (.) eh hhh*' *(lines 500 and 501)*. Pamela's statement begins with '*okay*' which can be heard as a marker that a new sequence of talk will be introduced and she then confirms this by stating '*we'll move on and do a few more*'. However, Pamela follows straight on with the request for information that Jonathan is orienting to. In this case, a definition of '*yesterday*'. Jonathan begins his turn of talk by offering an explanation of '*yesterday*' but he then follows it with '*>oh I dunno what yesterday means<*' spoken quickly. This can be heard as an attempt by Jonathan to inoculate himself against negative evaluation. Here, Jonathan has made a response but to guard against his competence being questioned if the response is incorrect he is then indicating that he doesn't know and so suggests that the offered response is only a guess. Further to this, Jonathan is then heard to sigh at the end of his statement. This would suggest that difficulty has occurred within the interaction as a result of the initial request.

Pamela immediately takes the next turn of talk with '*can you explain it to me*' *(line 502)*. Here, she is indicating that Jonathan's attempted response was unacceptable. This is followed by a silence for 1.6 seconds and then Jonathan utters '*erm*'. There is a further lengthy silence of 18.2 seconds before Jonathan states '*no I can't (0.2) as*' *(line 506)*. Here, Jonathan is initially holding the turn of talk in line 504 but then after a silence he completes the question-answer adjacency pairing with his statement of competence in line 506. Pamela immediately issues the statement '*>want to have a guess<*' in quick speech. After a silence for 9.4 seconds Jonathan then states '*nah (.) don't know what it means*' and a silence for 3.0 seconds follows. In line 506 Jonathan has made a more definite statement about his competence to answer the question but this is followed by a further prompt to '*have a guess*'. He can be heard to orient to this

as an invitation to guess by initially stating '*nah*' and then restating that he doesn't know what the word means.

After the following silence Jonathan then takes the next turn of talk with '*wish me (0.2) well me (.) me dad knows (0.8) he knows all of em ehh heh heh*' (line 511). After a silence for 3.2 seconds Pamela states '*okay (.) what does terminate mean*'. Here, Jonathan can be heard seeking to demonstrate his ability to know who would be able to provide Pamela with the information requested. Interestingly, this strategy was used by Jonathan earlier in extract 3.12). Here, it can be seen to be an attempt to manage the interactional difficulty following his previous statement about his competence.

This extract is interesting in that it contains both of the statements '*I dunno*' and '*don't know*'. Within the extract, it can be seen that '*I dunno*' is followed by further attempts to gain the information, yet '*don't know*' is not followed by any further attempts to gather the information. This may be due to Jonathan's statement in line 511 and so the sequence is closed in order to manage the interactional difficulty. It may also be that '*don't know*' is a more successful way of actioning the closure of the sequence of talk. In addition, it might be that '*I dunno*' is considered a less definite statement about competence. Or, it may be simply that by line 509 Jonathan had already made two previous statements about his competence to provide the response and that the actual wording of a third such statement is less important. From the transcription it is not possible to determine any of the above. Although, drawing upon earlier results, it can be suggested that within the talk the interviewer orients to both statements as being statements about competence. However, they are bringing about different actions within the interaction and this may be a reflection of the wider interactional context and it's impact upon the interaction itself.

Extract 3.35 [1A / PC / Nov 2002 / Jan 2003]

577		(3.0)
578	Phil:	ehm: (1.0) des↓ignate
579	Simon:	disinate de̲si̲
580	Phil:	de- ↑des↓ignate
581 →	Simon:	>dunno what that ↑means< (.) ↑di↓zzy
582	Phil:	di↓zzy
583	Simon:	does it mean ↑di↓zzy

584		(1.0)
585	Phil:	↑eh-
586		(2.2)
587	Phil:	do you know what re↑luc↓tant means

Extract 3.35 begins with Phil stating 'ehm (1.0) designate' and this is followed immediately by Simon saying 'disinate desi' (line 579). Phil takes the next turn with 'de- designate' and then Simon makes the utterance 'dunno what that means (.) dizzy' (line 581). Here, Simon is heard to be orienting to Phil's opening statement as a request for information. This subtest requires the interviewee to explain the meaning of a word. Simon can be heard to be orienting to the rules of the subtest by offering a response to Phil's statement. To support Simon, Phil is heard to be cueing Simon that a new will be coming by stating 'ehm' and then allowing a short silence before issuing the word. Simon's response shows him to be orienting to Phil's request but he can be heard to be uncertain about the word itself. Phil's request is heard as a source of difficulty for the interaction because Simon needs to demonstrate his inability to understand the word 'designate'. Once clarification is offered, Simon then follows with a response to the original request made in line 578. As discussed previously in the methodology section (see extract 2.3), within this extract of talk there are two adjacency pairings at work: those being lines 578 and 581, and lines 579 and 580 as an insertion sequence into the first pairing.

In line 581 Simon begins with a comment about his competence to provide the requested information by stating 'dunno what that means' and this is spoken quickly. Here, Simon can be heard to be making a difficult admission about his competence and by speaking quickly is seeking to reduce the importance of the comment. Simon then goes on to make an attempt to demonstrate competence by saying 'dizzy'. This can be heard to be an attempt to offer a response, having already professed not to know what the word means and so perhaps soften any perception that he is not competent to answer the question.

Phil states 'dizzy' (line 582) and this is followed immediately by 'does it mean dizzy' from Simon. After a silence for 1.0 seconds, Phil then states 'eh' before a further silence for 2.2 seconds. Phil then takes the next turn of talk and states 'do you know

what reluctant means'. Here, Phil has oriented to Simon's utterance of '*dizzy'* as a response by repeating it to show that he has heard it as such, however, he has not receipted it or offered an evaluation and can be heard to be orienting to difficulty within the interaction in relation to Simon's ability to provide a response. Simon then seeks to ascertain whether his response is correct. This is heard in line 585 by Phil taking the next turn of talk. His utterance of '*eh'* can be heard to have rising intonation and could be heard as an enquiry. However, the next turn doesn't offer any evidence to support this. An alternative explanation could be that here, Phil is managing the interactional difficulty by avoiding any further opportunity for Simon's competence to be questioned. Phil can be heard to be holding the turn of talk until he is able to open a new sequence of talk in line 587 with a fresh request for information.

3.5.3 When dunno is followed by an attempt by the interviewer to offer reassurance

Extract 3.36 [1B / PC / Nov 2002 / Jan 2003]

394	Phil:	↑lets try one ↓more (0.4) see how you get on with ↓this one
395	Simon:	↓I think I'll get on with this one al↑right ↓now
396		(9.0)
397	Simon:	°I think I'll get on with this one alright now°
398		(6.2)
399	Simon:	↑that's alright ↑now (1.2) done that one (.) ↑there you ↓go
400	Phil:	well ↑done ↓yeh
401	Simon:	that's ↑ri:ght (1.6) it's ard ↑e:y
402	Phil:	what do you think ↑helped (0.2) what made it ↓ea↑sier that
403		time
404		(0.8)
405 →	Simon:	dunno I kno↑w it's ↑that ↓there ↑that ↓there ↑that ↓there
406	Phil:	you know it's ↑four
407	Simon:	yeh
408	Phil:	>how to cut the picture up into< ↓four
409	Simon:	into four
410	Phil:	o↓kay

Phil makes the statement '*lets try one more (0.4) see how you get on with this one'* *(line 394)*. Simon then immediately takes the next turn with '*I think I'll get on with this one alright now'* *(line 395)*. After a silence for 9.0 seconds Simon repeats the

same statement but in a softly spoken tone. Again, this is then followed by a silence of 6.2 seconds.

To provide some context to the talk, this subtest involves the interviewee being presented with a picture of a pattern made from four red and white blocks. They are required to use four blocks to copy the pattern shown in the picture. In this extract, Simon is heard to orient to Phil's statement in a number of ways. Firstly, he is orienting to it as a prompt to consider the next picture and to proceed with copying the pattern. This is evidenced by his statement in line 395 and the following silence. His statement in line 397 is heard to be quietly spoken as though being said while concentrating on the task and this is followed by a further noticeable silence. Secondly, Simon can be heard to be orienting to it as a speculative comment about his competence to complete the task. Therefore, he is responding to Phil's query about his abilities.

Simon then states '*that's alright now (1.2) done that one (.) there you go*' (line 399) and this is followed by Phil stating '*well done yeh*' and Simon follows with '*that's right (1.6) it's ard ey*' (line 401). Here, Simon is indicating that he has finished the task and that he has provided the requested information for Phil in saying '*there you go*'. Indeed, Phil orients to this statement as such by positively evaluating Simon's comment. Simon can then be heard to reaffirm that he has completed it and makes a comment about how difficult the task was. With the rising intonation on '*ey*' at the end of line 401, Simon is asking Phil to confirm how hard it was. However, Phil takes the next turn with '*what do you think helped (0.2) what made it easier that time*' (line 402). After a silence for 0.8 seconds Simon then states '*dunno I know it's that there that there that there*' (line 405). Here, Simon is orienting to Phil's statement as a request for further information about his abilities and begins with '*dunno*', however, he moves straight to state '*I know...*' and then demonstrates competence to Phil. Phil follows this with '*you know it's four*' (line 406) and Simon states '*yeh*'. Here, Phil has reformulated Simon's response to his question and Simon then acknowledges the reformulation to be correct.

Phil then goes on to say '*>how to cut the picture up into< four*' and Simon follows with '*into four*' before Phil then says '*okay*' to close the sequence of talk down. In the

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above turns of talk, Phil can be heard to be clarifying his reformulation into an account of how Simon knows to divide the picture into four. Simon orients to this as a further request for comment about his abilities by then responding with '*into four*'.

In the above extract, the utterance '*dunno*' is seen in a different interactional context than previous extracts. Here, the initial request for information has been successfully satisfied with the completion of the task. However, Phil then proceeds to explore Simon's competence by investigating how he was able to provide the correct response. Here, Simon can then be heard to make a statement of competence using '*dunno*' before then proceeding to demonstrate competence. The subsequent turns of talk can be heard as the participants managing the difficulty that has arisen from Phil's question and Simon's admission of not knowing. This is heard through Phil's positive reformulations of Simon's statement in line 405 and the sequence of talk is then closed down.

Extract 3.37 [1C / PC / Nov 2002 / Jan 2003]

1057	Phil:	↑if you got ↓lost in the ↑fo↓rest (.) ↑in the ↓day
1058	Simon:	I ↑do ↓get lost
1059		(0.4)
1060	Phil:	not in fo↓rests though
1061	Simon:	I di:d
1062	Phil:	↑did ↓you
1063	Simon:	yeh
1064	Phil:	↑o↓kay then well you can °do this° (0.2) ↑think ↓about it (.) if
1065		↑you got ↓lost in a forest ↓in ↑the ↓day (1.6) how do yo- ↑how
1066		would you ↓find your way ↑out
1067	Simon:	turn round (.) turn around to see the way you ↑came (0.2) the
1068		way ↑behind ↓you
1069		(3.2)
1070	Simon:	↑get direction from ↑a ↓junction (.) or-
1071		(2.2)
1072	Simon:	in a ↑little ↓whi:le right
1073		(1.2)
1074	Simon:	((*sounds like* these boys I was following them boys I got lost))
1075		I ↑asked a ↓gentleman to give me ↑a way out=
1076	Phil:	=so you could ↑ask ↓someone
1077	Simon:	yeh (.) ↑ask ↓somebody
1078		(2.2)
1079	Phil:	↑how a↓bout if there was ↑no-one else ↑around (0.6) how

1080		would you get yo- how would you find your way ↑out
1081	Simon:	oh: (0.2) can't think what it ↑is (.) that's ↓ha:rd (.) sorry
1082		(1.8)
1083	Simon:	go on (.) ↑come out ↓there ↑go down ↓there >↑go down
1084		↓there<
1085		(2.0)
1086	Phil:	h- (.) ↑how would you know which direction ↓you were going in
1087		(0.2) if it was a big forest (1.6) ↑how do you think ↓you'd find
1088		your way out
1089	Simon:	↑it's ↓hard (3.8) °yeh ↓yeh° (0.6) hard ↑ehm:
1090	Phil:	↑tis ↓hard ↑yeh
1091		(1.6)
1092	Phil:	how big-=
1093	Simon:	=↑I'd find ↓my way out ↑some↓how
1094	Phil:	↓o↑kahhy hh hh hh
1095		(2.8)
1096 →	Simon:	↑dunno ho↓w
1097	Phil:	↓hh hh hh (0.4) just wander arou[nd until ((syll))
1098	Simon:	[yeh wander round til I ↑find
1099		↓it
1100		(1.0)
1101	Phil:	↑o↓kay
1102		(2.2)
1103	Phil:	how were ↑those

Extract 3.37 begins with Phil making the statement '*if you got lost in the forest (.) in the day'* *(line 1057)* and Simon immediately comments '*I do get lost'*. After a brief pause of 0.4 seconds Phil states '*not in forests though'* and Simon takes the next turn of talk with '*I did'*. Phil then takes the next turn with '*did you'* and Simon utters '*yeh'*. Here, Phil appears to be issuing a new request for information yet Simon can be heard to comment back that he does get lost. Phil can then be heard to make a comment about Simon's competence by suggesting that he doesn't get lost in forests but Simon orients to that as being incorrect and corrects Phil in line 1061. Phil can then be heard to seek clarification and this is confirmed by Simon orienting to Phil's statement as a question by giving a response '*yeh'*.

Phil then states '*okay then well you can do this (0.2) think about it (.) if you got lost in a forest in the day (1.6) how do yo- how would you find your way out'* *(lines 1064 to 1066)*. This is immediately followed by Simon's statement '*turn around (.) turn*

around to see the way you came (0.2) the way behind you' *(lines 1067 and 1068)*. Here, Simon can be heard to be orienting to Phil's statement as a request for information. When considering Phil's statement, it can be seen in four parts. Firstly, he closes the previous sequence of talk with *'okay then well you can do this'*. Aside from closing the talk he is making a positive evaluation of Simon's abilities to answer the question. He then makes a statement to instruct Simon to attend to what is to follow. Then he offers the first part of the request for information before a pause for 1.6 seconds and the makes the request. Simon immediately offers a response. The above lines of talk allow for the initial lines 1057 to 1063 to be heard as difficulty within the interaction. Here, the difficulty is being managed by Phil who makes attempts to close the sequence of talk. This is seen in line 1060 but Simon's following statement shows this to have been unsuccessful. Phil then cleverly uses a question-answer adjacency pairing to bring the talk to the point where he can then receipt Simon's response and while holding the turn of talk he can redirect the focus back to the original question.

Returning to extract 3.37, Simon's statement in lines 1067 to 1068 is followed by a silence for 3.2 seconds before he takes the next turn with *'get direction from a junction (.) or'* *(line 1070)*. There follows a further silence for 2.2 seconds before Simon takes the next turn with *'in a little while right'*. This statement is followed by a silence for 1.2 seconds and Simon then takes the next turn. The first part of his statement is not clear but then he states *'I asked a gentleman to give me a way out='* (line 1075). This statement is followed immediately by Phil saying *'=so you could ask someone'* and Simon then states *'yeh (.) ask somebody'*. In the above turns of talk, Simon can be heard to make repeated attempts to provide a response Phil's question. These attempts can be heard in lines 1067 to 1068, 1070 and 1072. After each statement there is a noticeable silence and Simon can be heard to be orienting to these as indications that his response is not acceptable, by offering a further response. Phil's statement in line 1076 shows him orienting to difficulty in the interaction. His talk flows seamlessly from the end of Simon's statement and here Phil can be heard to be reformulating Simon's statement. In line 1077 Simon is heard to be orienting to Phil's reformulation as being given as a question and so he confirms the formulation.

After a silence for 2.2 seconds Phil then states 'how about if there was no-one else around (0.6) how would you get yo- how would you find your way out' (lines 1079 to 1080). Simon takes the next turn of talk with 'oh (0.2) can't think what it is (.) that's hard (.) sorry'. This is followed by a silence for 1.8 seconds before Simon continues with 'go on (.) come out there go down there >go down there<' (line 1083). Here, Phil can be heard to reissue the question taking into account the response given by Simon. Simon is orienting to Phil's statement in this way in line 1081 and makes a statement about his ability to answer the question before shifting the referent of his inability away from himself and towards the question by stating 'that's hard'. Simon is managing the interactional difficulty. After a silence he offers a further attempt to respond to the question. Here, he can be heard to be orienting to the silence as indicating that his statement in line 1081 was not an acceptable response.

In line 1085 there is a silence for 2.0 seconds before Phil then states 'h- (.) how would you know which direction you were going in (0.2) if it was a big forest (1.6) how do you think you'd find your way out'. Simon can be heard to orient to this as a further question by commenting 'it's hard (3.8) yeh yeh (0.6) hard ehm'. In Phil's statement it is interesting to note that he is actually asking two questions within one. The first runs 'how would you know which direction you were going in (0.2) if it was a big forest' and then the second is 'how do you think you'd find your way out'. Phil takes the next turn with 'tis hard yeh' where he can be heard to receipt and confirm Simon's suggestion that the question is hard and that this explains his inability to provide an acceptable response.

After a silence for 1.6 seconds Phil utters 'how big=' and Simon follows from that with '=I'd find my way out somehow'. Here, Simon can be heard to be orienting to Phil's statement in line 1092 as the beginnings of a further question and so Simon attempts to close the sequence of talk by making a statement about his ability to find his way out. Phil orients to the interactional difficulty at this point by stating 'okahhy hh hh hh'. In this statement he is heard to receipt Simon's response but his 'okay' contains and is followed by laughter in order to manage the interactional difficulty. After a silence for 2.8 seconds Simon then states 'dunno how'. This is followed by Phil stating 'hh hh hh (0.4) just wander around until' and Simon overlaps with 'yeh wander around til I find it'. There is a pause for 1.0 second before Phil then says

'okay'. In the above turns of talk Simon's comment in line 1096 can be heard as an attempt to inoculate himself against negative evaluation. Such inoculation statements have been discussed in earlier extracts (e.g. extract 3.34) and have already been demonstrated to guard against the person's competence being negatively judged. This shows Simon orienting to difficulty in the interaction and Phil then begins the next turn of talk with laughter before offering a reformulation of Simon's statement given in line 1093. Simon orients to this as a positive reformulation and receipts it with *'yeh'* before repeating it. Phil then closes the sequence of talk in line 1101.

4 Discussion

4.1 Chapter overview

This chapter will open with a review of the literature relevant to the phenomena under investigation. It will then proceed to consider the results of the study. Initially, it will discuss the results looking at the *'don't know'*, *'I don't know'* and *'dunno'* statements within the interactions from a structural and then from a functional perspective. There will then be a discussion about the implications of the results for clinical psychology. This will be followed by the researchers reflections about conducting this piece of research and there is then a critique of the study. Finally, there is a discussion about areas for future research to build upon the work in this study.

4.2 Review of relevant literature

Within the conversation analysis and discourse psychology literature there have been a small number of studies investigating the statements *'don't know'*, *'I don't know'* and *'dunno'*. These will now be discussed before there is then a discussion of the results of this study with this literature as a backdrop.

Tsui (1991) has suggested that within everyday conversation, there are a number of pragmatic functions for the phrase *'I don't know'*. She has suggested that respondents may use *'I don't know'* to avoid assessment by indicating that they do not have the information to provide a response. It may also be used when the person wishes to make a negative assessment but prefaces the assessment with *'I don't know'* so that it is less threatening to the interaction. This is achieved by the speaker initially claiming no opinion or knowledge before then making a statement of opinion. This mechanism enables the speaker to make a negative assessment but to still maintain the interaction. Linked to this, Tsui (1991) notes that *'I don't know'* may occur where there is disagreement in the interaction and rather than explicitly disagreeing with the participant, *'I don't know'* allows a more subtle disagreement that can also be less threatening to the interaction. A further function that Tsui (1991) reports is where *'I don't know'* can serve to avoid commitment. For example, if a request is made the person may avoid complying with or rejecting the request by stating *'I don't know'*. Finally, Tsui (1991) notes that *'I don't know'* may be used to indicate uncertainty about the information being provided and so will preface the information. The

differences between these identified functions are relatively subtle and she suggests that they all carry a unifying message to the participant in the interaction, that is, a message of having insufficient knowledge.

When considering stand-alone statements of '*I don't know*', Drew (1992) examined court-room transcripts and found that such a statement may be used when a speaker wishes to show that an event or piece of information was of little importance or consequence to inoculate against negative judgement. Potter (1996) has also considered the interactional work being achieved by the statement '*I don't know*'. As with the work of Tsui (1991) he has noted that '*I don't know*' may be tagged on to the end of an utterance to bring about 'stake innoculation'. By this, Potter (1996) means that the speaker is able to protect themselves against direct judgement about their statement, in a similar way to prefacing disagreements as described by Tsui (1991).

Hutchby (2002) has suggested that it is important to consider not only the cognitive aspect to the statement '*I don't know*' (i.e. that the speaker has insufficient knowledge) but also to consider the interactional work that such a statement is doing during the interaction. The differences between these authors can be seen when considering where they sit in relation to the idea of attending to the cognitive aspect of the utterance. While Potter (1996) holds much more with the view that the interactional work rather than the cognitive function should be attended to, Tsui (1991), Drew (1992) and Hutchby (2002) take a more collective approach and draw upon both aspects.

In his investigations of transcribed counselling sessions with a 6 year old child, Hutchby (2002) considered utterances of '*don't know*'. He found that this particular child repeatedly used '*don't know*' in response to questions and that interactionally it worked very effectively as a resistance strategy for blocking lines of questioning that the child didn't wish to follow. Hutchby (2002) suggests that this use of '*don't know*' is a manifestation of the child's competence in avoidance and that this is a demonstration of how '*don't know*' is being used non-cognitively as an interactional strategy. This avoidance is reflected in the repeated attempts of the counsellor to engage the line of questioning and Hutchby (2002) acknowledges that eventually the counsellor is skilfully able to side-step this resistance tactic.

As referred to earlier in chapter two, Scheibman (2000) investigated the usage of the utterance '*dunno*' in American-English conversation. She concluded that this was often used as a reduction of '*don't know*'. She further argued that in most cases 'dunno' was actually a reduction of 'I don't know'. She suggested that within discourse, both statements actually performed the same actions and so could be used interchangeably within the interaction. Of course, caution would need to be exercised when transferring this argument beyond America-English conversation where there may be specific cultural issues underpinning this usage. However, in a similar vein to Scheibman (2000), Hutchby (2002) used the statements '*I don't know*' and '*don't know*' interchangeably in his paper, so treating them as being the same statements.

It should be noted that only a small number of papers were found relating to the use of the statements '*I don't know*', '*don't know*' and '*dunno*' and non of these have investigated such statements during standardised assessment interactions. While there is some suggestion in the literature that these statements may be performing the same functions in conversation (e.g. Scheibman, 2000; Hutchby, 2002) from a constructionist perspective it would need to be proven in the talk each time such a claim were made. This issue will be considered during the discussion of the results that follows.

4.3   Structural aspects of '*don't know*', '*I don't know*' and '*dunno*'

This section will now consider how these statements appeared within the talk from a structural perspective. In other words, the practical placing of the statements within the talk, how they are organised and their general occurrence within the talk. This will then be followed by a discussion about the functional aspects of these statements within the talk.

Within the talk used for this study it was seen by use of the 'next turn proof procedure' that in all instances, the statement of '*don't know*', '*I don't know*', '*dunno*' was made in response to a request for information.

Structurally, within the individual extracts of talk it could be seen that the three types of statement were used in differing ways. The statement '*don't know*' was seen to occur as a stand alone utterance and it always constituted a turn of talk on it's own (for example: extract 3.1). In terms of the '*dunno*' statements, these always occurred as a part of a larger turn of talk and didn't appear as a stand alone statement, regardless of whether prefixed by '*I*' or not. They could be seen to be used in a structurally very different way from the '*don't know*' statements. As regards the '*I don't know*' statements, these were less clearly used. From the extracts it could be seen that sometimes they were used as stand alone statements (for example: extract 3.25) yet at other times '*I don't know*' was given within a larger turn of talk (for example: extract 3.26). It can be suggested from the above discussion that there is an overlap in usage between '*don't know*' and '*I don't know*', and between '*dunno*' and '*I don't know*'. However, the statements '*don't know*' and '*dunno*' were used in clearly different ways within the talk.

It is also interesting to note that within the completed transcriptions the above statements only occurred in a total of 27 instances. From reading through the transcripts it can be seen that in response to questions, other responses are given that are clearly not the requested information. Linguistically they could be read as being further statements of ability or competence but this could not be proven without analysing those extracts of talk and there was not scope within this study for such analysis.

Of further interest is the nature of the subtests where the responses of '*don't know*', '*I don't know*' and '*dunno*' occurred. All of the examples except three occurred during verbal subtests. These involved the interviewee being asked a question and needing to respond verbally. The three remaining responses were heard when the person was attempting to provide information on a performance subtest. For example, looking at a picture and identifying the missing part of that picture. However, one of those extracts showed the individual provided a response and it was only a follow-up question about how they knew the answer that resulted in the utterance of '*I don't know*'. It maybe that with performance subtests individuals were more likely to use other ways of indicating their competence to provide the response or it maybe that the performance

subtests were found to be easier and so the interviewees had no need to indicate poor competence. To answer this would require further investigation into the data.

4.4 Functional aspects of 'don't know', I don't know' and 'dunno'.

Having looked at the structural aspects of the statements, this section will now consider the interactional functions of these statements within the talk.

4.4.1 'don't know', 'I don't know', 'dunno' oriented to as acceptable responses

In a number of extracts the interviewer oriented to the responses of *'don't know'*, *'I don't know'* and *'dunno'* as an acceptable response to the question rather than as the correct or required response. The interviewer would indicate acceptance of the response either through a verbal receipt, such as *'okay'* or by silence before moving to the next question. The use of silence was heard as an indication of acceptance due to a new sequence of talk beginning with the next turn of talk (for example: extract 3.1). This orientation to the response was also heard to occur in sequences of talk where the interviewee had already attempted a response and this had been oriented to by the interviewer as being inadequate or unacceptable (for example: extract 3.16). On these occasions, the interviewer can be heard to orient to the interviewee's response as being a genuine statement about their ability to provide the required information.

4.4.2 'don't know', 'I don't know', 'dunno' as sources of interactional difficulty

Within the extracts there are occasions where difficulty arises within the interaction following interviewee response of *'don't know'*, *'I don't know'* or *'dunno'*. Here, these responses can be heard as sources of interactional difficulty, resulting from the interviewee's statement of competence to provide the requested information.

Within the extracts, the interactional difficulty can be seen to occur in broadly one of two ways. Firstly, where the response of *'don't know'*, *'I don't know'* or *'dunno'* is made, this is oriented to by the interviewer as being an unacceptable response and the sequence of talk is continued (for example: extract 3.28). Where the interviewee had made a statement indicating their lack of competence to provide the requested information, the interviewer was then creating a further need for the interviewee to restate their lack of competence by requesting further information. For the interviewee

with a learning disability who may desperately wish to demonstrate competence, a requirement to demonstrate a further lack of competence is certain to create difficulty within the interaction. This suggestion is supported by other studies within the literature (e.g. Yearley & Brewer, 1989; Rapley & Antaki, 1996). With difficulty arising within the interaction, the interviewer would then make attempts to repair the difficulty, and to maintain the interaction. These strategies for maintaining rapport have been referred to in earlier chapters but they include shifting the referent of the difficulty away from the interviewee, rewording questions to support the interviewee in answering the question, rephrasing responses, providing positive evaluations to responses. In this study, the results show the interviewers using such conversational strategies to maintain the interaction before then closing the sequence of talk.

Secondly, in some extracts the difficulty was raised in the talk by the interviewee. This sometimes occurred where their response had been oriented to as being acceptable but the interviewee then demonstrated awareness that their response was unacceptable (for example: extract 3.12). It could be argued that here, the interviewee is seeking to be seen as competent by demonstrating an ability to identify an incorrect response. As with the previous paragraph, this may indicate the desire of the interviewee to be seen to be competent. They may be indicating to the interviewer that while they don't know the requested information they do know other things (i.e. that the response was inadequate, or, who could provide the information). This relates to the work of Yearley and Brewer (1989) who indicated that people with a learning disability seek to pass as being competent within interview situations. In such sequences of talk, the interviewer then needed to manage the difficulty using strategies to shift the referent of the difficulty away from the interviewee in an effort to manage the interaction and so maintain rapport. The interviewers showed themselves to be skilled at doing this in order to maintain the interview interaction.

However, on other occasions, it could be seen that the interviewee would offer a response but would then use 'I don't know' or 'dunno' to inoculate themselves against negative judgement before the interviewer had been able to offer a response or evaluation (for example: extract 3.27). In these cases, the interviewee can be heard attempting to display competence by offering a response but is then also attempting to show that they have awareness of their response possibly not being correct. Here, it

could be argued that they are 'hedging their bets' and are seeking to display competence in more than one way within the same turn of talk.

4.4.3 Return to 'don't know', 'I don't know', 'dunno' as acceptable responses

Having considered those occasions where difficulty is oriented to within the talk, it is worth reconsidering occasions where the interviewee's response is oriented to as being acceptable. Here, it could be suggested that the interviewee is also making a statement about their own competence but that the interviewer is orienting to such a statement as a source of interactional difficulty and this difficulty is being managed by the interviewer through the closure of the sequence of talk. Unfortunately, it was not possible to test this hypothesis due to the absence of any evidence within the talk.

4.4.4 Summary of 'don't know', 'I don't know', 'dunno' within the talk

From the detailed analysis presented in the results chapter and from the above summary discussion it can be seen that the statements of 'don't know', 'I don't know' and 'dunno' are being used by the interviewee within the talk to make a statement about their competence to answer the question being asked. Typically, they are used as a direct comment about the interviewee's competence although on a small number of occasions, as discussed earlier, they will also be used following an attempted response in order to deflect negative evaluation and so here they are still making a statement about their competence, albeit more indirectly. While being used consistently in this way by the interviewees it can be seen that the interviewers responded to these statements in varying ways. Therefore, the action that these statements created within the talk varied between extracts.

The structural aspects of the statements are also worth considering. Taking the differences highlighted in sub-section 4.3 it could be argued that these statements are essentially 'don't know' statements, but within the talk they are sometimes given 'I' as a prefix and sometimes reduced to 'dunno' depending upon their occurrence within the flow of the talk in order to make linguistic sense. This suggestion is supported by them all conveying the same information about the interviewee's competence to provide the requested information.

4.5 Implications for Clinical Psychology

The above results allow for a number of issues to be considered in relation to the use of the WAIS-III, and other standardised assessments by clinical psychologists. It is hoped that consideration of these issues will provoke discussion amongst clinicians about their role within such assessments.

4.5.1 Assessing adults with learning disabilities using the WAIS-III

It has been demonstrated that the responses of *'don't know'*, *'I don't know'* and *'dunno'* are conveying the same meaning within the interactions, yet, it can be seen that they tend to be oriented to in different ways by the interviewers. How a response of *'don't know'* is oriented to in the talk will have varying consequences for the interaction and ultimately for the individual's performance and their outcome measure. Clearly then, clinical psychologists need be attentive to how they are managing such responses. It was noticeable that when a statement of not knowing was followed by further sequences of talk, this was seen as a source of interactional trouble, whereas trouble was usually less evident when the statement was receipted and the turn of talk closed. It was clear that interactional difficulty, and in turn the interactional rapport, was being skilfully managed in various ways. These strategies have been referred to previously, but they included the rewording of questions and the reformulating of responses.

As discussed in previous chapters, authors such as Hishinuma (1998) have advocated the modification of the standardised format in order to obtain 'better data' about the person's abilities. However, others such as Kaufman and Lichtenberger (1999) advocate adherence to the standardised approach although have been vague about defining when the standardised approach becomes non-standardised. This study, and previous literature (e.g. Antaki, 1999) would argue that in standardised assessments when used with people with learning disabilities it is not uncommon for questions to be reworded or responses to be reformulated or even shaped by the interviewer. Therefore, rather than feeling that they must appear to be following the standardised interview format, there is a strong need for clinicians to be aware of how they are managing the interaction and to then acknowledge this when summarising the assessment outcomes, as advocated by Kaufman and Lichtenberger (1999). In that

way it is possible to present an accurate and transparent report of the individuals performance and the interactional context within which this took place.

In this study it is not possible to suggest whether clinicians were deviating significantly from the standardised format and this is perhaps not important. What needs to be attended to is that on occasions clinicians will deviate from the standardised wording of questions to a greater or lesser extent and that they will also manage the response they are given in varying ways as evidenced by this study and others within the literature. How this is dealt with is more important and this study argues that such practices are not 'right or wrong' but that they should be openly acknowledged as assessment strategies. In terms of appropriately determining someone's needs and abilities it could be argued that there may never be a truly perfect method for doing so. However, this study is not questioning the current use of the concept of IQ or the WAIS-III as a tool for assessment. Rather, it is seeking to describe how the WAIS-III could be utilised more effectively to the benefit of the interviewee and clinician's awareness can be raised about their very active role within the interaction.

Clinically, this awareness could be taken beyond assessment contexts. Clinicians could develop their understanding and awareness of how turns of talk are oriented to between a clinician and a person with a learning disability. For example, in psychodynamic work where the therapist may reword the clients statements when reflecting them back, or, in cognitive work where the therapist and client may co-construct an understanding of cognition. Taking this further, the findings of this study may begin to suggest potential for conversation analysis to be of use when investigating manifestations of the internal processes involved in such therapeutic work. These ideas may be of particular relevance to people with learning disabilities whose use of language may be limited, or unorthodox, but where the therapist is attempting to use a verbal therapeutic approach. This certainly highlights a substantial area for future research.

4.5.2 Role of the Clinical Psychologist

The 'scientist-practitioner' issue was discussed in the introduction. In this study, the clinical psychologists appear to switch between interactional styles within assessment

interviews. On some occasions they may be working to follow the standardised assessment protocol but at the same time they can be heard working to manage difficulties by using a more sensitive interactional style in order to maintain the interaction and the rapport, as eluded to in the previous subsection. In the introduction chapter these styles were labelled, with a caveat, as being comparable to scientist and clinician. So, where these different interactional styles are heard in the talk, it could be suggested that the clinical psychologist is 'doing being a scientist' or 'doing being a clinician'. It could also be suggested that the clinical psychologists are seeking to complete the assessment by switching between styles in order to successfully manage it. However, an alternative hypothesis could be that the way the interaction is being managed represents the clinical psychologists 'doing a WAIS-III assessment', or in other words, they are using one interactional style that is suited to standardised assessment contexts. This would be supported by other authors (e.g. Houtkoop-Steenstra, 2000) who have also discussed interactional styles.

These styles of interaction were not the analytic focus of this study and so are being discussed here without supporting extracts from the literature. Indeed, upon reflection, the above ideas and discussion may be driven in part by the author's current position within clinical psychology (i.e. at the end of training) where the role of the clinical psychologist, and indeed the author's own identity as a clinical psychologist are fluid and a source of anxiety. However, this may be an area worthy of future research and certainly for future debate.

4.5.3   Professional training of clinical psychologists

Following from the above issues, it can be seen that there could be training implications for trainee clinical psychologists on clinical training courses. This could be done in two ways. Firstly, by exploring with the trainees the interactional aspects of a standardised assessment, for example, considering how the interaction is managed and the potential consequences of such management. Secondly, by encouraging trainees to analyse their own performance whilst on placements to investigate their own interactional style when administering assessments. Both strategies would benefit clinical psychology's understanding of the interactional processes operating within standardised assessment interviews. They would also enable trainees to develop clearer understanding about their role within the assessment

interaction and the extent to which they are an active participant rather than a passive recipient information. In addition, where significant deviations from the standardised format are evident the individuals can be supported, through analysis of their transcripts, to administer the assessment in the more standardised way.

4.6   Researcher's Reflections on Conducting the Present Study

The issue of assessment with people with learning disabilities was an area of interest of mine before setting out on this dissertation. As acknowledged earlier this was a guiding influence upon my choice of research topic. The most enlightening stage of the research process was the transcription of the interviews where the construction and management of the talk-in-interaction became noticeable beyond the realist emphasis within the WAIS-III. This process led to my re-evaluation of my own understanding of standardised assessment interaction and how I engage in completing assessment interviews. For example, it raised my awareness of how easy it can be to deviate from the standardisation during an assessment and this has impacted upon my awareness of how I may reword questions that the interviewee doesn't understand or ask prompts.

My awareness about interpreting and explaining the outcomes of standardised assessments was also influenced with much more consideration being paid to the interview interaction as an accompaniment to the assessment scores. Beyond assessment it has raised my awareness about interactions within clinical and non-clinical settings, how action is being achieved through the talk and how participants orient to this action.

Having done this research I believe that I will take away a better understanding about how individuals interact and how they construct and manage interactions. Also, a clearer understanding about the complexities of standardised assessment that go beyond just the mechanics of administration but right to the fundamentals of the interaction and my role within the interaction. As a potential clinical psychologist I feel that this will form an invaluable aspect of my future clinical work.

4.7   Critique of the present study

4.7.1   Generalisability of the findings

The constructionist epistemology of the present study emphasises that knowledge and understanding are constructed within the talk-in-interaction. This leads to the findings being specific to the interactions. Therefore, as with any other study conducted from a constructionist position the present study may be criticised for providing results that are not generalisable beyond the specific context within which the interactions occurred. However, where constructionists differ from realists is that the constructionist will seek to generalise findings beyond the data with an awareness of the uniqueness of the interactions upon which the findings are based. The realist position would make assumptions about underlying truths and so once a phenomenon is discovered on one occasion it is acceptable to assume that it will be true in other situations. In the present study the results are being offered as theoretically transferable beyond the specific WAIS-III interviews used in the study but with a caveat that their generalisability ought to be investigated and proven rather than just accepted.

4.7.2   Quality of the data

The present study may be criticised in relation to the validity and reliability of the findings being presented. It could be argued that the data is not a valid or reliable account of how WAIS-III interactions are generally managed. However, from the constructionist perspective the concepts of validity and reliability are understood differently. They are concerned with ensuring that the findings of the study are open to scrutiny by the reader. This is achieved by making all aspects of the study as transparent as possible. Within this study a number of strategies, including presentation of extracts, the 'next turn proof procedure', reflexivity and seeking internal coherence were employed to ensure the quality of the findings and these were outlined in detail in the methodology chapter.

4.7.3   Replicability

The present study may be criticised for not being replicable. From a realist position it is important that any research can be repeated in order to test the validity and reliability of the findings. However, this is not a concern from the constructionist

perspective. As mentioned in the methodology chapter, the emphasis in this study is upon ensuring the quality of the findings through open scrutiny by the reader. The epistemology behind studies such as this one is that the interaction is a unique event and that it will never be possible to entirely replicate the talk-in-interaction that occurs. Therefore, there is no need to ensure replication, rather, the reader must be able to clearly follow how the findings were obtained so that they can compare different studies within the wider literature.

4.7.4 Unused data

As already suggested, the number of extracts used for analysis is a very small proportion of the total amount of available transcription. This has resulted in a large amount of unused data. It could be argued that in terms of investigating standardised assessment interactions much more detailed or much richer findings could be obtained through use of more data. However, while this may be applicable to perhaps a PhD the time constraints placed upon this study were such that this was not possible. Such large amounts of redundant data are also an artefact of the conversation analytic methodology although the disregard of such much information about the interview interaction and the focusing upon specific aspects of the talk could be considered a potential failing of the methodology and a hindrance to making generalisable comments from the findings.

4.7.5 Non-verbal communication

As referred to in the methodology chapter, the conversation analytic methodology is concerned with talk and so non-verbal communication tends to be overlooked for reasons of not being able to accurately record and analyse it. This can be held as a criticism of the present study. It can be argued that the results and the discussion of the results are based on only one part of the interaction (i.e. the talk). The author acknowledges that aspects of the interaction have indeed been overlooked in terms of analysing the interaction. However, within this study it was not possible to record or analyse the non-verbal communication although it was certainly referred to within the results chapter on a number of occasions when debating the action of a lengthy silence within the talk. This 'lost communication' is clearly a difficulty with the methodology of choice and needs to be considered when reviewing the findings of this study,

although it must be stressed that within the terms of the methodology used, the results of this study are still a richly detailed account of the interaction taking place.

4.8 Areas for Future Research

There are a number of areas for future research that are suggested by the current study. This study has demonstrated how conversation analysis can be usefully applied to the WAIS-III standardised assessment, and the findings of this study can be considered a useful addition to the literature base. This study has considered a particular aspect of WAIS-III interviews and within such a lengthy and complex assessment tool the scope for investigating interactional phenomena is almost endless.

- Future work could extend beyond this study to investigate other occasions where interviewees are not able to provide the expected or required response and how statements of competence are made other than by using 'don't know', 'I don't know', 'dunno'. It would be interesting to see whether they share common features with the results of this study.

- Linked to the issues around competence, it would be important to investigate how the clinical psychologist manages the closing of a subtest, given that this requires the interviewee to repeatedly fail items and the implications for managing rapport, repeatedly negotiating difficulty and then acknowledging any stated concerns about competence.

- There could also be scope for further investigation into how the clinical psychologist manages the tensions between interactional styles (i.e. being a scientist and being a clinician). While this study discussed this issue it wasn't the primary focus of the analysis and was only raised as a speculative suggestion.

In summary, with the small literature base and with the WAIS-III being such a fundamental assessment tool that can have life changing effects upon the people it is administered, the scope for conversation analytic or indeed qualitative research is broad and an important addition to the established empirical literature.

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Appendix 1

Confirmation of ethical approval

Melanie Sursham
Direct Dial 0116 258 8610

Leicestershire **NHS**
Health Authority

22 March 2002

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DX 709470 Leicester 12

Dear Mr Corr

The analysis of discourse within WAIS-III interviews involving adults referred to a learning disability service for cognitive assessment – our ref. no. 6619

Further to your application dated 2 February, you will be pleased to know that the Leicestershire Research Ethics Committee at its meeting held on the 1 March 2002 approved your application to undertake the above-mentioned research.

Your attention is drawn to the attached paper which reminds the researcher of information that needs to be observed when Ethics Committee approval is given.

Yours sincerely

P G Rabey
Chairman
Leicestershire Research Ethics Committee

(NB All communications relating to Leicestershire Research Ethics Committee must be sent to the Committee Secretariat at Leicestershire Health Authority. If, however, your original application was submitted through a Trust Research & Development Office, then any response or further correspondence must be submitted in the same way.)

Leicestershire and Rutland NHS

Healthcare NHS Trust

DC/PJC/022002

13 February 2002

Mr. Peter Corr
Trainee Clinical Psychologist
Centre for Applied Psychology
University of Leicester
University Road
Leicester

Dear Peter

Re: The analysis of discourse within WAIS-III interviews involving adults referred to a learning disability service for cognitive assessment.

Thank you for submitting comprehensive documentation with regard to the above project. This was discussed in detail within the R&D Operational Group on 12th February and was unanimously approved for submission to the next meeting of the Leicestershire Research Ethics Committee in March.

Overall, the Group considered this to be an excellent application, and was especially praiseworthy in the design of the consent and information procedures, given the nature of the client group. We felt that the use of "cartoon" style images in the information sheet was entirely appropriate and well-implemented. It was also felt that the product of this research could be adopted as guidelines for clinicians in the use of this and other cognitive assessments in respect of the influence of language, and we would look forward to this eventuality. The only issue of minor concern was that we were uncertain as to whether the use of the term "definitive" (Ethics form P4) was appropriate for the study. However, it is one of the failings of the current Ethics Form that the choice of answer in that section is very limited!

As indicated above, you are not required to modify this study, and formal Trust Approval to conduct the study will be granted, subject to satisfactory review by the Leicestershire Research Ethics Committee. If the LREC requests any changes to your study, the Research Office will be happy to advise on this process.

Regards,

Dr. Dave Clarke
[R&D Manager]

Appendix 2

Clinician Information sheet

Clinician Information Sheet

" The analysis of discourse within WAIS-III interviews involving adults referred to a learning disabilities service for cognitive assessment"

Who is conducting the study?

- Peter Corr, who is a trainee clinical psychologist at Leicester University, is conducting the study.

- This research will be submitted in part fulfilment of the requirements for the Doctorate in Clinical Psychology.

Why have I been asked to help with the study?

- All qualified clinical psychologists working within your psychology department have been invited to take part in the study.

What is the purpose of the study?

- The study will be investigating how understanding as communicated between the client and the clinical psychologist during a WIAS-III interview.

A detailed protocol is attached.

Will the information from the study be treated as confidential?

- Yes

- You will be given a code number so that only the lead researcher and yourself will know whom the information relates to.

- Within your transcripts your name will be changed to disguise your identity.

What will happen if I agree to take part in this study?

If you agree to take part in this study this is what will happen:

- When meeting with a client who you believe it would be appropriate to assess using the WAIS-III, you would explain to them about the study and invite them to consider whether they would be willing to have their assessment audio taped. You would also offer them opportunity to ask questions about the study.

king with Leicester City Council, Leicestershire County Council and Rutland County Council
to provide mental health and learning disability services

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- When the person returns for the assessment appointment you would again explain the study and ask whether they are willing to take part in the study. Again you would offer an opportunity to ask questions.

- If the client would like to meet with the lead researcher to ask further questions this could be arranged. However, the priority must be the clinical assessment and this must not be disrupted by the study in any way. If you are in any doubt about the client's capacity to consent to take part in the study then withdraw the option to take part.

- If the client were willing to take part in the study you would ask them to sign a consent form. If the client were unable to give written consent then a third party would be needed as a witness to verbal consent being given.

- Consent will need to be obtained for the interview to be audio taped and for WAIS-III record form to be copied to the researcher. You must also give consent for this to happen by signing the Clinician Consent Form.

- You would then quickly test the cassette recorder and then proceed with the assessment interview.

- At the end of the assessment you would need to check that the client is still happy for the audiotape and the WAIS-III record form to be used as part of the study. Also you would check whether the client wishes to receive a copy of the cassette.

- You would then need to number the interview and forward the cassette and a copy of the record form to the lead researcher by recorded delivery.

Further information can be found in the attached protocol.

What will happen if I decide not to take part in the study?

- The lead researcher would not contact you again.

What will happen if I am harmed by the study?

- Medical research is covered for mishaps in the same way, as for patients undergoing treatment in the NHS i.e. compensation is only available if negligence occurs.

Am I allowed to change my mind about taking part in the study?

- Yes you may change your mind at any time.

- If you do not wish to take part in the study or if you wish to change your mind and withdraw from the study you may do so at any time.

- You do not need to explain why you have changed your mind and the lead researcher will not contact you again.

Appendix 3

Client Information sheet

Client Information Sheet

"The analysis of discourse within WAIS-III interviews involving adults referred to a learning disabilities service for cognitive assessment"
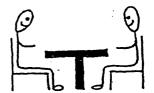
Who is doing the study?

This study is being done by Peter Corr. He is a trainee clinical psychologist at Leicester University. He is doing this study as part of his training.

What is the study for?

- The study will see how people talk to each other during an assessment.

- The study will look at helpful and unhelpful ways of talking. It will also see how people understand each other when talking.

- This study will help Clinical Psychologists be better at assessing people.

- This study **WILL NOT** look to see when people are saying the wrong things.
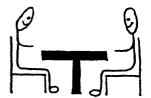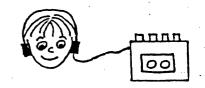
Why have I been asked to help with this study?

You have been asked because you have come for an assessment and Peter Corr is interested in learning what happens during assessments.
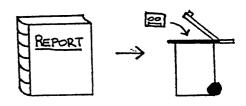
Will the information from the study be private?

Yes. Only Peter Corr will listen to the tapes. This means that only he and the clinical psychologist who you meet with will know what you said during the assessment.
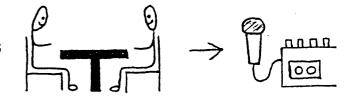
When Peter Corr writes his study report he will change your name so no one else knows what you said. Then he will destroy the tapes and the typed words so that no one else can know what was said.
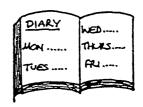
What will happen if I agree to take part in the study?

If you agree to take part in the study this is what will happen:
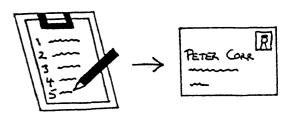
1. You will meet with the Clinical Psychologist for your assessment as agreed. This meeting will be tape-recorded.
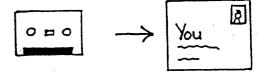
2. Sometimes assessments may need more than one meeting. The Clinical Psychologist will tell you if they need to meet with you again. They will tell you whether that next meeting will need to be tape-recorded as well.
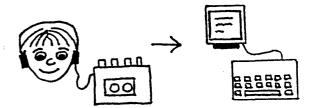
3. During an assessment the Clinical Psychologist will ask you questions or ask you to do simple tasks and he / she will write down your answers and how well you do. If you agree to take part in this study a copy of these answers will be sent to Peter Corr with the tape.

4. You may ask the Clinical Psychologist to send you a copy of the tape recording to keep if you wish.
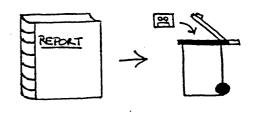
5. Peter Corr will listen to the tapes and type out all of the words being said.

6. He will then keep the tapes and the typed words in a safe place.

7. When he has written the report he will destroy the tapes and the typed words so that no-one else can know what was said.
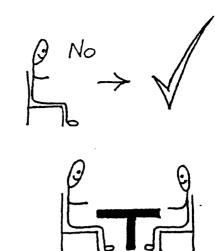
8. Peter Corr will not arrange to meet you at any time. This will help to keep your information more confidential. If you would like to meet with him to ask questions about the study, the Clinical Psychologist can arrange this for you.

What will happen if I decide to not take part in the study?

It is okay if you decide to not take part in the study.

You will still meet with the Clinical Psychologist for your assessment as arranged and this will not be affected.

What will happen if I am harmed by the study?

- "Medical research is covered for mishaps in the same way as for patients undergoing treatment in the NHS i.e. compensation is only available if negligence occurs".

This means that if you are harmed by taking part in the study then you will be allowed to ask for compensation to make up for being harmed.
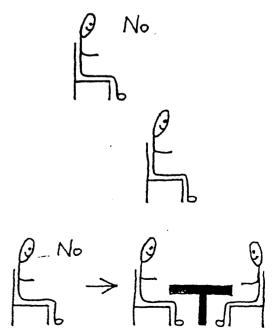
Am I allowed to change my mind about taking part in the study?

- Yes, you can decide that you don't want to take part even after the assessment has finished.

If you change your mind you do not need to say why.

If you change your mind you can still meet with the Clinical Psychologist.

Appendix 4

Clinician Consent form

Clinician Consent Form

"The analysis of discourse with WAIS-III interviews adults referres to a learning disabilities service for cognitive assessment"

Investigator: Peter Corr

You should read this form as well as the Clinician Information Sheet.

- I agree to take part in the study as it is explained in the Clinician Information Sheet.

- I understand that the information on the audiotapes and the WAIS-III record sheet will be treated as confidential.

- I understand that I am allowed to change my mind about taking past in this study at any time.

- I understand that medical research is covered for mishaps in the same way as for patients having treatment in the NHS.

- I confirm that I have explained the nature and details of this study as described in the Client Information Sheet to the client in ways most suited to their ability to understand.

- I confirm that I understand the nature and purpose of this study and that I am willing to consent to having this clinical interview audio taped and a copy of the WAIS-III record from being provided to Peter Corr.

Signature of Clinical Psychologist:....................................Date:.........................

(Name in BLOCK LETTERS):...

g with Leicester City Council, Leicestershire County Council and Rutland County Council
to provide mental health and learning disability services

Trust Headquarters: George Hine House, Gipsy Lane, Leicester LE5 0TD   Tel: 0116 225 6000

Appendix 5

Client Consent form

Client Consent form

" The Analysis of discourse within WAIS-III interviews involving adults referred to a learning disabilities service for cognitive assessment"

Investigator: Peter Corr

You should read this form as well as the Client Information Sheet.

- I agree to take part in the study that has been explained to me from the information sheet.

- I know that what is said on the tape recordings and the answer sheet will be kept secret so that other people will not know what was said or what my answers were.

- I know that it is okay for me to change my mind at any time without having to explain why.

- I know that whether or not I change my mind this won't affect any support from the Clinical Psychologist or other NHS support.

- I understand that this study is covered for mishaps in the same way as for patients having treatment in the NHS.

- I have been told what the study is for. I have been allowed to ask questions about the study. I understand what will happen if I take part in the study.

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Signature of client..............................Date.............................

(Name in BLOCK LETTERS)..

If the client is only able to give verbal consent obtain the signature of a third party.

Signature of Witness..........................Date............................

(Name in BLOCK LETTERS)..

Appendix 6

Transcription Codes

Transcription codes

(0.4)	The number in brackets indicates a time gap in the talk and is presented in tenths of seconds.
(.)	A dot enclosed in brackets indicates a gap in the talk that is less than two tenths of a second in length.
:	A colon indicates that the speaker has stretched the preceding word or sound; the more colons the longer the stretch.
-	A dash indicates a sharp cut-off of the preceding word or sound by the speaker.
(( ))	A description is given within double brackets and will be written in italic text. This may describe the preceding sound or it may describe a non-verbal sound on the tape.
(syll)	Where speech isn't clear it is represented by the number of syllables.
(guess)	Where the transcriber takes a guess at an unclear word this will be presented in single brackets rather than being indicated as syllables.
↑↓	Arrows indicate a change of intonation and the arrow indicates the direction of change.
underline	Where underline follows an arrow it indicates the duration of the rising intonation. Where underline follows a colon it indicates the preceding sound being stretched. Underline without a preceding symbol indicates a stressed sound.
.hh	A dot preceding a 'h' indicates an in-breath and this will be described by the transcriber in brackets following the utterance. The number of h's indicates the length of the breath.
hh	An 'h' or series of h's indicate an out-breath and this will be described by the transcriber following the utterance. The number of h's indicates the length of the out-breath.

hah, heh, huh	Where laughter occurs, it's sound is reproduced as accurately as possible. Where necessary the transcriber will indicate that it is laughter in brackets afterwards. ˈ
laugh(hh)ter	Where the speaker laughs while talking this is indicated within the word in brackets.
> <	The 'more than' and 'less than' symbols indicate that the speech between them is noticeably quicker than the surrounding speech.
=	The 'equals' sign indicates where one turn of talk begins immediately as the preceding turn is ending without gap or pause. For example:

Bob: So you were saying that he went=

Dave: =yeah he just left

[ ]	Square brackets indicate where more than one speaker is talking at the same time. For example:

Bob: he told me [he was going

Dave: [oh did he really

CAPITALS	Except for proper nouns, capital letters indicate speech that is noticeably louder than the surrounding talk.

Additional sounds not accounted for in the above coding system are recorded in the transcripts and then described by the transcriber in brackets following the utterance.

A more detailed description of these and other transcription symbols not used within this study can be found in:

Atkinson, J.M. and Heritage, J. (eds) (1984) *Structures of Social Action: Studies in Conversation Analysis.* Cambridge: Cambridge University Press.

The management of 'Don't Know' responses

on the WAIS-III: a conversation analytic study

Addendum in the corpus if ever a clear academic submission in partial fulfilment of the coursework requirements for the degree of Doctorate in Clinical Psychology at the University of Leicester

Addendum

Peter Corr
B.Sc. (Hons), M.Sc.

December 2003

Addendum to the doctoral thesis of the same title submitted in part fulfilment of the coursework requirements for the degree of Doctorate in Clinical Psychology at the University of Leicester.

Contents

Introductory statement

Transcriptions

This volume contains the complete transcripts for the three WAIS-III interviews that were conducted upon adults with learning disabilities by qualified clinical psychologists. These transcripts represent the entire field of data used for analysis in the above project and represent in excess of 100 hours of transcription time.

Each complete WAIS-III was conducted over more than one session so each session was transcribed separately. Therefore, each WAIS-III interview consists of at least two transcripts. As described in the main body of this study, the transcription codes used were from the Jeffersonian transcription system and this is presented on the next page.

Transcription Codes

(0.4)	The number in brackets indicates a time gap in the talk and is presented in tenths of seconds.
(.)	A dot enclosed in brackets indicates a gap in the talk that is less than two tenths of a second in length.
:	A colon indicates that the speaker has stretched the preceding word or sound; the more colons the longer the stretch.
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> Bob: So you were saying that he went=
> Dave: =yeah he just left

[ ]	Square brackets indicate where more than one speaker is talking at the same time. For example:

> Bob: he told me [he was going
> Dave: [oh did he really

CAPITALS	Except for proper nouns, capital letters indicate speech that is noticeably louder than the surrounding talk.

Additional sounds not accounted for in the above coding system are recorded in the transcripts and then described by the transcriber in brackets following the utterance.

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Atkinson, J.M. and Heritage, J. (eds) (1984) *Structures of Social Action: Studies in Conversation Analysis.* Cambridge: Cambridge University Press.

Interview One

Transcription: 1A

1	Phil:	Right ↑I'll start talking (2.4) ↓properly (.) I'll leave the tape
2		recorder here.
3	Simon:	.ehhhh
4	Phil:	ehm:: right like ↑like a said be↓fore (0.2) ehm: (0.6) I've
5		↑asked you to do these tests because ehm: (0.6) they're ↓part
6		of the assessment I'm ↓doing and (0.4) they're to test what
7		kind of things you underst↓and=
8	Simon:	=hm=
9	Phil:	=and what kind of things (.) you ↓struggle with (0.2) [so what
10		you
11	Simon:	[°hm°
12	Phil:	>what your good at< and what you (.) [not so good at
13	Simon:	[°yeh°
14	Phil:	does that make ↑sense
15	Simon:	°yeh°
16		(1.4)
17	Phil:	.ehh ((in breath)) ehm: so (0.8) >the ↑tests ask you to do< (0.6) lots
18		of different ↓things=
19	Simon:	=°yeh°
20	Phil:	tch (.) ehm: some o them are kina ↓word problems
21	Simon:	°problems (.) ye[h°
22	Phil:	[and some o them are to do with ↓numbers
23	Simon:	°numbe[rs°
24	Phil:	[ehm: but >some other things as we:ll< ↑like jigsaws
25		(0.8) allsorts (0.4) tch .ehhh ((in breath))ehm (0.4) >you'll find
26		some o them< quite ↓easy
27	Simon:	°yeh°
28	Phil:	the- they ↑start off ↓easy and they usually get harder as they
29		go ↑alo:ng
30	Simon:	°they're easy and [aint ard°
31	Phil:	[So don't worry if you get a bit ↓stuck with
32		them because everybody does
33	Simon:	°yeh°

34		(1.6)
35	Phil:	((*sniff*)) ehm: (5.0) y- yeah it just says at the end (0.8) that
36		ehm: (1.0) just do do- >just <u>do</u> your best< on all ↓<u>of</u> them and
37		ehm: don't °don't worry about ↓them really°=
38	Simon:	=°do your best don't worry°
39	Phil:	ehm: (0.6) ↑<u>and if</u> you want to stop at any point (.) or you get
40		tired then just say so and °↓<u>we c</u>an stop [okay°
41	Simon:	[°okay °
42	Phil:	.ehhh ((*in breath*)) eh<u>m:</u> (.) we ↑<u>w</u>ont get them all done to↓<u>d</u>ay so
43		ehm: (.) °>what time is it now it's about five o'clock< now° so if
44		you ↑<u>have</u> a go for about half an ↓hour
45	Simon:	°ri:ght°
46	Phil:	eh<u>m:</u>
47	Simon:	did you say half past ↑<u>f</u>ive
48	Phil:	til about half past ↑<u>f</u>ive=
49	Simon:	=°yeh°
50	Phil:	is that ↑<u>alright</u>
51		(2.0)
52	Phil:	is that al↑<u>right</u>
53	Simon:	yeh (.) somethin ((syll))
54	Phil:	heh heh heh well if you ↑<u>want</u> to ↓<u>stop</u> just say so
55	Simon:	aye=
56	Phil:	=but ↑<u>your not</u> (.) ehm: (0.6) clare's not gonna (0.8) come over
57		to cook ↓<u>til about six</u> is she so=
58	Simon:	=y<u>e:</u>h
59	Phil:	e[hm
60	Simon:	[she'll come and ((syll syll))
61	Phil:	okay (.) well if you ↑<u>w</u>ant to stop just say [so
62	Simon:	[yeh
63		(1.2)
64	Phil:	ehm is there ↑<u>anything</u> you want to ask before we st↓<u>a</u>rt
65	Simon:	yeh (2.4) what are you going to do
66	Phil:	what am I going to ↑<u>d</u>↓<u>o</u>
67	Simon:	yeh
68	Phil:	.ehhh ((*in breath*)) (.) I'll tell you at the beginning of each ↓<u>one</u>=

69	Simon:	=yeh
70	Phil:	o[↑kay
71	Simon:	[yeh (.) right
72		(2.0) ((*shuffling of paper*)) (2.4)
73	Phil:	o↓kay (.) we'll start with the ↓first one
74		(2.2)
75	Phil:	I'm ↑gonna show you some ↓pictures=
76	Simon:	=yeh I can see ((syll syll syll))
77	Phil:	ehm: (0.8) >and in ↑each ↓picture< there's an important bit
78		that's ↓missing (..) >so there's a little bit that's [missing in each
79		one<
80	Simon:	[°I know° (.) I
81		[can see it
82	Phil:	[o↑kay
83		(2.0)
84	Phil:	so y- you get what you got to ↑do=
85	Simon:	=I kno:w [(.) l- look at the picture
86	Phil:	[look at each picture tell me what's missing
87	Phil:	okay what's ↑the ↓first one
88	Simon:	jus ↑he↓re
89	Phil:	yeh what d'ya know what you call [that
90	Simon:	[chain thing
91	Phil:	that's ↑°a° ↓comb
92	Simon:	°I see°
93	Phil:	>and it's that< little: (0.4) prong that's missing=
94	Simon:	=°yeh it's missing yeh°
95		(4.0)
96		((*noise of turning picture card*))
97	Phil:	o↑kay (0.8) number two
98	Simon:	(0.6) o↑ah (0.6) just ↑there (.) it's it's led- le- ↑leyg [missing
99	Phil:	[leg
100		(5.4)
101		((*sound of card turning*))
102	Phil:	number three
103	Simon:	↑nose ↓missing
104	Phil:	>the nose yes hh hh<

105		(6.4)
106		((*sound of card being turned*))
107	Phil:	number [four
108	Simon:	[ah
109	Simon:	(1.0) °that one°
110	Phil:	ye:[h
111	Simon:	[do you ↑see
112	Phil:	do you know what you ↑call ↓it
113	Simon:	(0.8) ↑han↓dle
114	Phil:	°ye:h°=
115	Simon:	=lock
116	Phil:	>a lock yeh< that's right
117		(8.0)
118	Phil:	no:w that one's a bit tougher
119		(4.2)
120	Simon:	I ↓know what missing it's the ↑wi:n↓do:ws (0.4) just there
121	Phil:	the windows on the ↑en↓gine
122	Simon:	yeh
123		(3.2)
124	Simon:	they're not there
125	Phil:	anything ↑else
126		(2.0)
127	Phil:	anything ↑else
128		(3.4)
129	Simon:	it's hard heh=
130	Phil:	=>tis a bit hard< yeh
131	Simon:	hh heh hard yeh (0.8) ehm:
132		(6.0)
133	Simon:	((*sounds like* 'sixty are eh')) oh I know (.) rail ↓track
134	Phil:	yeh another ↓rail track yeh
135		(5.6)
136	Simon:	ano↑ther
137		(3.0)
138	Phil:	okay (.) ↑this is (0.4) the sixth ↓one
139		(2.0)
140	Simon:	door an- (0.2) ↑door ↓andle missing there

141	Phil:	>yep< door handle
142	Simon:	I know ↓that one
143		(3.8)
144		((sound of paper turning))
145	Phil:	↑how about ↓there
146		(6.0)
147	Simon:	uh-
148		(2.2)
149	Simon:	it's hard to say now innit ehm:
150	Phil:	I see
151		(6.4)
152	Simon:	not easy to see what's missin
153		(9.0)
154	Simon:	°eh::m°
155		(2.4)
156	Simon:	well I think it's (.) ↑it's ↓hard
157	Phil:	hh heh heh tis hard [yeh
158	Simon:	[heh heh (0.4) ye:h
159	Phil:	it's ↑alright if you can't ↓see anything
160	Simon:	eh- his ↑eye↓bows [eyebows
161	Phil:	[↑eye↓balls
162	Simon:	missing
163	Phil:	o↑kay
164		(4.4)
165	Phil:	next one
166		(5.2)
167	Simon:	that pours innit out out the water (0.6) there's a man ↓missing
168	Phil:	a ↑man ↓missing
169	Simon:	or a lady (0.8) °whatever°
170	Phil:	so somebody holding the jug=
171	Simon:	=yeh
172	Phil:	ehm: (1.0) ↑have a look at just what's ↓the:re (1.0) and just tell
173		me if you see there's a th- som- anything ↓else (0.6) ↓that
174		should be there
175	Simon:	ehm a hand
176	Phil:	a hand °okay°

177		(3.2)
178	Simon:	↑something else ↓there (0.4) about who I said (.) that ri:↓ght
179	Phil:	>↑ye↓h yeh< there's a- there's- (0.6) there's a jug floating in
180		mid air so that ↓makes sense
181	Simon:	ye:h
182	Phil:	hh hh
183		(4.4)
184	Phil:	how about ↑that ↓one number ↓nine
185		(7.2)
186	Simon:	ri:ght something missing (0.4) °but I don't know what°
187	Phil:	you don't know ↑what (2.2) ha[ve a guess
188	Simon:	[sa screw ?
189		(3.0)
190	Simon:	a ↑screws ↓missing
191	Phil:	↑what would happen if the screw wa- wasn't ↓there
192	Simon:	break
193	Phil:	yeh they'd >fall in alf ↓wouldn't they< (.) thh hh
194		(4.0)
195	Phil:	I ↑said they'd get a bit harder as they go along=
196	Simon:	=yeh
197	Phil:	wha- what do ya think to that ↓one
198		(4.4)
199	Simon:	leaf
200	Phil:	yeh that's a ↓leaf (0.4) ↑can you see anything about it that's
201		mi↓ssing
202		(13.0)
203	Simon:	hgh hgh ((*cough*)) (.) hgh hgh ((*cough*)) (0.4) what there's
204		somethin missin ↑there that's a tre↓e
205	Phil:	okay the ↓tree
206		(8.2)
207	Simon:	bowl missin there
208	Phil:	a bowl
209	Simon:	there's a funny crust ↓to it
210	Phil:	a bowl to put the
211	Simon:	yeh=
212	Phil:	=put the pie ↓in

213	Simon:	and the ↓spoons
214	Phil:	and the ↓spoon
215		(4.4)
216	Simon:	°tha about ri:ght I think°
217	Phil:	°okay (.) ehm°
218		(2.2)
219	Simon:	°bit harder now°
220	Phil:	they ↑are getting a bit ↓harder yeh (.) °yeh°
221		(3.4)
222	Simon:	footprints mis[sin there
223	Phil:	[welldone yeh footprints
224		(5.0)
225	Phil:	>°that's quite a hard one actually°<
226	Simon:	°yeh°
227		(3.6)
228	Simon:	is a ↓funny one eh
229	Phil:	heh heh heh
230	Simon:	ehm: somethin miss↓in cause it's not gotta piece with it (0.4)
231		there's a fire going up with smoke ↓comin out and it's a (.)
232		↑build↓ing that needs something here
233		(1.0)
234	Phil:	so you think there's a- (.) the ↑buildings ↓missing=
235	Simon:	=ye:[h
236	Phil:	[around [it
237	Simon:	[the buil[ding yeh
238	Phil:	[o↑kay
239		(1.0)
240	Phil:	is anything ↑e↓lse
241		(2.6)
242	Phil:	°wha- wha-°
243		(1.0)
244	Simon:	smo:ke=
245	Phil:	=smoke
246		(5.0)
247		((sound of page turning))
248		(2.4)

249	Phil:	have a look at that ↓one see if you see anything that's (.) that's
250		°↓missing°
251		(3.0)
252	Phil:	°yeh°
253	Simon:	c<u>one</u>
254	Phil:	cone
255		(4.8)
256		((*sound of page turning*))
257		(3.0)
258	Simon:	what about ↑that ↓one ↑there (0.6) °bit missin there°
259	Phil:	yeh so a bit of the ehm (0.4) a bit of the chair
260	Simon:	yeh
261		(4.2)
262		((*sound of page turning*))
263		(1.0)
264	Phil:	look carefully at ↓that <u>o</u>ne (.) and see what you think
265		(4.0)
266	Simon:	about somethin with the la:dy isn't gotta a lady an her hands
267		not there
268	Phil:	there's no la↑dy
269	Simon:	>nono[no< there's no la:dy
270	Phil:	[°hhhh°
271		(2.4)
272		((*sound of page turning*))
273		(5.2)
274	Simon:	ri:ght he's ↑spreading the bread no ↑butt↓er there
275	Phil:	no bu↑tter
276		(1.0)
277	Simon:	no ↑plate ↓there
278		(2.4)
279	Phil:	o↑kay
280		(1.4)
281		((*sound of page turning*))
282	Phil:	look a- (.) look at that ↓one
283		(2.2)
284	Simon:	oh ↑that bit missin there (0.6) °like that°

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285	Phil:	so one of the boards that goes across the ↓boat
286	Simon:	the boat yeh
287		(10.0)
288	Simon:	I see harder now [oh that missin there
289	Phil:	[mmm
290	Phil:	yeh well done (.) piece of the basket
291	Simon:	yeh [hhhh
292	Phil:	[huh huh [huh
293	Simon:	[it goes there
294	Phil:	it wasn't that difficult then was ↑it
295	Simon:	he heh he (.) quite easy (.) that was=
296	Phil:	=hh
297		(9.0)
298	Phil:	have a look at that ↓one
299	Simon:	(0.4) missin there (.) clo- it's a ↑clothes ↓missin
300	Phil:	a wh↑at=
301	Simon:	=coat hanger missin
302	Phil:	a coat hanger
303	Simon:	yeh
304	Phil:	to put clothes ↓around
305		(1.0)
306	Phil:	o↑kay
307		(4.6)
308	Phil:	look carefully at ↓that one and see if you can see anything that
309		should be there
310		(2.0)
311	Simon:	°I can't recognise anything° (2.6) a:h that's diffe↑rent (0.4)
312		that's ↓different ↑too
313	Phil:	hm:: their diffe↓rent but do you know: (.) is anything miss↓ing
314		(12.4)
315	Simon:	yeh just there
316	Phil:	°okay° ↑one of those little vents (.) in the=
317	Simon:	=y[e:h
318	Phil:	[in the door
319		(3.2)
320		((*sound of page turning*))

321		(3.0)
322	Phil:	one more ↓to do
323		(5.2)
324	Simon:	°one more to do hhhh°
325	?	((syll syll syll))
326		(2.0)
327	Simon:	°eh<u>m:</u> (2.6) bit har↓der now they are°
328		(4.2)
329	Simon:	it's not moving is it it goes in ↑th↓ere (0.6) °it's not° (0.2) ah
330		that bit
331	Phil:	the bit of his ↑ho↓of
332	Simon:	yeh=
333	Phil:	=yep
334		((*bang noise on tape*))
335	Simon:	ehhhh ((<u>syll [syll</u>))
336	Phil:	[heh heh heh
337		(3.2)
338	Phil:	>have look at that one<
339		(14.0)
340	Simon:	<u>a::h</u> (1.0) ↑<u>there</u> (.)↓<u>missing</u> ↑<u>there</u>
341	Phil:	°right°
342	Simon:	nothin ↑<u>there</u> ↓<u>it</u> should be ↑<u>there</u>
343	Phil:	>what like a< stripe on the side=
344	Simon:	=stripe on side ye:h (.) that's right
345		(5.4)
346	Simon:	that's >onegonna< make it a bit ↑har↓<u>der now</u>
347	Phil:	↑hm↓mm they ↑are ↓getting harder
348	Simon:	°that's a little bit ↓harder°
349		(9.0)
350	Simon:	agh (0.6) hard[er
351	Phil:	[it ↑is ↓hard ↑<u>y</u>eh (.) have a guess at it if you (0.4)
352		°get stuck°
353		(1.2)
354	Simon:	ah the mans not wal↓king there now (0.4) it's not there (.) the
355		man's not ↓there
356	Phil:	the man's ↓not ↑there

357	Simon:	yeh the boy or whatever [the kid
358	Phil:	[last one
359		(7.4)
360	Simon:	°yeh°
361		(2.4)
362	Simon:	e:hm (2.0) snowed up
363	Phil:	tis ↓snowed up y[eh
364	Simon:	[oh a missin door ↓there the- it's the ↑door
365		↓there (.) it must be °door there°
366	Phil:	°okay° >so there's a< door ↓missin
367	Simon:	eh eh sf<u>en</u>ce
368	Phil:	okay >something at the end of that< ↓<u>buildi</u>ng
369		(1.0)
370	Simon:	°isn't there°
371	Phil:	°okay° ↑fair e↓nough it's the hardest ↓one
372		(2.2)
373	Simon:	there's something here (.) oh trees (.) it's (.) no- ↑isn't there
374		cl↓<u>ouds</u>
375	Phil:	no clouds in the ↓<u>s</u>ky
376		(3.0)
377	Phil:	ehhhhh ((*out breath*)) well ↑<u>d</u>one (0.4) to all of ↑<u>those</u>
378		(3.2)
379	Phil:	what did you think about those ↓then
380	Simon:	alri:ght thank you
381	Phil:	°okay° not too ↑bad
382	Simon:	°yes:°
383		(2.4)
384		((*shuffling of paper*))
385		(1.2)
386	Phil:	okay go onto the next one
387		(1.4)
388		((*shuffling of paper*))
389		(1.2)
390	Simon:	you ar↑i:↓:ght
391	Phil:	>yeh I'm fi-< (.) I'm- I'm fine
392		(1.8)

393	Simon:	is it on tape
394	Phil:	yeh- it's on tape
395	Simon:	u[h
396	Phil:	[hh hh hh
397		(1.0)
398	Phil:	ehm right we're going ↑to do something different in ↓this one=
399	Simon:	=yeh
400	Phil:	ehm: (0.4) ↑what you want you to ↓do is tell me the meanings
401		of some words (1.2) so (.) if ↑you listen ↓carefully
402	Simon:	yeh=
403	Phil:	=ehm:: an tell me what each (.) word (.) that I say means
404		(2.0)
405	Phil:	↑ready
406	Simon:	yeh [hgh hgh hgh
407	Phil:	[okay
408	Simon:	hggh ((cough))
409	Phil:	tch .ehhh what we (syll syll) ((spoken too softly))
410		(1.0)
411	Simon:	(syll syll syll:: syll) ((spoken too softly to hear clearly))
412		(1.4)
413	Phil:	can you tell me what ↑win↓ter means
414		(1.2)
415	Simon:	((sound of hands being rubbed together and breathing onto
416		hands for 3.0))
417	Phil:	co:↓ld hh hh hh
418		(1.2)
419	Simon:	swinter now ↑innit
420	Phil:	it's [nearly winter now
421	Simon:	[part o the year [yeh part of it
422	Phil:	[yeh yeh its-s-
423	Phil:	leaves have started to fall
424	Simon:	yeh (0.8) leaf (.) fa:ll yeh-
425	Phil:	s- wha[ts
426	Simon:	[yeh I can see that yeh
427	Phil:	hh heh heh=
428	Simon:	=leaves fall

429	Phil:	wha- ↑what else would you say apart from ↓cold if it was
430		someone (0.4) if you were tryin to tell someone what winter
431		↓meant
432	Simon:	freeze
433	Phil:	free↓zing
434		(3.2)
435	Phil:	tch .ehhh ((*in breath*)) what does ↑breakfast mean
436		(2.0)
437	Simon:	eating the ↓breakfast
438		(1.4)
439	Phil:	°eating°
440		(2.0)
441	Phil:	anything ↑e↓l:se
442		(0.8)
443	Simon:	porridge (.) hot warm porridge
444	Phil:	°s- porridge°
445		(2.4)
446	Phil:	an- (0.6) ↑when would you say breakfast ↓is
447	Simon:	in the morning
448	Phil:	°in the ↓morning yeh°
449		(4.2)
450	Phil:	do you know what re↑pair ↓means
451		(1.0)
452	Simon:	you use a tool (.) wood °or like that° been ↑bro↓ken
453	Phil:	↑if somethings been bro↓ken
454	Simon:	yeh
455	Phil:	so ↑what do ya do if it's broken (0.4) °if yo[u repair°
456	Simon:	[mend it
457	Phil:	mend it yeh
458		(6.2)
459	Phil:	how about the word as↑sem↓ble (0.4) d'ya know what
460		as↑sem↓ble means
461		(1.4)
462	Simon:	°what it means can you tell me (.) what it means°
463		(1.0)

464	Phil:	>ya- what you want me< to tell y↓ou
465	Simon:	°yeh°
466	Phil:	°dya mean° (1.0) a- a- are you ↑sure you don't kn↓ow
467		(1.0)
468	Simon:	it means leave it alo͟:ne
469	Phil:	tch ↓ahh (2.0) tch °e͟::rm°
470		(1.2)
471	Simon:	it me͟:ans ↑ha↓vor (.) ↑good ha↓vor (0.6) ↑good (0.2) ha↓vor
472	Phil:	good be↑ha↓viour=
473	Simon:	=yeh
474	Phil:	assem↓ble (0.4) >so if you< (.) if ↑someone assem↓bles
475		something >do you know what that [↓means<
476	Simon:	[yeh
477		(4.0)
478	Phil:	>dyant to tell ↓you<
479	Simon:	went °((syll))°
480		(1.2) ((*sound of paper turning*))
481	Phil:	e- assemble ↓usually means if you put something together
482	Simon:	°ye͟:[h°
483	Phil:	[°so like if you build a model or something°=
484	Simon:	=°model yeh°
485		((*sound of paper turning*))
486		(3.0)
487	Phil:	°right° ehm͟: (0.4) what does ↑yesterday mean
488	Simon:	yesterday means ↓gone
489	Phil:	>the day that's ↓gone<
490	Simon:	°yeh°
491		(7.2)
492	Phil:	have you ever heard the word ↑ter↓minate (0.6) °do you know
493		what ter↓minate means°
494		(1.2)
495	Simon:	it means (0.8) when you move onto the next one °an you don't
496		want to do something about it°
497	Phil:	when you (.) move onto the next ↓one
498	Simon:	°hmm°

499		(5.4)
500	Phil:	so if you are moving onto the next ↓one of something(0.4)
501		wha- wha- ↑what's been (.) what's been ter↓minated
502		(1.0)
503	Simon:	the (4.0) erm (3.0) terminate means you tu:rn (0.6) an
504		you stand the:re and you don't do anything
505	Phil:	>you stand there and not do ↓anything<
506		(8.0)
507	Phil:	o↑kay (0.6) and (2.0) do you know what con↑su:me ↓means
508	Simon:	no
509	Phil:	eh:m do you know what ↑sen↓tence means
510	Simon:	no
511	Phil:	sen↓tence
512	Simon:	↑pri↓son=
513	Phil:	=prison (3.2) ehm (.) do you know what the word conf↓ide
514		means (1.0) °to confide°
515		(3.2)
516	Simon:	ri:ght ehm: (2.4) confide er means
517	Phil:	>let me give you a ↓clue< (.) if you con- confide ↓in someone
518	Simon:	confide in ↓someone yeh
519	Phil:	°dya know what that ↑means°
520	Simon:	find somebody that you needed to see ↓em
521	Phil:	find someone that you need ↓too=
522	Simon:	=yeh see
523	Phil:	that you need to ↓see (0.4) and what would you do ↓then (0.6)
524		°you-°
525	Simon:	talk at her (.) [°talk at her°
526	Phil:	[talk to someone
527		(3.2)
528	Simon:	like when friends talk to them to
529	Phil:	↑ye:↓h like a friend (.) °yeh° (.) °yeh°
530		(6.4)
531	Phil:	do you know what the word remorse ↓means
532	Simon:	°no°
533	Phil:	remorse

534		(5.2)
535	Simon:	°no°
536	Phil:	no (.) ↑o↓kay (0.4) like I said in the last test ↓the- (0.2) these
537		get a bit harder as they go along ↓so (0.2) don't worry if you (.)
538		↓some of them you've not heard of (1.0) ehm: (.) d'you know
539		what ↑pon↓der means
540		(4.0)
541	Phil:	>it's quite an old fash↓ioned word [actually<
542	Simon:	[old fashioned yeh
543		(2.2)
544	Simon:	old clothes ↓an that
545	Phil:	old clothes heh heh
546	Simon:	old fashioned clothes that are out of date
547	Phil:	yeh >it's ↑quite an ↓old fashioned word< you don't hear it very
548		↓often usually these days but (.) ehm: (1.0) do you know what
549		com↑pas↓sion means
550		(1.0)
551	Simon:	compassion usually (0.4) when you know that someone that
552		you li:ke (.) when you see somebody
553	Phil:	when you see someone that you ↓li↑:ke
554		(8.0)
555	Phil:	↑tra- tran↓quil >have you ever heard that word< befo:re
556	Simon:	tran↓quiliser
557	Phil:	li- ↓it's ↑like ↓tranquiliser yeh [°yeh°
558	Simon:	[an tablets
559	Phil:	°o↓kay°
560		(3.2)
561	Phil:	so do you know what ↑tran↓quil means
562	Simon:	it's means your slee↓pin
563	Phil:	>when you sleep yeh yeh< (.) °okay°
564		(4.0)
565	Simon:	your on a tranquiliser an your on tablet make you sleep (0.2)
566		[relax ya
567	Phil:	[yeh
568	Phil:	yeh an tran↓quil comes from the same (.) word doesn't it

569		means ehm °quiet or°
570	Simon:	°quiet°
571	Phil:	°yeh° (2.4) ehm: (0.2) ↑sanc↓tuary have you ever heard that
572		word before
573		(5.4)
574	Simon:	never heard it ↑all
575	Phil:	no (.) ats- ↑that's ↓quite an old fashioned word as we:ll=
576	Simon:	=yeh
577		(3.0)
578	Phil:	ehm: (1.0) des↓ignate
579	Simon:	disinate desi
580	Phil:	de- ↑des↓ignate
581	Simon:	>dunno what that ↑means< (.) ↑di↓zzy
582	Phil:	di↓zzy
583	Simon:	does it mean ↑di↓zzy
584		(1.0)
585	Phil:	↑eh-
586		(2.2)
587	Phil:	do you know what re↑luc↓tant means
588		(2.4)
589	Phil:	°no° (1.2) an::d (1.0) do you know what a col↓ony is
590	Simon:	°no°
591	Phil:	what colony means
592	Simon:	not ↑sure
593		(1.2)
594	Phil:	>have a ↓guess<
595	Simon:	ehm: (1.0) its: is it helping other ↑peo↓ple
596	Phil:	helping other peo↓ple
597	Simon:	yeh
598		(6.4)
599	Phil:	ehm: (1.0) ↑do you know what gen↓erate means
600	Simon:	generate means you- you- (0.2) torch an (.) battery an it but to-
601		(.) put the things (.) it (.) gen↓erates it (.) in to- it's a (0.4) it's
602		equ↑ip↓ment
603	Phil:	it's equ↑ip↓ment yeh (..) do you know what it ↑m↓akes

604		(2.0) generator
605	Simon:	it charges it up
606	Phil:	wha- how does it- what does it- (0.6) what does it make
607	Simon:	make ehm: (.) me↓tal
608	Phil:	>made of ↓me↑tal< (2.0) and what does it charge ↑up
609	Simon:	charges up the thi:ngs that you use (0.8) ↑batte↓ry charger
610	Phil:	right >ah- yeh< the ↑batte↓ry charger's like a generator
611		(4.2)
612	Phil:	ehm: ↑do you know what the word ↑ba↓llad means
613		(2.4)
614	Simon:	°ballad means°
615	Phil:	ballad
616		(5.0)
617	Simon:	hitting something
618	Phil:	>hitting ↓something<
619		(4.0)
620	Phil:	ehm:
621		(4.0)
622	Phil:	okay (0.2) ↑d'you know what pout ↓means
623	Simon:	↑p↓out
624	Phil:	pout
625		(2.4)
626	Simon:	good friends
627	Phil:	↓friends
628	Simon:	good friends might shake hands (0.4) [shake hands
629	Phil:	[°good handshake that
630		was fine°
631		(1.0)
632	Simon:	when they're being sens↓ible
633		(1.2)
634	Phil:	ehm: right ↑one ↓more (1.0) ↑do you know what (.) pla↓gerise
635		means (2.4) °it's quite a tough one°
636	Simon:	plagerise y'know when you're ↑tal↓kin to someone
637	Phil:	when you're talking ↓to someone (.) °okay°
638		(4.0)

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639	Simon:	do that next time
640	Phil:	>yeh-kay nothats< all of those so- (.) we won't go to the end
641		ones=
642	Simon:	=°na:h°
643		(2.2)
644	Phil:	those o↑kay
645	Simon:	yeh (1.2) ss things that got me somethings I ↑did
646	Phil:	yeh yeh that's ↑tr↓ue (0.4) well like a said they get (.) they get
647		harder as they go along ↓don't they
648	Simon:	°yeh°
649	Phil:	but you did ↑al↓right ↓with them
650		(2.2)
651	Phil:	ehm: (0.6) ↑have we got time to do ↓one more dya think (.)
652		would you rather finish ↓now (.) it's up to you
653		(4.0)
654	Simon:	e- ehm:
655	Phil:	y- wl- I'll tell you what it'll take (.) abou:t (.) eh<u>m::</u> (1.0) th:ree
656		minutes=
657	Simon:	=°three minutes°
658	Phil:	so dya want to do this one or do you want to (.) leave it til next
659		time
660	Simon:	we'll do it ↑now
661	Phil:	>okay (.) do it ↓now<
662	Simon:	°yeh ple:ase do it now° (0.4) °three minutes right°
663		((*sound of pages being turned*))
664	Phil:	<u>e::</u>h (1.8) turn me pages o↑ver
665	Simon:	is it ↑num↓bers (1.0) is it [numbers you want
666	Phil:	[you can see all the answ↑ers ↓in
667		there
668	Simon:	answers
669	Phil:	hh hh
670		(2.6)
671	Phil:	o↓kay ↑when we started the ↓tests (.) I said we were going to
672		do all sorts ↓of things (1.0) in ↑this ↓one I'm going to ask you
673		to copy some sym↓bols (0.4) <u>o:↑kay</u>

674		(1.0)

674   (1.0)

675   ((*turning pages*))

676   Phil: I'll show you what that ↓means

677   (1.2)

678   Phil: ↑if you at these little ↓boxes (0.6) you can see (.) each number

679   has got a little symbol under↓neath it=

680   =yeh

681   Phil: like a special mark (.) underneath it (.) ↑yeh

682   that's right ↑yeh (.) different ↓shapes (2.6) and if you see each

683   number has got a different (.) special mark o↑kay so all these

684   (0.2) all these are ↓different (.) there's one mark for each

685   number °↑yeh°

686   Simon: yeh

687   (2.0)

688   Phil: now if you ↑look down ↓here

689   Simon: .ehhh ((*in breath*)) hggh hgh hgh ((*coughing*)) (1.0) yeh

690   Phil: you ↑see that these squares have got numbers ↓in them (0.6)

691   ↑but that the squares (.) the little boxes under↓neath where

692   the symbols go [are empty

693   Simon: [yeh

694   Phil: so can you guess what you have to ↓do

695   Simon: draw (.) [in the boxes

696   Phil: [yeh that's right

697   Phil: in ea- in ↑each of these ↓boxes here you write you put the

698   right symbol with the right ↓number (1.0) so (0.4) if I ↑give you

699   something to ↓lean on

700   (5.6)

701   ((*bang*))

702   (1.0)

703   Phil: that'll do (1.8) ↑can ↓you ↑just (0.6) do these ↓first ones upto

704   that black ↓line there (.) and (.) see if you get the hang of it

705   (1.2)

706   Simon: these °symbols°

707   Phil: that's right yeh (.) so have a ↑have a ↓practice and see how

708   you do

709		(4.2)
710	Simon:	is that ↑ri↓:ght
711		(1.0)
712	Phil:	that's right ↓yeh (0.4) and do the same for the rest of them
713		(26.0)
714	Phil:	well ↑done (0.8) all done
715		(1.2)
716	Phil:	n↓o:w ehm: (.) ↑what I'm going to ↓do is set this clock going (.)
717		ehm=
718	Simon:	=that was my ↑first ↓practice that was
719	Phil:	those are practice ones up to that line ↓yes (0.4) ehm: (0.8)
720		↑all I want you to ↓do is carry on (0.4) going along ↓there (0.2)
721		and then that line (.) °like that° (0.4) ehm: (0.6) ↑go as quickly
722		as you ↓can (.) but (.) get them right [and ehm:
723	Simon:	[yeh
724	Phil:	do them one at a ↓time
725	Simon:	quick[ly
726	Phil:	[ehm and I'll tell you when to ↓stop (.) o↑kay
727	Phil:	so go (.) from there
728		(27.0)
729	Simon:	°h↓mm°
730	Phil:	°↑o↓kay° (.) °change it°
731		(37.0)
732	Phil:	o↑kay (1.0) °carry on to the next ↓line°
733		(72.0)
734	Phil:	stop (.) now
735		(2.2)
736	Simon:	°nearly there°
737		(4.8)
738	Phil:	well ↑done
739		(4.2)
740	Simon:	see that I wasn't meant to that say that
740	Phil:	yeh okay (.) change wha- change that one to (.) what you
741		thought (1.2) were those those o↑k↓ay
742	Simon:	yeh

743	Phil:	yeh (.) ↑good (.) ehm: (0.4) well it didn't take us ↓took us about
744		three ↑min↓utes didn't it
745	Simon:	ye:[h
746	Phil:	[that's ↑good
747		(2.0)
748	Phil:	right ehm: (1.0) if we ↑finish them ↓there today(0.4) eh[m:
749	Simon:	[yeh
750	Phil:	we can carry on with them next week=
751	Simon:	=yes aye
752	Phil:	like a ↓said (.) and ehm (0.4) just to le- just to let you ↓know
753		ehm: (2.8) there's some word puzzles next time
754	Simon:	°next time°
755	Phil:	ehm: (1.0) a:nd there's a test where we look at (0.8) making
756		blocks into shapes (.) copying patterns
757	Simon:	°yeh°
758	Phil:	er (0.4) what else (0.8) there's so:me (0.6) ↑sums ↓to do
759	Simon:	sums
760	Phil:	and ↑there's er (.) ↓some pictures (.) of (.) shapes (.) >trying to
761		find the odd one ↓out<
762	Simon:	°yeh°
763	Phil:	so ↑those ↓kind of things (0.6) is that o↓kay
764	Simon:	yeh (0.2) don't forget the tape is working
765	Phil:	yep I'll turn the tape recorder off ↓now and then we'll talk back
766		on for the next one
767	Simon:	°next one° (.) °yeh°
768		((*tape switched off*))

Interview One

Transcription: 1B

1	Phil:	°okay° the ↑tape recorders ↓working again=
2	Simon:	=yeh
3	Phil:	o↑kay (0.2) put it down ↓there
4	Simon:	°ri:ght°
5		(2.0)
6	Phil:	↑ehm: (2.2) ↓right ↑remember last week we did some (0.4)
7		[↓tests
8	Simon:	[yes yes
9	Phil:	and (0.4) ehm: (0.2) they were ↑different kinds of ↓things (0.2)
10		ehm: (3.0) ↑this is ↓carrying on doing the same ones and we'll
11		do (.) I should think (.) about another ↑five ↓today cos we've
12		got about half an hour (2.4) ehm: the ↑first one's another
13		↓word (0.6) word ↓test (0.4) so (.) ↑in this ↓one ehm: I'm going
14		to re- read ↑two ↓words ↓to you
15	Simon:	yeh
16	Phil:	and I want you to tell me how they're (0.2) how they're like
17		↓each other (0.4) how- how they're the ↓same (0.6) so ↑give
18		you an ex↓ample
19	Simon:	°right°
20	Phil:	ehm: (2.0) ↑can you ↓tell me how (0.4) a fork an a spoon (1.0)
21		are alike
22	Simon:	↑forks when you eat ↓dinner and a spoon eat your puddin
23	Phil:	↑yeh- (.) so you can eat food ↓with them both (0.6) °yeh°
24		(6.2)
25	Phil:	↑how about ↓socks and ↑shoes (0.4) how- (.) how- how are
26		↓they the same
27	Simon:	ye- keep (0.4) ↑pullem ↓up and they keep you ↓warm shoes
28		(0.2) ↑put em on the ↓ground
29	Phil:	so wha- so what do you do with both (.) socks and ↓shoes
30	Simon:	you put em ↓on
31		(2.8)
32	Phil:	↑where do you put them ↓on
33	Simon:	on your fe↓et

34	Phil:	yeh hh hh (0.4) not on your [hands
35	Simon:	[ye̲:h heh heh (1.0) °feet°
36		(4.4)
37	Phil:	↑how about ↓yellow and ↑gre↓en (0.2) ↓what are they both
38	Simon:	col↓our
39	Phil:	yeh (.) colours
40		(3.2)
41	Phil:	an:d (0.2) ↑dog and a ↓lion
42	Simon:	dog and a lion
43	Phil:	what are ↓they both
44	Simon:	animals
45	Phil:	°ani↓mals yeh°
46		(4.0)
47	Phil:	↑how ab↓out a ↑coat and a ↑suit
48	Simon:	very (0.2) easy (0.2) blazers a ↑suit is a bla↓zer
49	Phil:	↓mm↑huh
50	Simon:	coat its ss ss ↑suit ↓is a ↑coat
51	Phil:	so ↑what are they ↓both
52	Simon:	warm (0.2) keep you warm
53	Phil:	they keep you ↓warm ↑yeh (.) wha-what can we call them
54		↓though (2.0) a- a̲: suit and a ↓coat wha- wha- what are they
55		both (.) kinds ↓of=
56	Simon:	=((syll syll)) them in ↑there
57		(1.4)
58	Phil:	>what the- what are they both< kinds ↓of
59	Simon:	one's (.) one's with a ↓suit (0.4) the other (0.2) ((*sounds like*:
60		'puts it on'))
61	Phil:	see the- they ↑both keep you ↓warm
62		(1.2)
63	Simon:	yeh
64	Phil:	but i- i- if you were ↑talking to someone who didn't know what
65		a coat or a suit whe:↓re (0.2) what would you say they both
66		we↓re (0.6) they're both kinds of=
67	Simon:	types of clo↓thes
68	Phil:	↑clothes yeh ↓well done (2.0) so do you ↑think you've got the

69		↓hang of it
70	Simon:	yeh=
71	Phil:	=yeh o↓kay
72		(4.2)
73	Phil:	okay the ↑next ↓one is (0.4) a (.) ↑piano and a ↓drum
74		(1.2)
75	Simon:	°piano an drum°
76	Phil:	what are they ↓both
77	Simon:	equipment (0.2) ones equipment and one's a ↓toy
78		(2.8)
79	Phil:	e- w- they're equ↑ip↓ment (1.0) wha- what ↑else ↓are they
80		(0.2) pianos and drums (.) wha- what are they kinds of
81		(1.0)
82	Simon:	names
83	Phil:	↓n↑ames (0.8) what do you do ↓with them
84	Simon:	play um
85	Phil:	yeh play ↓them
86		(1.6)
87	Simon:	°instruments°
88	Phil:	instruments well done (.) yeh
89		(6.0)
90	Phil:	an ↑orange ↓and a banana
91		(1.6)
92	Simon:	an oranges you peel (.) and a banana that you eat (0.6) ↓fru:it
93	Phil:	both fruit ↓yeh (.) well done
94		(5.0)
95	Phil:	↑how about an ↓e:ye (.) and an ↓ear (1.0) how are they both
96		the ↓same
97		(1.4)
98	Simon:	you can hear with ear=
99	Phil:	=↓m↑mm
100	Simon:	and an eye you can watch
101		(3.2)
102	Phil:	°you can hear with your ear (0.4) and watch with your eyes°
103	Simon:	°yeh°

104	Phil:	can you ↑thi- ↓can you ↑think of a way they're both (0.2)
105		they're both like ↓each other (0.2) they're both the [↓same
106	Simon:	[when
107		you're outs↓i:de and you're listening to traff↓ic an that you can
108		hear ↑all the traff↓ic (0.6) an when ↑you're loo↓kin your
109		looking in ↑the ca:↓rs so that they don't ↑hit ↓ya
110	Phil:	↑right so they're both ways of (1.0) keeping yourself safe
111		[↑from traff↓ic
112	Simon:	[safe y[eh
113	Phil:	[↑ri:↓ght good that's a ↓good ↑one o↓kay
114		(7.2)
115	Phil:	↑how about a ↓boat and a ↑ca↓r (0.6) how wou- how would
116		they ↓both be like ↓each other
117	Simon:	boat can go to ↑Bri↓ttany (0.4)
118	Phil:	↓m↑mm
119	Simon:	and a car (.) that you dr↓ive
120	Phil:	so what do (.) what can you do in both ↓of them
121		(2.0)
122	Phil:	what can you do in a boat and car °that's the same°
123		(1.6)
124	Simon:	drive the boat ((syll syll syll syll))
125	Phil:	↓mm↑huh (0.4) you can ↑drive ↓them both
126		(4.4)
127	Simon:	ugh
128		(10.0)
129	Phil:	↑how a↓bout the table an a ↑cha↓ir (0.2) wha- what are they
130		both (1.0) ↑kinds ↓of
131		(1.0)
132	Simon:	wood
133	Phil:	they're both ↓wood ↑yeh
134		(2.4)
135	Simon:	you sit ↓on them
136		(0.8)
137	Phil:	you can sit on them ↑both
138		(0.8)

139	Simon:	and eat your dinner on a ↑ta↓ble
140		(1.0)
141	Phil:	you wouldn't eat your ch- your dinner on a chair would ↓you
142	Simon:	no (0.4) on a table
143	Phil:	so- (0.6) so what are (0.2) a- a- a table and a chair both kinds
144		↓of
145	Simon:	table and a sto↓ol (2.0) ↑table you put ↓the food on (.) chair
146		you sit ↓on
147	Phil:	°o↓kay°
148		(3.6)
149	Simon:	that's what the right answer must ↑be
150	Phil:	°o↓kay°
151		(2.0)
152	Phil:	how about work and play (.) what are the- (.) how are they both
153		the sa↓:me
154	Simon:	°same° (1.0) actually working you'd use some ↑clea↓ning stuff
155		(.) or a when you're wo:rking (0.6) in to↓wn (0.4) and ((syll))
156		play (0.4) mak↑ing ↓friends make new friends and play ↓with
157		them
158	Phil:	so (.) what's (0.4) what's the same about work ↓and play how
159		are they (.) how are they like each ↓other (1.0) is there
160		something that (0.4) makes them both the sa↓:me
161	Simon:	yeh
162		(4.4)
163	Simon:	you jus- (0.4) you be ↑kicking a ba↓:ll an- (0.2) an play↓ing (.)
164		with somebody
165	Phil:	↓r↑ight
166		(8.2)
167	Phil:	↑how about ↓steam and ↓fog (0.4) how- (.) ↑how are they
168		↓both the ↑sa↓:me
169	Simon:	ehm: .eh ((*in breath for 0.8*)) ↑ste↓am is when it's ho:- (1.0)
170		steam is hot
171	Phil:	>where'd you wher-< (.) where'd you get ste↓am
172	Simon:	when the ↑sun ↓shines
173	Phil:	when the ↑sun's ↓shining

174	Simon:	yeh (0.4) an (0.4) in the- in the hot weather
175	Phil:	ye↓h so ↑when do you get ↑fo↓:g
176	Simon:	frog
177	Phil:	fog
178	Simon:	>fog<
179	Phil:	no- not the ↓anim[als
180	Simon:	[when you get ↑co↓:ld
181	Phil:	when you get cold yeh (0.4) so- so that's how they're
182		↑diffe↓rent steam is hot and [fog is cold
183	Simon:	[yeh
184	Phil:	but how are they both (0.4) ↑like ↓each other (.) can you think
185		of a way they're both the sa↓:me
186		(5.0)
187	Simon:	yeh but it's (.) diffe↓rent (0.4) one's a- (0.2) get co↓::ld
188	Phil:	yeh (.) ↑one's ↓cold
189	Simon:	one's warm
190	Phil:	o↓kay
191		(5.2)
192	Phil:	↑last ↓one (0.4) ↑how about (.) an egg and a se↓ed (1.0) egg
193		and se↓ed (.) can you ↑think how they're the sa↓:me or ↑what
194		they're both kinds ↓of
195	Simon:	well (0.2) ↑willing to ↓tell you now (0.2) ↑that seed there (0.4)
196		↑plant ↓it
197	Phil:	yeh
198	Simon:	it grows (.) the flower
199	Phil:	↑how about ↑eggs ↓then ↑how are they ↓the same
200	Simon:	eggs come the ↑b↓ird (0.2) an sitting on the b- sitting on the
201		bird (0.2) lay egg un- und- un- the b↓ird
202	Phil:	↑what happens to them ↑then
203	Simon:	bro:ke (0.2) it ↑hat↓ches out an ↑br↓o:ke
204	Phil:	so they ↑both ↓grow int-
205	Simon:	yeh (1.0) that ↑ri:ght ↓though ↑dun↓nit
206	Phil:	good
207	Simon:	that's ↑it
208		(2.2)

209	Simon:	I'm doin ↑well ↓then
210	Phil:	yeh (.) yeh (.) ((↓syll syll syll ↑syll))
211		(5.0)
212	Simon:	next ↑one
213		(2.8)
214	Phil:	this one's quite diffe↓rent
215	Simon:	°different°
216		(1.4)
217	Phil:	and I'm going to use the case (0.6) as a table ↓here
218	Simon:	yeh
219	Phil:	so (.) as ↑long as you can ↓reach it o↓kay
220		(3.0)
221	Simon:	is that what we got to ↑do
222	Phil:	↑m↓mm (0.2) that's what we got to ↓do
223		(2.2)
224	Phil:	right ↑where's the little ↓box gone
225		(3.6)
226	Simon:	they're ↑bu↓sy (0.6) they're ↑bu↓sy out ↑there
227		(3.4)
228	Phil:	they're busy out↑s↓ide
229	Simon:	ye:h that's ri:ght they're busy out↑s↓ide
230		(6.2)
231	Phil:	now (0.6) if you ↑look at these ↓blocks
232	Simon:	yeh
233	Phil:	they're ↑all the ↓same (.) ↑each one of them's the ↓same (0.2)
234		each one's got ↑two ↓red sides (1.0) and ↑two ↓white sides
235		(0.8) and ↑two sides that are (0.8) half an ↓half
236	Simon:	°right°
237	Phil:	↑yeh and they're ↑all the ↓same
238	Simon:	like ↑this (0.6) ↓we're goin ↑to do
239	Phil:	>↑this is what we're going to ↓do< and I'll show ↓you
240		(2.0)
241	Phil:	I'm ↑going to put these (0.6) these two ↓blocks together (0.4)
242		to make a ↓pattern (0.2) make a design (0.4) we're ↑only
243		looking at the ↓tops ↓of them

244	Simon:	yeh=
245	Phil:	=It doesn't matter about the ↓sides (1.0) ↑just looking at the
246		↓tops there
247	Simon:	now these tops
248	Phil:	↑that's ↓right
249		(2.0)
250	Phil:	now ↑what I want ↓you to do (3.0) is to jus:t (0.2) ↑make
251		↓those two the same as those (.) ↑quickly as you ↓can
252		(2.4)
253	Simon:	just like ↑that
254	Phil:	well ↑done
255		(9.2)
256	Phil:	°o↓kay°
257		(3.0)
258	Phil:	we're going to do the ↑same ↓thing (4.0) let me ↑jumble them
259		↓up a↑gain
260		(4.0)
261	Phil:	like a ↓said we're ↑just looking at the tops ↓the:re
262	Simon:	°yeh°
263	Phil:	so if you can ↑do the same thing a↓gain
264		(5.4)
265	Phil:	↓well ↑done
266		(7.0)
267	Phil:	ri:ght ↓the next ones a ↑little bit ↓har↑der
268		(2.2)
269	Phil:	°we're gonna have to use fo↓ur°
270		(24.4)
271	Phil:	↑good
272	Simon:	about ↑seventeen ↓minutes wasn't that ↑eh
273	Phil:	seventeen se↓conds
274	Simon:	ah (0.2) seconds
275	Phil:	b- (.) a ↑bit quicker than seventeen min↓utes
276		(2.8)
277	Phil:	right (0.2) we'll do ↑one ↓more
278		(0.4)

279	Simon:	yeh
280		(15.0)
281	Phil:	just jumble them ↓up (0.8) o↑kay (0.6) go-
282		(9.2)
283	Simon:	dun↓nit
284		(1.0)
285	Phil:	well done
286		(17.8)
287	Phil:	right (4.0) next ↓one
288		(29.0)
289	Simon:	°not quite°
290		(1.0)
291	Phil:	ye<u>s::</u> (0.4) o↑kay
292		(9.0)
293		((*sound of page turning for 6.0*))
294	Phil:	↓now (.) for the ↑next ↓one
295		(3.2)
296	Phil:	I'm gonna show you a ↑pic↓ture (0.2) rather (.) than putting the
297		blocks out [↑for ↓you
298	Simon:	[yeh
299		(7.6)
300	Phil:	↑let me jumble them up ↓again
301		(2.6)
302	Simon:	to ↑copy that ↓one
303	Phil:	↑see if you can copy ↓<u>that o</u>ne (0.2) remember we're ↑just
304		looking at the ↓tops of the ↓blocks
305		(17.2)
306	Phil:	think you've got the hang ↓<u>of</u> these now
307	Simon:	ye:h
308	Phil:	e:r (.) I'm ↑going to do some ↓more (0.2) and (.) ↑like <u>all</u> the
309		↓tests ↑in ↓this they ↑get a bit harder as they go a↓lo:ng=
310	Simon:	=yeh
311	Phil:	so (0.4) ↑don't worry if you s (.) ↓they start to get (.) seem
312		quite ↓<u>ha:</u>rd
313		(1.4)
314	Simon:	ri:ght

315	Phil:	but they're ↑just the ↓same (.) ↑each ↓one I'll show you a
316		[↑card with the ↓picture
317	Simon:	[ri:ght is ↑a prac↓tise again
318	Phil:	yeh ↑those were good ↓practise ones just so you get into the
319		swing of it
320		(2.2)
321	Simon:	right ↑now I'm ↓here I can't ↑do:[↓it
322	Phil:	[heh heh heh
323	Phil:	look at the next one
324		(1.2)
325	Simon:	got to ↑think ↓about this one
326		(7.0)
327	Simon:	°I can't think of this one°
328	Phil:	↑it's not a ↓big rush (.) jus- just ↑take your ↓time with them
329		(2.2)
330	Simon:	no (0.4) °ehm:° (0.4) tch (0.2) ↓can't ↑think
331		(5.2)
332	Simon:	see a ((syll syll syll syll)) ehm:
333		(4.0)
334	Simon:	↓ah (0.4) having some luck
335		(1.2)
336	Phil:	okay (0.4) you- you've ↑got the right number of ↓blocks
337		(3.8)
338	Simon:	that there that there hh hh hh
339	Phil:	°hh hh°
340	Simon:	HEHE HEHE (0.6) this'll be there ((↑syll syll ↓syll syll))
341		(17.0)
342	Simon:	↓no I ↑can't ↓do it (.) hh hh [hh hh
343	Phil:	[huh huh huh ↑can't do ↓that one
344	Simon:	bit hard ↑eh (0.2) that was a bit hard ↓that was (2.0) ↑that
345		↓was ↑ha↓:rd
346	Phil:	o↓kay (0.2) let me s- (0.4) you ↑got that ↓one right there ↑look
347		(1.2) ↑didn't ↓you (1.0) ↑what do you think goes ↓there (0.4)
348		↑in that top cor↓ner
349		(3.4)

350	Simon:	in the mid↓dle
351	Phil:	your ↑happy ↓with that one ↑aren't ↓you (0.4) that one- that
352		one looks ri↓:ght (0.2) ↑yeh
353	Simon:	°yeh::°
354	Phil:	now ↑look at the ↓top bit ↓there (0.4) wha- what ↑might ↓the
355		top bit (0.2) ↓do (1.2) °yep°
356		(2.2)
357	Phil:	°↑what goes underneath ↓it°
358		(7.0)
359	Simon:	a↓h (0.2) ↑I ↓know now
360		(1.6)
361	Phil:	so ↑have a go (.) at the other ↓side the:re (0.2) see if you can:
362		(28.4)
363	Simon:	hgh hgh ((*coughing*)) (0.2) hgh hgh ((*coughing*))
364	Phil:	°do you want some water°
365	Simon:	°no°
366		(6.2)
367	Phil:	does ↑that look the ↑sa↓:me
368		(1.8)
369	Simon:	↑one ↓missin ↑there
370		(1.2)
371	Phil:	so ↑what ↓should be ↑there (0.2) ↓in that ↑corner
372	Simon:	°red°
373	Phil:	°↑hm↓m (0.2) so ↑how can you change that (0.4) that corner
374		to make it red°
375		(1.6)
376	Simon:	°put that side° (1.2) °yeh°
377	Phil:	is ↑that ↓the same
378	Simon:	yes:=
379	Phil:	=yeh (0.2) well done
380	Simon:	ri::ght
381		(2.2)
382	Phil:	°o↓kay°
383	Simon:	↑I got it ↓now
384	Phil:	hh hh

385	Simon:	↓we::ll it ↑takes a little ↑while it worked out ↑al[↓right
386	Phil:	[well yeh they're
387		↑quite ↓hard aren't they
388	Simon:	ey- ey- they ↑a:↓re ↑ye:h ↓you're ↑ri:ght yeh
389		(4.4)
390	Simon:	↑hard ↓that was ↑eh hh [hh
391	Phil:	[↓hh hh hh hh
392	Simon:	it were ha↓:rd
393		(1.8)
394	Phil:	↑lets try one ↓more (0.4) see how you get on with ↓this one
395	Simon:	↓I think I'll get on with this one al↑right ↓now
396		(9.0)
397	Simon:	°I think I'll get on with this one alright now°
398		(6.2)
399	Simon:	↑that's alright ↑now (1.2) done that one (.) ↑there you ↓go
400	Phil:	well ↑done ↓yeh
401	Simon:	that's ↑ri:ght (1.6) it's ard ↑e:y
402	Phil:	what do you think ↑helped (0.2) what made it ↓ea↑sier that
403		time
404		(0.8)
405	Simon:	dunno I kno↑w it's ↑that ↓there ↑that ↓there ↑that ↓there
406	Phil:	you know it's ↑four
407	Simon:	yeh
408	Phil:	>how to cut the picture up into< ↓four
409	Simon:	into four
410	Phil:	o↓kay
411		(5.2)
412	Phil:	°o↓kay°
413		(6.2)
414	Phil:	↑have a go with ↓that one (1.2) °it's har↓der°
415		(1.8)
416	Simon:	°a little bit ↓harder°
417		(25.2)
418	Simon:	°yeh (0.2) it is a bit harder°
419		(9.0)

420	Simon:	↑dun↓nit
421	Phil:	↑yep
422		(1.2)
423	Simon:	°I think ↓I got th↑a::t°
424	Phil:	°↓mm↑hm°
425		(0.6)
426	Simon:	I was ↑thinkin ↓about ↑tha::t
427	Phil:	you ↑do (0.2) ↓you did ↑well
428		(6.0)
429	Phil:	o↑kay
430		(2.2)
431	Simon:	gets harder [dun↑nit
432	Phil:	[I know (0.2) yes (0.2) they are getting a bit harder
433		(0.2) be↑ca↓::use (1.2) we're going to use ↑a:ll ↓the blocks
434	Simon:	°↑a:ll ↓the blocks°
435		(5.2)
436	Phil:	°okay°
437		(6.4)
438	Simon:	↑all ↓the blocks
439	Phil:	↑see what you can make with ↓that one
440		(0.8)
441	Simon:	right then (0.2) i- ↑in the ↓mid↑dle (1.2) °quick°
442		(41.0)
443	Simon:	ergh:
444		(1.2)
445	Simon:	I'm ↑work↓ing ↑out ↓the maths (1.4) °an doin a good job of
446		working it out°
447		(3.4)
448	Simon:	that's the work done ↑for me
449	Phil:	°↑carry on until you think you've got it ↓right°
450		(1.6)
451		ooh
452		(1.2)
453	Simon:	°I don't think I'm going to do ↓this°
454		(1.4)

455	Simon:	I think that's all to ↓that ((syll syll syll))
456		(2.4)
457	Simon:	it's ↑that ↓one ↑the:re
458	Phil:	°o↑kay°
459	Simon:	I ↑think it's ↓ri:ght
460	Phil:	o↑kay
461		(6.4)
462	Simon:	↑done twenty ↑mi↓nutes (0.4) it's took me a while to work ↑it
463		out ain↓nit (1.2) it's ↓took me a long while to work ↑it out aint
464	Phil:	it is you ↑did it ↓then
465		(2.2)
466	Simon:	°yeh°
467	Phil:	you're ↑quick ↓at these
468		(1.0)
469	Simon:	°very good°
470	Phil:	hh hh ↑hh
471		(0.8)
472	Phil:	now I'm gonna jumble them ↑all up ↓again (.) hh hh
473	Simon:	((°syll syll°))
474		(6.8)
475	Simon:	((*sigh*))
476	Phil:	you o↑k↓ay (1.0) bit stiff (1.2) heh heh
477		(2.2)
478	Phil:	↑tell me if you ↓want to stop
479		(5.2)
480	Phil:	you ↑ready for one ↓m↑ore
481	Simon:	yeh
482		(5.2)
483	Simon:	right:[::
484	Phil:	[right
485		(2.2)
486	Simon:	this is ↑hard
487	Phil:	hh hh hh hh hu ↑hh
488	Simon:	I'm gonna have to ↑think ↓about this ↑one
489		(9.0)

490	Simon:	°that's right now°
491		(17.0)
492	Simon:	°yes:°
493	Phil:	°it's ↑not ↓quite th↑ere°
494		(0.6)
495	Simon:	°↑now it ↓is° (0.8) li:ke ↑that
496	Phil:	↓mm↑hm
497	Simon:	right I've gotta do ↑another ↓one (1.2) one (.) two (0.2) two
498		↑thr↓ee (0.4) ↑thr↓ee
499		(26.0)
500	Simon:	right (.) ↑dun↓nit ↓no:w (1.2) ↑dun↓nit
501	Phil:	well ↑done
502		(5.2)
503	Phil:	you're quite ↑good ↓at th↑ese
504		(7.2)
505	Phil:	↑there's ↓only three more ↑left (.) ↓↑I wonder if you can ↑do
506		them [hh hh hh
507	Simon:	[ye:: eh huh huh
509	Phil:	↓lets ↑see (0.2) ↓lets see this one ↑through ↓and see if you
510		can finish ↑them all
511		(5.0)
512	Phil:	↑next ↓one (2.0) bit ↓har↑der
513	Simon:	these a bit har↑der
514	Phil:	↑y↓eh
515		(7.2)
516	Simon:	agh: (0.2) ↑that's ↓ri↑:ght ((syll syll sy:ll))
517	Phil:	hh hh hh
518	Simon:	eh: (0.8) it ↑cou:ld be: ↓that (0.2) ↓one eh
519		(8.2)
520	Simon:	↑A↓H
521		(4.2)
522	Simon:	°that goes that side yeh°
523		(1.6)
524	Simon:	°yes (0.2) harder°
525	Simon:	I ↑think it's ↓much ↑har↓der ↑he-

526	Phil:	heh (.) it ↑does ↓get harder yeh
527		(1.0)
528	Simon:	°right (0.2) ↓put some↑thing° (0.4) white one ↑there ↓white
529		one ↑there
530		(8.0)
531	Simon:	eh
532		(5.2)
533	Simon:	is:: (0.4) is thats all come ↑to me (.) ↓is ↑that ↓bit ↑there (0.4)
534		the::re
535		(8.4)
536	Simon:	°is that bit ↑there°
537		(2.8)
538	Simon:	↑not ↓qui:te (2.0) ↑eh: ↓now
539		(2.0)
540	Simon:	↑an ↓th[ere
541	Phil:	[well ↑done
542		(3.2)
543	Phil:	you've done this be↑fore
544	Simon:	>I ↑haven't ↓done this ↓before< (.) this is the ↑first time=
545	Phil:	=↑no ↓I was saying ↓it's the same time you took to do the
546		↑last ↓one
547		(1.6)
548	Phil:	which is ↑go:od ↓I mean this is (.) this is the harder puz↑zle
549	Simon:	may I have the next one ↑please
550		(17.4)
551	Simon:	↓ooh
552	Phil:	hh hh hh (.) ↑huuh
553	Simon:	does ↑that (0.4) match ↓up with
554		(5.2)
555	Simon:	°box°
556		(62.6)
557	Simon:	((°syll syll >↑syll syll syll<°))
558		(1.2)
559	Simon:	°↑ri↓:ght°
560	Phil:	°↑mmm°

561	Simon:	↑ri↓:ght (0.8) °yeh°
562	Phil:	°o↑kay°
563		(1.0)
564	Simon:	↑du↓nnit
565	Phil:	↑fas↑ter
566		(0.6)
567	Simon:	I were ↑quick ↓then
568	Phil:	you ↑we:re ↓quicker ↑yeh
569	Simon:	hmm ↑ten minutes ↑qui↓cker at ↑least
570		(1.2)
571	Simon:	that's e::r
572		(4.2)
573	Phil:	↓mm↑hm
574		(2.2)
575	Simon:	↓last ↑one
576		(1.0)
577	Simon:	then that's ↑it (0.2) hgh hgh hgh
578		(8.2)
579	Phil:	now this is the hardest one of ↑a↓ll
580		(1.2)
581	Simon:	we're ↑working ↓hard °this afternoon° (0.8) °ri:ght°
582		(2.2)
583	Phil:	↑see what you make of ↓tha:t
584		(1.6)
585	Simon:	°it's quite um°
586		(12.4)
587	Simon:	°ri:ght°
588		(9.0)
589	Simon:	°it's ↑quite ↓trickey this one°
590	Phil:	°↑m↓mmm°
591		(31.8)
592	Simon:	((syll syll ↓syll syll))
593		(12.2)
594	Simon:	°ugh°
595		(1.6)

596	Simon:	it's ard to [find hh hh ↑heh heeh
597	Phil:	[↓hh hh hh hh
598	Simon:	↓how ((syll syll ↑syll syll)) ↓now (2.2) thirty ↓eight
599		(2.2)
600	Simon:	↑one goes ↓there (0.8) °wa- ↑one goes ↓there° (0.4) °wa ↑one
601		goes° (0.4) °↓the:re°
602		(3.2)
603	Simon:	°one in the middle°
604		(1.2)
605	Phil:	°↓mm↑hm°
606		(2.0)
607	Simon:	the ↑square ↓box:: (0.2) goes ↓there
608		(2.0)
609	Phil:	°↓mm↑hm°
610	Simon:	°the ↑square box° (0.4) °↓there°
611		(1.4)
612	Phil:	°↓mm↑hm°
613	Simon:	°that's it°
614		(3.2)
615	Simon:	°↓how ↑did I do alri:↓:ght°
616		(3.2)
617	Simon:	°done° (0.4) AL↑RI↓:GHT
618		(1.2)
619	Phil:	a ↑quick ↓lo:ok
620		(1.6)
621	Simon:	close
622		(2.2)
623	Simon:	need to take ↓them out ↑ri:ght (0.2) it's done ↑it ri↓:ght >↓that
624		way<
625		(2.2)
626	Simon:	that one
627		(1.8)
628	Simon:	°ri:ght° (0.4) ↓that's ↑ri:ght
629		(3.2)
630	Phil:	↑sure-

631	Simon:	yeh=
632	Phil:	=↑yep ↓okay
633		(0.6)
634	Simon:	ri:ght
635		(0.8)
636	Phil:	well ↑done
637	Simon:	↑took ↓me a little ↑while
638		(1.4)
639	Phil:	er:: (0.4) ((°syll syll°)) (0.2) ((°syll°)) (0.2) °that one° (0.4)
640		°that one°
641	Simon:	it ↑took a ↓long whi:le ↑eh (0.2) it ↑taken ↓me a long while to
642		sort ↑that out ↑eh
643		(1.2)
644	Simon:	it's hh ↑hard ↓work [↓wantit
645	Phil:	[you ↑did do it ↓ri:ght
646	Simon:	it were [↓ard (0.2) ↑is that al↑r↓i:ght
647	Phil:	[↑well done ↓that that i- that is a ↑very hard ↓puzzle
648	Simon:	↑think ↓so ↑yeh
649		(4.2)
650	Phil:	[really ↑hard ↓that
651	Simon:	[dunnit ↓again
652		(8.0)
653	Phil:	have you ↑got time to do one ↑more before I ↑g↓o (0.4) or
654		wou- would you need to get back ↑o↓ver
655	Simon:	it's ↑lunch ↓time now
656	Phil:	is it (.) would you ↑like ↓to stop now
657	Simon:	↑what you ↑th↓ink
658	Phil:	ehm: (0.2) I ↑think ↓the next one will take abou:t (0.6) ↑five or
659		ten ↑min↓utes (0.2) so it's ↑up to ↓you
660		(1.4)
661	Simon:	↑what it ↓means
662		(0.8)
663	Phil:	ehm (.) the next one's a ↑ma- ↓is ↑maths
664	Simon:	ma[ths
665	Phil:	[do- doing adding ↓up (0.4) ↑taking ↓away

666		(2.2)
667	Simon:	↑can we do it ↑next ↓time
668	Phil:	we can do it ↓next time (.) yeh=
669	Simon:	=yeh
670	Phil:	o↓kay (0.6) well we'll ↑stop ↓here then (0.8) an ↑I'll turn the
671		↓tape off
672	Simon:	°yeh°
673	Phil:	okay
674		(1.4)
675		((*sound of tape being turned off*))

Interview One

Transcription: 1C

1	Phil:	ehm
2		(7.4)
3	Phil:	↑o↓kay (.) this is (0.2) ehm (0.2) ↑the ↓maths test (0.4) we
4		said we'd do first
5	Simon:	°mm°
6		(1.4)
7	Phil:	ehm (0.2) ↑this one's I'm ↓just gonna ask you to solve some
8		(0.4) arith↓metic problems
9	Simon:	°yeh°
10		(1.2)
11	Phil:	ehm: (1.0) ↑like all ↑the ↓other tests that we did (0.2) they get
12		harder as they go a↓long
13	Simon:	°yeh°
14	Phil:	so (0.8) ↑don't ↓worry (.) if they start to get difficult (0.4) cos
15		they will
16		(1.6)
17	Phil:	ehm: (2.2) ↑first of ↓all (2.4) I'm ↑just gonna put these little
18		↓blocks out
19		(3.2)
20	Phil:	re↑mem↓ber these
21		(9.0)
22	Phil:	how many of ↑those are there
23		(1.6)
24	Simon:	three
25		(2.0)
26	Phil:	°well done°
27		(17.0)
28	Phil:	how many are there there ↑now
29		(4.2)
30	Simon:	↑se↓ven
31		(1.8)
32	Phil:	↓good↑o:
33		(5.4)

34	Phil:	so if you ↑got ↓seven and you ↑take two a↓way (0.8) ↑how
35		many are ↑left
36		(0.8)
37	Simon:	↑fi:↓ve
38		(8.2)
39	Phil:	°right°
40		(2.2)
41	Phil:	lets ↑get rid o- ↓those
42		(3.2)
43	Phil:	the ↑rest ↓of the questions I ↑want you to do in ↑your ↓head
44		(1.6) o↑kay (0.6) a ↑bit more ↓diffi↑cult
45		(3.2)
46	Phil:	ehm: (2.0) lets see (.) >how you ↓do<
47		(11.2)
48	Phil:	°o↑kay°
49		(2.4)
50	Phil:	if you ↑had three ↓books (0.2) and you ↑gave one of them
51		a↓way (0.4) how many would you have ↑left
52	Simon:	two
53		(4.4)
54	Phil:	↑how ↓much is ↑four pounds and ↑five pounds
55		(0.4)
56	Simon:	°seven↓teen°
57		(0.2)
58	Phil:	↑how ↓much is ↑four ↓pound[s (0.2) °plus ↑five ↓pounds°
59	Simon:	[°oh seven°
60	Simon:	↑nine ↓pounds
61		(8.2)
62	Phil:	>if you ha-< (0.2) >if you ↑had a< ↓ca:r (0.4) ↑right (0.2) and
63		you bought ↑six pounds worth of ↓petrol (1.2) and ↑gave them
64		(0.2) a ↑ten pound ↓note (0.8) how much ↑change ↓do you
65		think you'd get back
66		(1.2)
67	Simon:	er: (0.8) a pound
68	Phil:	a ↑po↓und

69		(11.2)
70	Phil:	okay if you ↑buy cans of ↓pop (0.4)↑in (0.8) packs of ↓six (.)
71		so you get six to↓gether
72	Simon:	yes
73	Phil:	↑yeh
74		(2.0)
75	Phil:	and you wanted thirty ↑cans ↓altogether (1.8) how many
76		↑packs >↓do you think you would have to< buy
77		(4.8)
78	Simon:	one hu- (0.4) ooh ↑fif↓ty each ((syll syll syll)) (1.2) a hundred
79		in each
80	Phil:	↑let me ask you a↓gain (0.6) if- if you ↑buy them in ↓sixes
81		(0.4) so you get ↑six cans to↓gether ↑yeh
82	Simon:	yeh ri:ght
83	Phil:	how many ↑packets (.) of ↓six would you need to get thirty
84		↑cans
85		(4.2)
86	Phil:	↑have a ↓guess if you ↑can't get it stuck
87		(9.0)
88	Simon:	°a ↑lot of mo↓ney°
89		(1.6)
90	Phil:	it's a lot (0.2) ↑have a guess (0.2) how many p- (0.4) ↑how
91		many packs of six ↓would make ↑thirty
92		(4.0)
93	Simon:	↑ten↓ner (0.4) ↑only a ↓tenner
94		(6.2)
95	Phil:	ehm::
96		(4.2)
97	Phil:	o↓kay ↑chew↓ing gum (0.8) the ↑chew↓ing gum costs ↑twenty
98		five ↓pee
99	Simon:	yeh
100		(4.2)
101	Phil:	how much would it cost to buy six
102		(3.4)
103	Simon:	pound (0.8) ↑o↓ver a pound

104	Phil:	↑o↓ver a pound
105	Simon:	°mmm°
106	Phil:	↑how much ↓over a pound=
107	Simon:	=one tweny ↓five
108	Phil:	°one tweny five°
109		(5.8)
110	Phil:	one ↓m↑ore
111		(5.2)
112	Phil:	↑how many (0.2) how many ↓hours do you think it would take
113		a man to walk (0.4) ↑twenty four ↓miles (0.8) if he ↑walks at
114		three miles an ↓hour
115		(1.6)
116	Simon:	long ↓wa:y
117	Phil:	hh hh ↓hh (1.8) but ↑ho- how ↓long
118		(9.6)
119	Simon:	↑twenty four ↓miles (.) that's a long ↓walk
120		(1.2)
121	Phil:	he ↑walks at three miles an ↓hour how long do you think it
122		would ↑take
123	Simon:	three hours
124	Phil:	°three hours° (0.2) °good°
125		(3.6)
126	Phil:	↓good↑o
127		(7.0)
128		((sound of pages being turned for 2.2))
129	Phil:	right ↑this is more of a pict↓urey one
130		((sound of pages being turned for 2.8))
131	Simon:	it's har↓der ↑now (.) now I'll have to think ↓about it
132		(1.4)
133	Simon:	gett[ing easier
134	Phil:	[well it's ↑got a bit ↓harder as they [went ↓along ↑didn't
135		they
136	Simon:	[yeh yeh yeh
137	Phil:	but (0.2) the ↑o↓ther tests did too
138		(5.6)

139	Phil:	↑let me find the right pic↓tures
140		(6.2)
141	Phil:	okay ↑on this ↓test (0.4) I'm gonna ↑show you some ↓pictures
142	Simon:	yeh
143	Phil:	and for ↑each ↓picture there's a ↑bit ↓missin
144		(0.6)
145	Simon:	bit missin yeh
146		(1.0)
147	Phil:	so I ↑want you to at (1.6) ↑all the ↓bits of the picture ↓carefully
148		(3.0)
149	Phil:	↑choose the missing ↓bit (0.2) from the ↑choices at the
150		↓bottom (2.2) o↑kay
151		(4.2)
152	Phil:	so can you ↑tell me on ↓this one
153		(1.2)
154	Simon:	((*sounds like 'arrow'*))
155	Phil:	which of these (0.2) ↓five (.) is the ↑missing ↓bit
156	Simon:	that ↓one
157		(0.8)
158	Phil:	number two (.) ↑well ↓done
159		(7.2)
160	Simon:	°harder°
161	Phil:	it ↑does get ↓harder ↑y↓eh (0.6) which ↑which of these
162		↓pictures do you ↑thi↓:nk (0.6) is the missing one there
163	Simon:	↓that one
164		(5.2)
165	Phil:	↑lets have one more ↓practice one (2.2) ↑those are the ones
166		we're ↓looking at (1.8) so ↑which one of ↓these (1.2) is the
167		one tha-
168	Simon:	which bits that ↓one
169	Phil:	°missing°
170		(2.2)
171	Phil:	°good°
172		(12.4)
173	Phil:	rea↑dy to carry ↓on

174		(0.4)
175		((*sound of pages turning*))
176	Simon:	getting ↑a bit har↓der int it
177		(0.6)
178	Simon:	I know ↓which one tis (0.8) °that one°
179	Phil:	↑yep num↓ber three
180		(2.2)
181		((*sound of pages turning*))
182		(3.2)
183	Simon:	°that one°
184	Phil:	number ↑three
185		(3.8)
186		((*sound of pages turning*))
187		(2.2)
188	Simon:	°that ↑one (.) ↓number ↑one°
189	Phil:	↓number two
190		(4.0)
191	Simon:	↑ri↓:ght
192	Simon:	probably ((syll syll syll syll))
193	Phil:	↓hh hh hh
194	Simon:	↓that ↑one (.) in ↑there
195	Phil:	yep number two
196		(3.0)
197		((*sound of pages turning*))
198		(2.2)
199	Simon:	°ri:ght (0.2) it's that one°
200	Phil:	brill↑iant
201		(1.8)
202		((*sound of pages turning*))
203		(3.6)
204	Simon:	ee ar:h (0.4) ↑that one ↓there
205	Phil:	number ↑one
206		(1.2)
207		((*sound of pages turning*))
208		(2.0)
209	Simon:	°getting harder°

210	Phil:	°hh hh hh°
211	Simon:	↑can't ↓read that one I'd ↑better [pick ↓that one
212	Phil:	[↑take your ↓time with them
213		(1.2)
214	Phil:	↑number ↓five
215		(8.0)
216	Simon:	ah:: (0.6) ↑gotta think about ↓that one (0.4) that ↑one
217	Phil:	↑number ↓four
218		(3.0)
219		((sound of pages turning))
220		(2.8)
221	Simon:	now (.) that's ↑really ↓ha:rd
222		hh hh hh
223		(1.8)
224	Simon:	hope↓fully there's ↑one missin ↑the↓re
225	Phil:	do ↓get harder ↑y↓es (.) th- th- ↑those are the ones we're
226		↓looking at (1.2) an then you've ↑got to choose one of ↓these
227		(.) again (0.2) goes in there
228		(8.0)
229	Simon:	ri:ght (2.2) well I'm ↑thinking ↓about that one (1.4) ↑what
230		↓about them ((syll syll)) there (2.6) I (.) think (0.6) ↑I think
231		↓that it's that one at the moment there (0.8) I I think that it's
232		that one
233		(3.8)
234	Simon:	it's ↑h↓ard ↑eh
235		(3.0)
236	Phil:	↑how are you going ↓to work it out
237		(4.2)
238	Phil:	↓y↑ep
239		(3.6)
240	Simon:	↓ergh: (.) °↑how do you work that out°
241		(5.6)
242	Simon:	down piece ↓there ↑that goes ↓there
243	Phil:	↓mm↑hmm
244	Simon:	°un there un there°

245	Phil:	↓mm↑hmm
246		(0.8)
247	Phil:	so wh- wha- wha- < (0.2) so ↑what would be ↓next
248		(7.8)
249	Simon:	hard ↓one that ↑is
250	Phil:	tis a- yeh they do get ↓harder
251		(4.0)
252	Phil:	°can you ↑look at° ↓that one
253		(5.2)
254	Simon:	°↓that° ↑one
255	Phil:	number ↓fi:ve
256		(3.0)
257		((*sound of pages turning*))
258		(3.2)
259	Simon:	↑se:↓en that ↑one ↓be↑fore (1.4) ↑that's ↓getting ↑har↓der
260	Phil:	°hh hh°
261	Simon:	ri:ght
262		(8.2)
263	Simon:	I wonder if it ↑does say (.) ↓there's ((syll syll)) there
264		(0.8)
265	Simon:	((*sounds like* 'one nots in there'))
266		(1.2)
267	Simon:	what you ↑think (0.6) ↓anyone will do
268	Phil:	°hh hh° ↑an↓yone'll do
269		(1.0)
270	Simon:	hard ↑eh
271	Phil:	↑tis ↓hard ↑yeh (.) yeh ↑don't ↓worry about that jus- if you
272		↑get ↓stuck then just have a guess
273		(7.4)
274	Simon:	°that° (0.2) °one°
275	Phil:	↑number ↓fi:ve
276		(6.0)
277		((*sound of pages turning*))
278		(1.6)
279	Phil:	↓have a [go on that one

280	Simon:	[↑r↓i:ght
281		(3.0)
282	Simon:	let me see (0.4) ↑it's har↓der ↑now
283		(2.0)
284	Simon:	ri:ght (0.6) I think (0.2) I'm sure it's (0.4) ((syll syll syll ↑sy::ll
285		↓syll))
286		(3.6)
287	Phil:	number ↑five
288	Simon:	yeh
289		(2.2)
290	Phil:	well ↓done
291		(2.8)
292	Simon:	↑theys ↓hard ↑ehs
293		(0.4)
294	Phil:	↑y↓eh (0.2) but you ↑knew ↓that one didn't ↑you
295	Simon:	yeh:: I knew [that one
296	Phil:	[hh hh hh
297	Phil:	they're ↑meant ↓to be
298		(1.8)
299	Phil:	↓the[re'd be no ↑test ↓if you got them all ↑right
300	Simon:	[meant to get ha:rd
301		(0.8)
302		((sound of pages turning for 6.0))
303		(1.2)
304	Phil:	↑o↓kay (.) ↑in ↓this test I'm ↑gonna ↓say some numbers out
305		loud (1.8) and I ↑want you ↑to listen ↓carefully (0.8) and
306		↑when I'm ↓through I want you to say them ↓back to me
307	Simon:	yeh
308	Phil:	↓o↑kay (0.2) so ↑you just say what ↓I've said
309		(7.2)
310	Phil:	say if I say ↑one (.) ↓seven
311		(1.4)
312	Simon:	that's eight
313	Phil:	↑just say the numbers ↓back to me jus- ↑don't have to add
314		them ↓up (0.4) just (.) ↑remember the ↓numbers they're one
315		seven (0.2) straight back

316		(1.8)
317	Simon:	°seven°
318	Phil:	↑what did I ↓just say
319	Simon:	°say it back°
320	Phil:	↑one (.) ↓seven
321		(0.4)
322	Simon:	eight
323	Phil:	do- ↑don't add them ↓up (0.2) just ↑say the numbers ↓back
324		(0.4)
325	Simon:	one ↓seven
326	Phil:	that's it (.) well done
327		(3.2)
328	Phil:	↑six ↓three
329	Simon:	↑six (.) ↓three
330		(2.6)
331	Phil:	↑five (.) ↓eight (.) ↓two
332	Simon:	↑five ↓eight ↓two
333		(4.8)
334	Phil:	↑six (.) ↓nine (.) ↓four
335	Simon:	↑six ↓nine ↓four
336		(4.2)
337	Phil:	↑six (.) ↓four (.) ↑three (.) ↓nine
338	Simon:	↑six (.) ↓four (.) three (0.2) ↓nine
339		(0.4)
340	Phil:	↑seven (.) ↓two (.) eight (.) ↑six
341		(0.4)
342	Simon:	↑seven ↓two eight (0.2) °six°
343		(1.2)
344	Phil:	↑four (.) ↓two (.) ↑seven (.) ↓three (.) ↓one
345	Simon:	seven (0.4) seven ↓four (.) ↓two (.) ↓three (.) ↓one
346		(1.4)
347	Phil:	↑last ↓one
348		(0.8)
349	Phil:	↑seven (.) ↓five (.) ↑eight (.) ↓three (.) ↓six
350	Simon:	seven ↓six three (3.4) °three° (1.2) °↑four°

351	Phil:	°>↑well ↓done<°
352		(3.8)
353	Simon:	it's ↑hard ↓aint [it I ↑am ↓tried it I am
354	Phil:	[yeh yeh well
355	Phil:	so all these (.) ↑all these ↓tests (0.2) they get ↑tougher as they
356		go a↓long
357		(0.6)
358	Simon:	°tougher as they go along°
359	Phil:	now the ↑second bit of ↓this one (0.4) I'm going to say some
360		↑more ↓numbers
361	Simon:	yeh
362		(1.0)
363	Phil:	but ↑this ↓time when I stop (0.6) I ↑want you to say them
364		back↓wards
365	Simon:	↑back↓wards
366	Phil:	so it's a ↑little bit ↓tougher (1.6) so for example if ↑I said
367		↓seven one ↓ni:ne (0.4) ↑what would ↓you say
368	Simon:	seven (.) nine (.) ↓one
369		(1.4)
370	Phil:	↑seven (.) ↓one (.) ↓ni:ne (0.4) ↑what's that back to ↓front
371		(2.4)
372	Simon:	one (.) seven (.) ↓nine
373		(1.0)
374	Phil:	nine (.) °one° (.) °seven°
375		(1.2)
376	Simon:	°nine° (.) °seven°
377		(4.4)
378	Phil:	↑lets try a↓gain (0.6) if ↑I said ↓three four ↓eight
379	Simon:	↑eight (.) ↓four (.) ↓three
380	Phil:	↓got it (.) yeh (0.2) well done
381		(3.4)
382	Phil:	so ↑we'll do the same thing a↓gain (.) as when ↑I say some
383		↓numbers you just ↑turn them a↓round and say them back
384	Simon:	yeh
385	Phil:	↑two ↓four

386	Simon:	↑four ↓two
387		(2.8)
388	Phil:	↑five ↓seven
389		(0.6)
390	Simon:	↑seven ↓five
391		(3.6)
392	Phil:	↑six (.) ↓two (.) ↓ni:ne
393	Simon:	↑nine ↓two six
394		(3.0)
395	Phil:	↑four (.) ↓one (.) ↓fi:ve
396		(0.8)
397	Simon:	↑five ↓one (2.6) ↓four
398		(4.0)
399	Phil:	↑three (.) ↓two (.) ↑seven (.) ↓nine
400		(1.0)
401	Simon:	↑nine (.) ↓three (.) two (1.6) se↓ven
402		(3.0)
403	Phil:	↑four (.) ↓nine (.) ↑six (.) ↓eight
404		(0.8)
405	Simon:	↑eight ↓six four (4.2) er:
406		(3.6)
407	Phil:	°↑go ↓o:n°
408		(1.4)
409	Simon:	↑fo↓ur
410		(0.8)
411	Phil:	↓o↑kay
412		(7.2)
413	Phil:	↑whizzing ↓through them
414	Simon:	°hh hh whizzing through [hh°
415	Phil:	[hh hh
416		(1.6)
417	Simon:	yeh (.) ↑↑I'm ↓doin alr↑i::ght
418	Phil:	↑m↓mm
419	Simon:	↓gonna do alr↑i:ght eh
420	Phil:	↑you are ↓doing alr↑i:ght ↑yeh

421		(4.6)
422	Simon:	dawn ↑cooke ↓be pleased at the ↑e:[nd
423	Phil:	[heh hh hh hh ↑will she
424		be ↓pleased hh hh hh
425		(1.8)
426	Phil:	ehm: (.) ↑o↓kay this one I've ↑just got to ask you some
427		↓questions (1.2) and I ↑want you to tell me if you know the
428		↓answers (1.0) o↑kay
429		(6.4)
430	Phil:	are you ↓ready
431		(5.2)
432	?	((cough))
433		(8.2)
434	Phil:	↑what's the day that ↓comes after Sa↑turday
435	Simon:	what
436	Phil:	↑what's the day that ↓comes after Sa↑turday
437	Simon:	↑Sun↓day
438	Phil:	↑Sun↓day
439		(4.6)
440	Phil:	how old ↑are ↓you
441	Simon:	thirty fo↓ur
442		(3.4)
443	Phil:	↑what's the shape of a ↑ba↓:ll
444		(1.2)
445	Simon:	↑ro↓und
446	Phil:	°yeh°
447		(4.0)
448	Phil:	↑last ↓practise one
449		(2.0)
450	Phil:	↑how many ↑months ↓are there in a ↑ye↓ar
451		(2.0)
452	Phil:	°all together°
453		(1.2)
454	Simon:	twelve
455		(10.0)

456	Phil:	↑o↓kay (0.2) ↑do you know what a ther↑mo↓meter is
457		(3.2)
458	Simon:	°something used to° (1.0) °check the tempe↓rature°
459	Phil:	>check the tempe↓rature<
460		(6.6)
461	Phil:	↑this one's a bit ↓harder (0.8) dya- do you ↑know what
462		direction the ↓sun comes up in the ↑mor↓ning
463		(4.2)
464	Simon:	°night- night time in the mor↓ning°
465	Phil:	night time in the mor↓ning (0.6) do you ↑know what direc↓tion
466		it comes up in (.) which
467	Simon:	↑now it's:: (2.6) now it's that ↓side now
468	Phil:	°↓o↑kay°
469		(3.0)
470	Simon:	goes ↑up ↓you can ↑see ↓it (.) ri:[ght ↓across there
471	Phil:	[yeh it moves across in the
472		[↓day
473	Simon:	[cross the day yeh
474		(2.0)
475	Phil:	>↑do you know how many< weeks ↓there are in a year
476		(1.8)
477	Simon:	↑how many we↓eks
478	Phil:	°↓mmm° (.) °↑altoge↓ther°
479	Simon:	thirty days thirty one days (1.0) an ((syll ↓syll)) days
480	Phil:	↑that's how many days there are in a ↓month isn't it=
481	Simon:	=yeh
482	Phil:	so ↑do you know how many ↓weeks there are in a ye↓ar
483		(3.0)
484	Simon:	lots=
485	Phil:	=lots yeh
486		(2.2)
487	Phil:	↑any i↑de↓a (0.6) ↑of a num↓ber
488	Simon:	↑o↓ver (0.2) ↑over a hun↓dred
489	Phil:	over a ↓hundred
490		(3.8)

491	Phil:	°o↓kay°
492		(1.8)
493	Phil:	↑do you ↓know (.) ↑who wrote (.) ↑Ham↓let
494		(3.0)
495	Simon:	↑e↓r:: (0.8) ↑eighty six:: (1.8) °sorry I don't° (0.6) °dunno° (.)
496		↑DUNNO THE ans↓wer re:ally
497	Phil:	↑o↓kay (1.6) ↑do you know who wrote Ham↓let
498	Simon:	↑Ham↓let
499	Phil:	Ham↓let
500	Simon:	hammered
501		(2.0)
502	Phil:	↑not- not ↓hammering (0.8) ↑Ha- ↓Hamlet (.) it's- it's a pla↓y
503	Simon:	play=
504	Phil:	=do you ↑know who wrote ↓it
505		(1.4)
506	Phil:	°no okay°
507		(5.2)
508	Phil:	↑do you know where Brazil ↓is (0.6) ↑what con↓tinent it's on
509		(1.8)
510	Simon:	°is in° (0.2) °↓town°
511	Phil:	°town°
512	Simon:	°yeh°
513	Phil:	↑do you know (0.4) Brazil the coun↓try
514	Simon:	°coun↓try° (.) °↑Brazil the coun↓try°
515	Phil:	↑where- j- where dya think that ↓is
516		(0.8)
517	Simon:	↑in- in another coun↓try
518		(1.0)
519	Phil:	do you ↑know where it's ne↓ar
520		(1.8)
521	Simon:	°no°
522	Phil:	°o↓kay°
523		(5.6)
524	Phil:	↑have you ever heard of a m↓an called ↑Martin ↑Luther King
525		(1.2)

526	Simon:	no I've never heard ↓of him (0.6) don't know ↓why::
527	Phil:	↑dya know do you know who he ↓was (.) or what he ↑did
528	Simon:	played music
529	Phil:	↑played mu↓sic
530		(5.4)
531	Phil:	↑a:nd
532		(3.4)
533	Phil:	↑can you re↓member the name (0.8) of a (.) ↑prime ↓minister
534		(.) ↑in ↓England that was a↑round in the w↓ar
535		(4.0)
536	Simon:	°ri:ght°
537		(7.2)
538	Simon:	°I weren't born then°
539	Phil:	no you ↑weren't ↓born then ↑no↓::
540		(3.2)
541	Phil:	↓have you ↑any id↓ea
542	Simon:	he was ↑smo↓king
543	Phil:	he smoked a ci↑gar °yeh°
544	Simon:	yeh cigar
545		(1.8)
546	Phil:	can you remember ↑his n↓ame
547	Simon:	↑it's THICK (2.2) I ↓saw it on ↓telly
548	Phil:	↑mm↓mm
549	Simon:	I ↓thought it was qu↑ite b↓ig
550		(2.2)
551	Simon:	saw it ↑yester↓day (.) on black an white ↑tel↓ly
552		(1.8)
553	Phil:	can you ↑remember what ↑his name ↓was
554	Simon:	hat
555	Phil:	yeh
556		(1.8)
557	Simon:	he had a ↑hat ↓on when I saw ↑him
558		(2.6)
559	Simon:	ehm: (0.2) I don't know ↑his name ↓now
560	Phil:	hh hh

561	Simon:	his names ↓gone (.) ↑that's ↓strange
562		(2.0)
563	Phil:	↑shall I tell you his first ↓name
564	Simon:	yeh
565	Phil:	it was ↑Win↓ston
566	Simon:	°Winston°
567	Phil:	dya know what ↑his se↓cond name was
568	Simon:	I ↓seen it on tel↓ly (.) °yesterday°
569		(1.2)
570	Simon:	°it was the same man° (0.2) °difficult°
571	Phil:	↑o↓kay ↑next ↓question then
572		(2.2)
573	Phil:	↑do you know who Cleo↑pat↓ra was (0.6) °have you ever
574		heard of [her°
575	Simon:	[↑in the ↓war
576	Phil:	>in the war< ↑n↓o (0.4) s:: (0.6) ↑not in the ↓war
577	Simon:	no[::
578	Phil:	[ana- an↑other ↓question
579		(3.8)
580	Phil:	dya- have you ↑heard the ↓name before
581	Simon:	no:
582	Phil:	okay >↑fair e↓nough<
583		(3.6)
584	Phil:	ehm::
585	Simon:	°not heard of her before no°
586		(4.8)
587	Phil:	↑do you know what the capital city of I↓taly is
588		(0.6)
589	Simon:	↑Bri↓tain
590	Phil:	°Britain°
591		(4.2)
592		((sound of pages turning))
593	Simon:	↑I know ↓that one (.) it's ↑ea↓sy
594		(3.2)
595	Phil:	↑one ↓mo:re

596		(2.0)
597	Phil:	↑do you know what the book of gen↓esis is
598		(1.8)
599	Simon:	°book of genesis°
600	Phil:	>↑m↓mm<
601		(1.2)
602	Simon:	it's a ↑wo↓man
603		(3.0)
604	Phil:	you- (0.4) dy know- ↑dya know where you'd ↑find ↓the book of
605		genesis
606	Simon:	°yeh°
607	Phil:	°where°
608	Simon:	in (2.0) in the bi↓ble
609	Phil:	↑yeh (.) that's ↓right (0.2) ↑dya know- do you know what it's
610		a↑b↓out
611		(3.6)
612	Phil:	dya- (.) dya know what genesis is a↑b↓out
613	Simon:	no:
614	Phil:	↑o↓kay (.) °just thought I'd ask°
615		(2.0)
616	Phil:	↑o↓kiko↑ki
617		(6.0)
618		((sound of pages turning))
619		(3.2)
620	Phil:	↑putting ↓pictures into ↑sto↓ries
621	Simon:	pictures into ↑sto↓ries=
622	Phil:	↑dya wanna have a go at ↑tha↓:t
623	Simon:	yeh
624		(4.2)
625		((sounds of pages turning and boxes being opened for 19.0))
626	Simon:	↑nes↓sa's coming to↑day (2.2) ↑to get so- (.) to get my
627		↑pic↓tures sorted out
628		(2.0)
629	Simon:	↑pictures of ↓stories now ↑eh
630	Phil:	°yep° (0.8) now- (.) I'll- I'll ↑turn this a↓round again

631	Simon:	°yeh°
632	Phil:	so that we can use it as a bit of a ↓desk
633	Simon:	yeh
634		((sounds of pages turning and boxes being opened 5.0))
635		(3.6)
636	Simon:	°gets ↑hard as it ↓goes along°
637	Phil:	hh hh hh (0.4) >gets ↑hard as it ↓goes along yeh< (0.8) ↓they
638		↑all ↓do
639		(11.0)
640	Phil:	°o↓kay° (2.2) are you ↑comfor↓table enough there
641	Simon:	ah (0.4) it ↑hurts
642	Phil:	↑you hur↓ting
643	Simon:	yeh
644		(1.2)
645	Phil:	↑will you be alri↓:ght=
646	Simon:	=yeh
647		(2.8)
648	Simon:	°I'll ↑put this ↓down°
649		(4.8)
650	Phil:	right
651		(2.0)
652	Phil:	I'm ↑gonna put ↑these ↓out for ↑you
653	Simon:	°yep°
654		(6.8)
655	Phil:	now can you ↑see that ↓these (0.8) these pic↓tures make a- (.)
656		↑can be turned into a sto↓ry
657	Simon:	°mm°
658	Phil:	↑do you think you can put them in the right or↓der ↑so that
659		they make ↑sense
660		(1.2)
661	Simon:	that ↑does (1.6) ↓that ↑bit
662		(2.4)
663	Phil:	what's happening in th↓ere
664		(1.0)
665	Simon:	he's

666		(3.2)
667	Simon:	he's ↑sticking ↓up the (.) the ↓brick ↑done the ↓bricks now
668	Phil:	↓mm↑hmm
669	Simon:	↑stickin them up ↓there (0.8) he's ↑building a ↓house and he's
670		(.) dun↓nit
671	Phil:	↑yeh (.) ↓building a ↑house (0.4) ↓well ↑done
672		(4.2)
673	Phil:	°you did that° quickly e↑nough
674		(3.2)
675	Simon:	just ghhotta get sohhme exer↑chhise
676		(7.2)
677	Phil:	↑say if ↓you want to ↑sto↓:p (.) we can always ↓stop
678		(19.4)
679	Phil:	↑see what you make of ↓that one
680		(28.0)
681	Simon:	there's a ↑woman in the ↓water (1.0) ↑ri↓:ght
682		(1.8)
683	Simon:	ehm: (.) ↑he's ↓makin ↑it (0.2) ↓he's startin ↑it (1.0) and he
684		↑just heard the ↓phone calling (.) and (1.2) what happened
685		(1.0) ↓he took them ↑he ↓took them ↑near ↓him (.) the ↑phone
686		↓rang and he picked it ↑up
687		(1.0)
688	Phil:	↓well done
689		(2.8)
690	Phil:	↑good at ↓these
691		(10.2)
692	Phil:	↑lets try an↓other one with the ↑same number (0.2) of cards
693		(1.6)
694	Phil:	°↑oh no ((↓syll syll))°
695		(10.0)
696	Phil:	°↑do ↓that one°
697		(33.4)
698	Simon:	okay ↑then (1.0) ↑he's comin ↓there
699	Phil:	↓mm↑hmm
700	Simon:	tries to open the ↓door ↑and he's ↑pull ↓i:t

701	Phil:	yeh
702	Simon:	it's ↑hard to get it ↓open and the lady (.) he's (.) ↑spot↓ted her
703		while he's ↑pul↓lin it
704		(1.6)
705	Simon:	an ↑he's ((↓syll syll syll))
706		(2.8)
707	Phil:	↓well ↑done
708		(1.6)
709	Phil:	°↑good ↓on those as↑well°
710	Simon:	↑hmm
711		(8.2)
712	Phil:	lets: try: an↑o↓ther one
713		(10.0)
714	Phil:	°two°
715		(3.4)
716	Phil:	°↓four five°
717	Simon:	gonna be a ↑long time ↓with all tho:se
718		(1.6)
719	Simon:	it's a ↑long ↓while I've done it for
720		(2.0)
721	Simon:	thinking he↓re (.) but I'll ↑see what I can ↓do
722		(3.0)
723	Simon:	ri:ght
724		(28.8)
725	Simon:	((syll)) ↓goes through the win↑dow (0.4) cats are ↓there (0.4)
726		bark (.) and then e (.) goes ↑ho↓me (0.4) the ↑ken↓nel (0.8)
727		↑he ↓goes home the ken↑nel (0.2) e
728		(8.4)
729	Simon:	((syll syll syll syll)) (0.4) an e goes there for his ↑te↓a ((↑syll
730		↓syll))
731		(3.2)
732	Phil:	°easy peasy°
733		(21.4)
734	Simon:	↓picnic (.) supper ↑yeh
735		(32.6)

736	Simon:	((°↑syll°)) (0.6) ((°↓syll syll°))
737		(3.2)
738	Simon:	((°↑syll syll°)) (0.4) ((°↓syll°))
739	Phil:	↑yep
740	Simon:	((°syll°)) (.) ((°↑syll syll ↓syll syll°)) (0.4) °watchin now° (.)
741		°he's watchin° ((°syll°))
742		(5.4)
743	Simon:	°and he tryin° ((°syll°))
744		(6.2)
745	Phil:	°and you've ↑done° four ↓of them
746	Simon:	↑mm (.) dunnit (.) it [rather a long ↑time ↓that was
747	Phil:	[hh hh hh
748	Simon:	↑sitting ↑he↓re
749		(1.8)
750	Simon:	sitting here a ↑long time ((↓syll syll syll ↑syll))
751	Phil:	↑yeh ↓well I ↑put some other pic↓tures didn't I (.) as well
752	Simon:	°yeh°
753	Phil:	yeh
754		(7.8)
755	Phil:	that's a ↓shorter one (.) gets a bit har↓der
756		(2.2)
757	Simon:	°right°
758		(31.2)
759	Simon:	↑right ↓then
760		(1.8)
761	Simon:	((°↑syll ↓syll syll::°)) (0.4) ((↓°syll ↑syll°))
762	Phil:	↓mm↑hmm
763	Simon:	((°syll syll°)) (1.6) °he's rushin up there and then° ((°↑syll°))
764		(0.8) ((°↓syll syll syll syll°))
765		(3.8)
766	Phil:	°↓o↑kay°
767		(22.2)
768	Phil:	°two°
769		(1.6)
770	Phil:	°three°

771		(3.0)
772	Phil:	°↑four° (0.8) °↓five° (1.8) ↓six (0.4) ↑all a bit squashed ↓in
773		(4.8)
774	Phil:	↑see what you can do with ↓tho:se
775		(52.8)
776	Simon:	ri:ght
777		(2.2)
778	Simon:	takin (0.8) takin the la↓dy ((syll syll syll))
779	Phil:	yeh
780		(1.2)
781	Simon:	in the tax↓i (0.6) °goin in the tax↓i° (0.4) °it looks like° (1.0)
782		°and the lady (.) went away°
783	Phil:	hh hh hh
784		(1.6)
785	Phil:	↑what do you think it ↑is (.) ↓that he's ↑car↓rying
786		(2.0)
787	Simon:	it's a dum↓my
788	Phil:	↓ yeh it's a dummy yeh
789		(27.0)
790	Phil:	↓al:↑ri:ght
791		(6.2)
792	Phil:	↓nearly ↑there °one two three° (.) >°four five°<
793		(5.2)
794	Simon:	↑ri:↓:ght
795		(46.4)
796	Simon:	°yeh that's okay°
797	Phil:	°↓o↑kay°
798	Simon:	°alright°
799		(4.6)
800	Simon:	°e's telling him° (0.2) °er:° ((°↑syll ↓syll syll syll syll ↑syll°))
801		°and he's° (.) °got a ↑gun ↓I ↑think°
802	Phil:	↓mm↑hmm
803	Simon:	°and then turns ↑back ↓again° (1.2) °he's gotta ↑drink° (0.6)
804		°↓took it ↑off ↓em° (1.2) °↑an e's got a gun ↓out° (0.6) °that
805		what e° ((°syll syll syll°)) (1.2) ↑hands ↓up

806	Phil:	↑yep
807	Simon:	↑that's ready to shoot ↓him (0.8) don't know what's happenin
808		down the↓re (.) the ↑police ↓might come °as well°
809	Phil:	↑the police ↓might come ↑yeh
810		(1.8)
811	Phil:	↑well play↓ed
812		(10.0)
813	Phil:	°↑o↓kay°
814		(3.2)
815	Simon:	a:::h:
816	Phil:	°↑one° (.) °↓two° (.) °three° (.) °four° (.) °↓five° (1.2) ↑and with
817		↓those
818	Simon:	yeh (0.6) ((*sounds like*: ↑I ↓know numbers))
819		(2.2)
820	Simon:	I remember them
821		(6.2)
822	Simon:	°lets see°
823		(6.2)
824	Simon:	((°syll syll syll::° (0.2) °syll syll ↑syll ↓syll syll°))
825		(13.0)
826	Simon:	ri:ght (1.6) ↑checkin ↓out there
827	Phil:	↑yep
828	Simon:	and e's (.) ↑goin in ↓there (.) ↓to drink
829		(2.8)
830	Simon:	((°↑syll ↓syll syll syll°)) (0.6) ↑missed (.) ↓part ↑he↓re
831	Phil:	↑yep
832	Simon:	and I'm ↑checkin them o:↓ut until it's fin↓ished
833	Phil:	°↓o↑kay°
834		(21.2)
835	Phil:	↑I ↓THINK (.) if we do ↑one ↓more test now (.) >we've ↑pretty
836		much got them ↑fin↓ished<
837	Simon:	°yeh°
838	Phil:	↓and we've got ↑ten mi↑nutes ↓too (0.8) °right°
839	Simon:	↑alr↓:ight
840		(2.8)

841	Simon:	((↓SYLL ↑SYLL))
842		(15.0)
843	Phil:	↑in this ↓one (2.2) ↑I'm just going to ask you to tell me some
844		↓answers=
845	Simon:	=yeh=
846	Phil:	=to just (0.6) ↑every day ↓problems
847	Simon:	>°problems yeh°<
848	Phil:	↑prob↓lems that you'll see day to ↓day
849		(3.6)
850	Phil:	let me put the ↓suitcase down (.) we don't need it any ↑more
851		(9.4)
852	Simon:	↓doin ↑good
853		(1.8)
854	Phil:	right ↑like on the ↓other ones ↑they get a bit har[der as they
855		go a↓long
856	Simon:	[yeh
857	Simon:	yeh
858		(2.2)
859	Phil:	the ↑first ↓one is (0.4) ehm:: (0.2) ↑what do people ↓use
860		↑money for
861		(2.6)
862	Simon:	eh: (0.8) saving in the ↑bank
863	Phil:	>↓saving in the ↑bank<
864		(2.0)
865	Simon:	get clothes
866		(3.2)
867	Phil:	↑how do [you °me-°
868	Simon:	[food
869	Phil:	↑how do you mean ↓get them
870	Simon:	↑save up for ↓food and clothes °↓put money in the ↑bank
871		↓sa[ve it°
872	Phil:	[↓mmm
873	Phil:	so ↑what do you ↓do with money when you get- when you get
874		clothes
871		(2.0)

872	Phil:	↑how ↓can you use it
873		(1.4)
874	Simon:	sp↑end ↓it=
875	Phil:	=↓spend it
876		(3.6)
877	Phil:	tch (0.8) ↑why ↓do people wear ↑watches
878		(1.8)
879	Simon:	↑to ↓tell the ↑time
880	Phil:	↑yep
881	Simon:	↑can't ↓tell the ↑time ↓without a watch
882		(4.2)
883	Phil:	↑why ↓do people wash clothes
884		(1.0)
885	Simon:	↑keep em ↓clean
886		(3.6)
887	Simon:	↑keep em clean (.) and heal↓thy (.) °make sure they're not
888		sme-° (.) ↑nice an clean they ↓don't smell
889	Phil:	↑so they don't ↓smell
890	Simon:	°↓yeh°
891		(0.8)
892	Simon:	°↓clean° ↑clean ↓ones over ↑there °they smell°
893		(3.2)
894	Phil:	↑what's the ↓thing ↑to ↓do (.) if you find an ↑en↓velope ↑in the
895		↓street (.) and it's ↑sealed ↓up (0.4) and it's addr- it's ↑got an
896		add↓ress on the front (.) and there's a ↑stamp ↓on it
897		(1.4)
898	Simon:	put it in the ↑post
899		(0.2)
900	Phil:	↑yep (0.2) ↓in the post
901		(9.0)
902	Phil:	↑can you tell me some ↓reasons why ↑fo↓od ↑gets cooked (.)
903		or ↑needs ↓to be cooked
904		(1.2)
905	Simon:	cos of (0.8) ↑poi↓son (.) food needs to be cooked cos you
906		could be ↑poor↓ly

907	Phil:	↑you'd be poor↓ly ↑yeh (.) °↓yeh°
908		(1.0)
909	Simon:	sick
910		(1.4)
911	Simon:	↑tummy ↓ache
912		(2.2)
913	Phil:	↑can you think of any ↑o↓ther reasons why we cook food
914	Simon:	it's ↑samonell↓ya
915	Phil:	↑yeh ↓salmonell↑a
916		(4.2)
917	Phil:	↑is tha- is that the on↓ly reason you cook food (.) ts- ts- to stop
918		getting poor↓ly=
919	Simon:	↑something ↓else (0.2) blood (1.4) poi↓son
920	Phil:	↓yeh ↑o↓kay
921		(2.6)
922	Phil:	↑d'ya know what- (0.2) d'ya know what a parole ↓system is
923		have you ever heard the wo↓rd (1.8) °we talk about° (0.6)
924		someone being on par↓ole
925		(5.2)
926	Simon:	°↑wha-°
927	Phil:	↑do you know what the word parole ↓means
928	Simon:	>↑dunno ↓what it means<=
929	Phil:	=↓no ↑o↓kay
930		(4.2)
931	Phil:	ehm: (1.8) ↑can you think of ↓any reasons why ↑we have (.)
932		la↓:ws about when ↑child↓ren (0.4) can go to ↓work
933		(1.6)
934	Simon:	yes (1.4) ehm:: (0.2) cos ehm they want to ↑w↓ork
935		(0.8)
936	Phil:	↓be↑cause
937	Simon:	°yeh° (.) ↑they want ↓to °yeh°
938	Phil:	cos they ↑want ↓to work
939		(3.2)
940	Phil:	and wha- (.) ↑what might be the ↓rules fo:r (0.2) >children who
941		want to be able to work<

942	Simon:	↑school
943		(2.2)
944	Simon:	↑scho↓ols
945	Phil:	because of ↑scho↓ols
946	Simon:	°↓yeh°
947		(2.8)
948	Simon:	learn (0.2) [learn
949	Phil:	[↑because they need to ↓learn
950	Phil:	↑o↓kay
951	Simon:	↑grow ↓up ↑and they get ↑ol↓der
952	Phil:	is ↑there any o↓ther reason why (.) you need- (.) we need
953		rules if children (.) work when they're young (1.6) °why we
954		need laws a↓bout it°
955		(2.6)
956	Simon:	((↑syll)) ((*sounds like* cases ↓i:n)) so they don't get in
957		↓trouble
958	Phil:	↑so they don't get into ↓trouble
959		(4.2)
960	Phil:	°↓o↑kay°
961		(7.6)
962	Phil:	↑o↓kay (.) ↑next ↓one
963		(2.0)
964	Phil:	↑can you think of ↓reasons why the government (.) ehm: (.)
965		make (0.4) some pro↑fes↓sional people (0.2) >people who do
966		↓jobs like me<
967	Simon:	yeh
968	Phil:	do you ↑think ↓ehm: (2.2) do you ↑think ↓there are reasons
969		why we need a li↓cense or we need to pass exams (0.2)
970		°be↑fore we can do what we ↓do°
971	Simon:	you need to pass e↓xams cos ↑er:: (0.6) it's im↑portant for
972		your job
973		(1.2)
974	Phil:	↓y↑eh (0.8) why is it im↓portant
975	Simon:	ehm: (.) cos you ↑learn ↓a bit more
976		(1.8)

977	Phil:	°↓o↑kay°=
978	Simon:	=°and:° (.) °than at ↑scho↓ol°
979	Phil:	and ↑why is it ↓important [for the people that we ↑work ↓with
980	Simon:	[at ↑scho↓ol
981	Simon:	↑skills (1.2) ↓help o↓thers
982		(2.8)
983	Simon:	maybe (.) they got problems them↑s↓elf
984		(1.8)
985	Phil:	↓o↑kay
986		(6.6)
987	Phil:	·↑why do ↓people pay ↑tax↓es
988		(2.0)
989	Simon:	↑tax↓es (0.6) ↑cos ehm: ↑tax↓es (0.2) paying taxe:s (.) they
990		↑need ↓to be paid
991		(1.0)
992	Simon:	↑cos we ↓need ↑too
993		(1.2)
994	Phil:	how (.) ↑how do you mean we ↓need to
995		(3.6)
996	Phil:	wh- ↑why ↓do we need to
997	Simon:	cos er: (.) it's the ↑l↓aw
998	Phil:	↓it's the l↑aw
999		(2.2)
1000	Phil:	an- (0.6) ↑do you know that money ↑goes (.) ↓wh- ↑where the
1001		money ↑goes ↓to
1002	Simon:	goes on the ↑community ↓like the ↑police °and° ((°syll syll
1003		syll:°)) (0.4) ↑anything ↑like that
1004		(0.4)
1005	Phil:	°ye[h°
1006	Simon:	[°hospital°
1007		(0.4)
1008	Simon:	↑can't remember ↓now
1009		(2.6)
1010	Phil:	↓o↑kay
1011		(2.4)

1012	Phil:	ehm: (2.0) ↑can you think of any ↓reasons why it's ↑important
1013		(0.6) to (0.2) study ↑his↓tory (0.4) things that went on in the
1014		↑past
1015	Simon:	↑long ↓while ago
1016	Phil:	↑h↓mm ↑long ↓while ago
1017	Simon:	ehm: (1.2) get ↑histo↓ry from it (0.6) get everyone to learn a bit
1018		more a↑bout ↓it (0.4) °↑histo↓ry°
1019	Phil:	wh- ↑why is ↓it important do you think as a sub↑ject
1020	Simon:	er:: (.) you ↑learn ↓bit more (.) it'll ↑help y↓ou
1021		(3.0)
1022	Simon:	learn a bit ↑more bet↓ter (.) ↑things
1023	Phil:	°↓okay° (.) how- ↑how ↓does it ↑help ↓you d'you think (0.4)
1024		↑how- how ↓would it ↑help ↓you if you knew about ↓history
1025		(8.4)
1026	Simon:	↑learn bit more a↑bo:ut ↓it
1027	Phil:	°↑o↓kay°
1028		(2.2)
1029	Simon:	you'd knew what had ↑ha↓ppened (0.2) when you ↑get a bit
1030		↑bi↓gger (0.2) growin old (.) you'd ↑know more ↑a↓bout it
1031		(2.4)
1032	Phil:	this one (.) ↑have a ↓think about this one
1033		(1.8)
1034	Phil:	↑why do ↓people who are born deaf (0.2) so their deaf (.) their
1035		↑deaf as soon as their ↓born (0.2) ↑why do they have (.)
1036		↓trouble learning to ↑speak
1037	Simon:	↑like ((syll ↓syll)) ↑ehm: (0.2) like ((*sounds like* ↑Ro↓nan))
1038		↑he's deaf (.) he can't ↑he↓ar (.) can't speak
1039	Phil:	do w[hy-
1040	Simon:	[↑he was born ↓like that=
1041	Phil:	=↑why does he have ↓trouble learning to ↑talk ↓then if he's
1042		↑deaf=
1043	Simon:	=he was ↑born (0.4) °↓like that°
1044		(2.0)
1045	Phil:	↑how does the fact ↓that you can't hear (1.8) make it ↑hard
1046		↓for users to talk

1047		(0.8)
1048	Simon:	↑have to si:gn ↓too
1049	Phil:	°right°
1050		(1.8)
1051	Simon:	↑like a lan↓guage (0.6) °↑har↓der°
1052		(1.2)
1053	Phil:	↓right ↑last ↓question
1054	Simon:	yeh
1055	Phil:	then we're ↑done
1056		(2.6)
1057	Phil:	↑if you got ↓lost in the ↑fo↓rest (.) ↑in the ↓day
1058	Simon:	I ↑do ↓get lost
1059		(0.4)
1060	Phil:	not in fo↓rests though
1061	Simon:	I di:d
1062	Phil:	↑did ↓you
1063	Simon:	yeh
1064	Phil:	↑o↓kay then well you can °do this° (0.2) ↑think ↓about it (.) if
1065		↑you got ↓lost in a forest ↓in ↑the ↓day (1.6) how do yo- ↑how
1066		would you ↓find your way ↑out
1067	Simon:	turn round (.) turn around to see the way you ↑came (0.2) the
1068		way ↑behind ↓you
1069		(3.2)
1070	Simon:	↑get direction from ↑a ↓junction (.) or-
1071		(2.2)
1072	Simon:	in a ↑little ↓whi:le right
1073		(1.2)
1074	Simon:	((*sounds like* these boys I was following them boys I got lost))
1075		I ↑asked a ↓gentleman to give me ↑a way out=
1076	Phil:	=so you could ↑ask ↓someone
1077	Simon:	yeh (.) ↑ask ↓somebody
1078		(2.2)
1079	Phil:	↑how a↓bout if there was ↑no-one else ↑around (0.6) how
1080		would you get yo- how would you find your way ↑out
1081	Simon:	oh: (0.2) can't think what it ↑is (.) that's ↓ha:rd (.) sorry

1082		(1.8)
1083	Simon:	go on (.) ↑come out ↓there ↑go down ↓there >↑go down
1084		↓there<
1085		(2.0)
1086	Phil:	h- (.) ↑how would you know which direction ↓you were going in
1087		(0.2) if it was a big forest (1.6) ↑how do you think ↓you'd find
1088		your way out
1089	Simon:	↑it's ↓hard (3.8) °yeh ↓yeh° (0.6) hard ↑ehm:
1090	Phil:	↑tis ↓hard ↑yeh
1091		(1.6)
1092	Phil:	how big-=
1093	Simon:	=↑I'd find ↓my way out ↑some↓how
1094	Phil:	↓o↑kahhy hh hh hh
1095		(2.8)
1096	Simon:	↑dunno ho↓w
1097	Phil:	↓hh hh hh (0.4) just wander arou[nd until ((syll))
1098	Simon:	[yeh wander round til I ↑find
1099		↓it
1100		(1.0)
1101	Phil:	↑o↓kay
1102		(2.2)
1103	Phil:	how were ↑those
1104	Simon:	°al↓right°
1105	Phil:	how where the ↑ques↓tions (0.2) was it al↓right
1106	Simon:	yeh
1107	Phil:	↑o°↓kay° that's the ↑last one of those (.) today
1108		(2.2)
1109	Phil:	ehm: (1.2) so we've done (.) e↑leven (.) tests alto↓ge↑ther=
1110	Simon:	=really
1111	Phil:	yeh (0.2) to↑day and ↓last week and the ↑week be↓fore=
1112	Simon:	=yeh
1113		(1.6)
1114	Phil:	ehm: (0.8) there's ↑three ↓left actually that we ↑don't ↓ne:ed to
1115		do (0.4) but I'll ↑ask you next time I ↓come to ↑see if you [want
1116		to ↓do them

1117	Simon:	[°yeh°
1118	Phil:	but you don't have to do them if you don't ↓want to
1119	Simon:	ri:ght
1120	Phil:	you've do- you've done all the im↓portant ones
1121	Simon:	°portant ones yeh°
1122	Phil:	ehm: (3.2) ↑SO (.) I'LL TURN THE ↓TAPE OFF NOW COS
1123		WE'VE FINISHED DOING THE ↓TESTS [okay
1124	Simon:	[yes:
1125		((*sound of tape being stopped*))

Interview Two

Transcription: 2A

1	Paula:	ehm: (2.2) you name ↑is
2	Catherine:	my name is Cathe↑rine
3		(4.2)
4	Paula:	ehm: (0.6) and ↑how ↓old are you Catherine
5	Catherine:	twenty one
6	Paula:	°twenty one°
7	Steph1:	twenty ↑two
8	Catherine:	twenty thhwhho
9	Paula:	↑twenty tw↓o
10	Catherine:	hh hh hh
11	Paula:	o↓kay
12		(2.6)
13	Paula:	was it your ↑birth↓day or something yesterday
14		(15.6)
15	Paula:	the ↑work that I'm ↓gonna ↑do ↓with you today (.) or we'll
16		↑sta:rt (.) ↓it today (0.4) ehm: (0.2) is ↑something we ↓use with
17		eve↓rybody (0.2) and ehm: it's it's (.) lots of ↑diffe↓rent things
18	Catherine:	yeh
19		((*bang*))
20	Paula:	eh: (.) ↑most ↓people find some bits of it easier than o↓thers
21	Catherine:	yeh
22	Paula:	↓o↑[khhay HH HEH
23	Catherine:	[yeh hh hh
24	Paula:	so you'll ↑probably ↓find some of it okay and ↑some of it a
25		↓little bit diffi↓cult-
26	Catherine:	-yeh yeh
27	Paula:	but every↓body says that
28	Catherine:	°↓y↑eh°
29	Paula:	°okay°
30		(0.6)
31	Paula:	I ↑have to ↓re:ad (0.4) from this book (.) so I ↑have to ↓read
32		out of the ↓book
33	Catherine:	ri::ght

34	Paula:	ehm: (0.4) °it° tells me what to ↓say
35	Catherine:	°mmm°
36	Paula:	°o↓kay°
37		(3.2)
38	Paula:	°it says° ↑↑I'll be ↑asking you ↓to do a number of ↓things today
39		(0.2) like ↑giving some ↓word definitions and solving some
40		↓problems (0.2) uh ↑with ↓numbers
41	Catherine:	°ri:ght°
42	Paula:	↑you'll find ↑some of these ↓easy but ↑others more diff↓icult
43		(0.4)
44	Paula:	↑most people don't ↓answer every ↓qu[hhestion ↓ri:ght
45		[((*bang*))
46	Catherine:	°↓mm↑hmm°
47	Paula:	okay (0.2) and ↑most people don't ↓finish (0.4) erm: (.) but
48		↑just have a- have a ↓go
49	Catherine:	yeh
50	Paula:	and ↑do your ↓best
51	Catherine:	↓mm↑h[mm
52	Paula:	↑any quest↓ions
53	Catherine:	↓m↑mmmm
54	Paula:	°okhhay hh hh°
55		(1.4)
56	Paula:	°right°
57		(4.2)
58	Paula:	↑do you need glas↓ses Catherine
59	Catherine:	no
60	Paula:	°okay°
61		(6.2)
62	Paula:	the ↑first ↓o↑ne
63		(8.0)
64	Steph1:	hghh hghh
65		(2.2)
66	Paula:	I'm ↑gonna show you some ↓pictures in which there's an
67		im↑portant part ↓missing
68	Catherine:	ri:ght

69		(1.2)
70	Paula:	I want you to ↑look at each ↓picture and tell me what's
71		↓missing (1.4) and if you ↑don't know what it's ↓called you can
72		point ↓at it (0.2) o↑kay
73		(3.2)
74	Paula:	n[ow
75	Catherine:	[↑A HAN↓DLE
76	Paula:	handle (0.4) °okay°
77		(2.2)
78	Paula:	I'll (.) write down what you ↓said o↑kay
79		(6.2)
80	Catherine:	dun they do the big ↓le (.) tters an
81	Paula:	↑yeh
82		(6.4)
83		((sound of pages turning))
84	Paula:	°let's try that one°
85		(1.4)
86	Catherine:	the ↑water coming ↓out
87	Paula:	°↓o↑kay°
88		(7.0)
89		((sound of pages turning))
90		(4.6)
91	Catherine:	the ↑screw ↓is
92	Paula:	↑yeh
93		(4.2)
94	Paula:	°it is quite long°
95	Catherine:	°mmmm°
96		((sound of pages turning))
97		(7.2)
98	Catherine:	°don't know°
99		(1.2)
100	Paula:	↑have a good ↓look cos they ↑get more diffi↓cult as they go
101		along
102		(12.6)
103	Paula:	do you ↑need me to have ↑the (.) ta↓ble a bit nearer to you

104	Catherine:	s'alright [there
105	Paula:	[no: (0.6) ↑o↓kay
106		(3.2)
107		((*sound of pages turning*))
108	Paula:	°↑look at that ↓one°
109	Paula:	hghh [hghh
110	Catherine:	[((syll syll)) the ↓ho:les (0.2) in
111		(5.8)
112		((*sound of shuffling*))
113	Paula:	sorry (0.2) heh ↑heh
114		(1.6)
115	Catherine:	↑the ladies foot prints
116	Paula:	↓ri:↑ght
117		(4.2)
118		((*sound of pages turning*))
119		(1.2)
120	Catherine:	the (0.8) ↑steam ↓coming o:ut (.) from the chimney
121	Paula:	wh[a-
122	Catherine:	[could be smo:ke (.) coming o:ut (.) from the chimney
123		(3.8)
124	Paula:	°there you go°
125		(4.6)
126	Catherine:	↑the co↓::at
127		(5.0)
128	Paula:	o↓kay
129		(3.2)
130		((*sound of page turning*))
131		(9.0)
132	Paula:	((syll syll syll syll syll))
133		(10.4)
134	Paula:	hghh hghh ((*coughing*))
135		(4.0)
136	Catherine:	↑the le:aves ↑mis↓sin
137		((*sound of bell begins ringing in background*))
138	Paula:	↑there aren't ↓any leaves (.) but ↑is there anything ↑else
139		↓that's missing

140		(4.4)
141	Catherine:	ca:n't see
142		(0.6)
143	Paula:	°okay°
144		(1.4)
145		((*bell stops ringing*))
146		(10.2)
147		((*sound of page turning*))
148		(6.8)
149	Catherine:	↑the han↓dle (.) ↑back
150		(0.8)
151	Paula:	↑the handle ↓where ↑sorry
152	Catherine:	no ↑the handle that goes on the bo::ard
153		(8.0)
154		((*sound of page turning*))
155	Paula:	↑and >what ↓about that ↑one<
156		(8.8)
157	Catherine:	wooden se:ats
158	Paula:	the what (.) ↑se↓ats
159	Catherine:	↓ya know ↑seats what go across
160		(4.2)
161	Paula:	eh<u>m:</u> (0.6) >↑what about that ↓one<
162		(5.8)
163	Catherine:	can't see
164		(2.2)
165	Paula:	↓o↑kay
166		(4.2)
167		((*sound of page turning*))
168	Paula:	hghh (.) hghh ((*coughing*))
169		(4.2)
170	Paula:	>↓thank↑you<
171		(3.4)
172	Paula:	↑ok↓ay
173		(2.0)
174		((*sound of box being moved / banged*))
175		(1.8)

176	Paula:	o↓kay (.) ehm: (0.2) ↑this time we're ↓gonna try something
177		↑diffe↓rent
178	Catherine:	yeh
179	Paula:	in ↑this ↓section I want you to (0.4) tell m- tell me the
180		meanings of some w↓ords (0.8) ↑o↓kay (.) so just tell me what
181		some words mean
182	Catherine:	°okay°
183	Paula:	°ehm:° (0.2) ↑listen ↓carefully and tell me what ↑each ↓word I
184		↓say means
185		(1.8)
186	Paula:	you rea↑dy
187	Catherine:	°yeh°
188		(2.8)
189		((sound of page turning))
190	Paula:	lets ↑start with the word win↓ter (0.2) can you ↑tell me what
191		↓winter means
192		(1.0)
193	Catherine:	when (.) the weather (.) gets co:ld
194		(2.2)
195	Catherine:	an you get snow or rain
196		(3.2)
197	Paula:	↑ye:h ↓like to↑day
198	Catherine:	hh [hh (.) hh hh
199	Paula:	[hh hh hh
200		(2.2)
201	Paula:	I don't know about the snow but [anyway it's raining at the
202		moment
203	Catherine:	[no: (.) excellent
204		(4.0)
205		((sound of page turning))
206		(3.6)
207	Paula:	↑can you tell me ↓a little bit more ↓about what winter means
208		(2.8)
209	Catherine:	the- (.) the leaves (.) falling off the tree:s
210	Paula:	°yeh°
211		(8.2)

212	Paula:	°↓o↑kay°
213		(1.2)
214	Paula:	↑can you tell me what break↓fast means
215		(3.0)
216	Catherine:	it means that you have your first meal of the da:y (.) when
217		you're despe↓rate
218	Paula:	°desperate°
219		(3.2)
220	Paula:	↓o:↑kay
221		(6.8)
222	Paula:	↑what does (.) re↓pair mean
223		(0.8)
224	Catherine:	when something's got a snag which is- (0.2) ↑men↓ding it
225		tryna ↑fi:x (.) ↓it
226		(13.8)
227	Paula:	↑what does (.) as↓semble (.) mean
228		(7.2)
229	Catherine:	don't ↑know
230		(7.0)
231		((sound of page turning))
232		(5.2)
233	Steph1:	hghh (.) hghh ((coughing))
234		(2.2)
235	Paula:	ehm: (0.4) ↑what does (.) ↓yesterday (.) mean
236	Catherine:	the day before today
237		(6.0)
238	Paula:	↑what about ↓terminate
239		(3.0)
240	Catherine:	I don't know
241		(2.2)
242	Paula:	°o↑kay°
243		(2.6)
244	Paula:	↑what does (.) ↓consume (.) mean
245		(3.8)
246	Catherine:	I'm not sure
247		(7.2)

248	Paula:	↑what about ↓sentence
249		(1.0)
250	Catherine:	ri:ght (.) we use those for writing=we put a full stop at the ↓end
251		(34.6)
252	Paula:	↑can you tell me a little bit more ↓about what sentence means
253		(8.6)
254	Catherine:	↓don't ↑know
255		(7.0)
256	Paula:	↑what does (.) con↓fi:de (.) mean
257		(4.2)
258	Catherine:	I'm not ↑sure
259		(4.0)
260	Paula:	↑what about rem↓orse
261		(4.8)
262	Catherine:	↓don't ↑know
263		(4.0)
264	Paula:	↑pon↓der
265		(2.8)
266	Catherine:	haven't heard ↑of ↓that
267	Paula:	°no°
268		(1.2)
269	Paula:	they get har↓der ↑don't ↓they
270	Catherine:	I know yeh (.) HH HH HH
271	Paula:	that's what this one does (.) but they're ↑all ↓a bit like that
272		(1.2)
273	Paula:	ehm: (.) ↑what does (.) compa↓ssion (.) mean
274		(5.4)
275	Catherine:	don't ↑know
276		(5.2)
277		((sound of page turning))
278		(2.2)
279	Steph1:	hghh (.) hgh ((coughing))
280		(0.6)
281	Paula:	↑what about ↓tranquil
282		(2.2)
283	Catherine:	no i↑dea

284		(3.0)
285	Paula:	↑and sanc↓tuary
286		(4.2)
287	Catherine:	°I'm not su:re°
288		(3.8)
289	Paula:	↓o↑kay (0.4) are ↑those all words (.) that you've not heard ↓of
290	Catherine:	no
291		(4.2)
292	Paula:	ri::ght
293	Steph1:	hghh (.) hgh ((*coughing*))
294		((16.0 *during which occasional shuffling of paper*))
295	Paula:	o↑kay ↓here's something diffe↓rent
296		((*bang*))
297	Paula:	right (0.2) I'll have to use this
298		(8.2)
299	Paula:	ehm: (.) in ↑this ↓section I'm gonna ↑ask ↓you to copy some
300		↑sym↓bols ((syll syll)) some special ↓marks
301	Catherine:	°ri:ght°
302	Paula:	°okay°
303		(3.0)
304	Paula:	if you ↑look at these ↓boxes at the ↑top h↓ere
305	Catherine:	yeh
306		(1.0)
307	Paula:	notice that ↑each one's got a ↓number in the ↑t↓op (.) ↑in the
308		other half of the ↓bo:x
309	Catherine:	↓yeh
310	Paula:	and in the ↑bot↓tom it's got like a ↑special ma↓:rk
311	Catherine:	°ri:ght°
312	Paula:	and it's different for each num↓ber
313		(3.2)
314	Paula:	if you ↑look down ↓here (0.2) ↑these ↓boxes (0.4) the squares
315		have got ↑numbers in the ↑t↓op but they're empty at the
316		↑bot↓tom
317	Catherine:	ri:ght
318		(0.6)

319	Paula:	and ↑each of these (.) er<u>m: (</u>.) ↓empty squares (.) you need to
320		put the mark that should go there so=
321	Catherine:	=↑m↓mm
322	Steph1:	hghh (.) hgh=
323	Paula:	=in ↑this ↓one
324		(4.2)
325	Paula:	°it's that one there°
326	Catherine:	y↑<u>eh</u>
327		(6.0)
328	Paula:	if you ↑<u>h</u>ave a ↓<u>go:</u> up to the eh<u>m: (</u>.) ↑thick ↓line
329		(27.4)
330		((*sound of chair creaking*))
331	Paula:	↑that's ↓great ((*BANG*)) o↑kay
332	Catherine:	((syll ↑syll syll ↓<u>syll syll</u> syll syll:))
333	Paula:	hh hh ↑<u>h</u>hh (.) ehm:
334		(1.6)
335	Paula:	↑now you know how to ↓do them (.) ↑when I ↓<u>ask</u> you ts- ts- to
336		sta↓:rt (0.2) I ↑want you to do the rest ↓of them okay >you wo-
337		you ↑won't< ↓<u>finish</u> it I'm ↑quite ↓<u>sure</u> °nobody does° (1.2)
338		ehm: if you ↑<u>start</u> (.) from this ↓<u>li:</u>ne and ↑go along the ↓<u>li:</u>ne
339	Catherine:	ri<u>:</u>ght
340	Paula:	and then that one (.) [and that one
341	Catherine:	[°ri:ght°
342	Paula:	as ↑much ↓<u>as</u> you can do (.) in the ↓time >un↑til I< ↓<u>ask</u> you
343		to stop
344	Catherine:	ri<u>:</u>ght
345	Paula:	↑ok↓<u>ay</u>
346		(1.4)
347	Paula:	oh an ↑<u>do</u> them in ↓order so then I can see if you've [skipped
348		anything
349	Catherine:	[yeh
350	Paula:	[else
351	Catherine:	[yeh
352	Paula:	°o↑kay°
353		(142.6)

354		((*bang*))
355	Paula:	↑how did you ↓find that
356		(0.8)
357	Catherine:	↓al↑ri:ght
358	Paula:	yeh (.) ↑great hh hh hh
359		((*sound of paper shuffling*))
360		(6.0)
361	Paula:	I've ↑never actually ↓known anyone get down ↓the:re
362	Catherine:	.ehh ((*in breath*)) hh [hh hh
363	Paula:	[↑I ↓don't know if they ever do
364	Catherine:	oh ri:ght
365		(3.2)
366	Paula:	↑well we've ↓got some questions now this ↑time
367		(6.2)
368	Paula:	↓o↑ka:y (0.2) carry ↓on (0.6) ↑are you alright to ↑go- (.) you
369		[okay ((syll syll ↑syll))
370	Catherine:	[y↑e↓:h
371		(2.4)
372	Paula:	ehm: (.) in ↑this next ↓section I'm going to ↑read two ↓words
373		to you and I ↑want you to tell me how they're al↓i:ke
374	Catherine:	°right°
375	Paula:	°okay° what's the same about them
376	Catherine:	↓mm↑hmm
377	Paula:	ehm: (.) in ↑what ↓way (0.4) in ↑what way are a pi↓ano and
378		drum ↓alike
379	Catherine:	both i:nstruments:
380		(5.0)
381	Paula:	>just bear with me a sec I've gotta< write down what you say
382	Catherine:	ri:ght
383		(1.4)
384	Steph1:	hghh (.) hgh ((*coughing*))
385		(4.0)
386		((*sound of pages turning*))
387		(3.2)
388	Paula:	in ↑what way are an ↓orange and a ba↑na↓na alike
389	Catherine:	they're bo:th fru:it

390		(3.8)
391	Paula:	an ↑eye and an ↓ear
392		(1.0)
393	Catherine:	they're ↑both in the ↓head
394		(5.8)
395	Paula:	↑can you tell me a bit ↑mo↓:re
396		(8.0)
397	Catherine:	er: (.) both ro:und
398		(1.2)
399	Paula:	°↓mm↑hm°
400		(12.0)
401	Paula:	in ↑what way are a boat ↓and a car (.) ↓alike
402		(3.8)
403	Catherine:	you (.) can (.) travel in em both
404		(10.2)
405	Paula:	yeh (.) ↑o↓kay (0.4) in ↑what way are a ↓table and a ↑chair
406		↓alike
407		(1.4)
408	Catherine:	they can bo:th have fo:ur legs
409		((sound of door to the room opening))
410	Steph2:	↑can I put that (.) ↓Cathy there's a ↑drink ↓there for ↑ya
411	Catherine:	thank [you
412	Steph1:	[that's your app[etiser
413	Paula:	[hh [hh hh
414	Catherine:	[heh [heh
415	Steph2:	[do ↑you ↓want a drink while=
416	Paula:	=no you're alright thank[you
417	Steph2:	[are you alright=
418	Catherine:	=↑you're ↓tea lady this e:vening [eh
419	Paula:	[hh [hh hh
420	Steph2:	[y↑e:↓s
421	Steph1:	very use↑ful
422	Catherine:	↑ye↓h heh ↑heh
423		(6.2)
424	Paula:	they ↑do ↓have- (0.4) they ↑do ↓have four legs (0.2) can you
425		↑tell me a little bit mo↓:re about how they're ali↓:ke

426		(4.4)
427	Paula:	a ta- sorry table and cha↓:ir
428		(2.8)
429	Catherine:	they're both furniture ((syll syll syll))
430	Paula:	↓y↑eh
431		(9.0)
432	Catherine:	they're both fla:t
433		(3.8)
434	Paula:	y↑eh
435		((*loud howling noise outside of the room*))
436	Catherine:	I'm not sure
437		(1.2)
438	Paula:	hh hh hh
439	Catherine:	I THOUGHT THAT WAS SOMEBODY DYHHING HHNOHHW
440	Paula:	hh hh (0.4) ↑quite ↓loud though hh hh (0.4) °okay° (0.2) ↑what
441		are ↓they both
442		(1.8)
443	Catherine:	both ↑fur↓niture
444	Paula:	°okay°
445		(23.0)
446	Paula:	okay in ↑what way are ↓work and play (.) ↓alike
447	Catherine:	ehm:
448		(4.8)
449	Catherine:	you do em both out si↑:de
450		(11.8)
451	Paula:	↓mm↑hm (.) tell me a bit ↑m↓ore
452		(13.0)
453	Catherine:	don't know
454		(3.2)
455	Steph1:	hghh (.) hgh ((*coughing*))
456		(21.0)
457	Paula:	°o↓kay° in ↑what way is ste:am ↓and fog ↓alike
458		(4.2)
459	Catherine:	both clouds of ehm:
460		(5.4)
461	Paula:	↑what about egg ↓and seed

462		(11.6)
463	Catherine:	°no°
464	Paula:	↑no
465		(0.8)
466	Paula:	can you think of any way they're a↑li↓:ke
467		(1.8)
468	Catherine:	both (.) ro:und
469		(5.4)
470	Paula:	°↓mm↑hm°
471		(2.2)
472	Paula:	in ↑what way are de↓mocracy and ↑mo↓narchy (.) alike
473		(2.8)
474	Catherine:	mmm (0.2) no i↑de↓a
475	Paula:	have you ↑heard ↓of those be↑fore
476	Catherine:	no
477	Paula:	°no°
478	Catherine:	heh ↑hh (.) ↓not heard of those at ↑A:LL [hh hh hh hh
479	Paula:	[hh hh hh
480		(1.2)
481	Paula:	↑what about a po↓em and a sta↓tue (1.2) how are ↓they alike
482	Catherine:	°a poem°
483		(6.0)
484	Catherine:	there's no↑thing
485		(3.2)
486	Paula:	°ri↑ght° (0.8) °↓okay that's fine°
487		(4.8)
488	Steph1:	I wondered whether you tried to frighten ↑us (.) oh ↑no hh [hh
489		heh heh
490	Paula:	[hh
491		hh hh (.) I'll be ↑testing you ↓later on all these you know
492	Catherine:	ye:h (.) ↑hh [hh hh
493	Steph1:	[hh hh hh
494	Catherine:	they'll test me so later ((syll syll syll syll syll syll syll)) ↑yeh
495		soh[hohho:
496	Paula:	[hh [hh hh

98

497	Steph1:	[hh hh hh ↑e::y:
498		(1.8)
499	Paula:	and wha- (0.8) in ↑what way are praise and pun↓ishment alike
500		(3.2)
501	Catherine:	the difference if somebody's done somat ↑ri↓:ght and if
502		somebody's done wro↓:ng
503		(5.2)
504	Paula:	↓yeh ↑tell me a bit ↓more
505		(0.8)
506	Catherine:	praise them means that you say tha:nk (.) yo:u instead of being
507		a:n↓gry with them
508		(9.0)
509	Paula:	°hehm°
510		(10.2)
511		((sound of pages turning))
512		(2.8)
513	Paula:	still o↑kay to carry ↓on
514	Catherine:	ye↑:h I'm fine ↓still
515	Paula:	hh [hh
516	Catherine:	[mhh hh
517	Paula:	°right°
518		(2.6)
519	Catherine:	I'm alri:ght when I've gotta cup of te:a HH [HH HH
520	Paula:	[hh hh
521		(0.8)
522	Steph1:	hghh hgh
523	Paula:	↑keeps you ↓going
524	Catherine:	YEH ↑CUP O TEA ↓KEEPS ME GOING IF ↑I HADN'T GOT
525		ME CUP O ↓TEA I ↑MIGHT NOT BE TO ↓CARRY OHHN
526		[HEH HEH HEH
527	Paula:	[hh hh hh
528	Paula:	right we'll remember that then
529	Catherine:	YEH HH HH
530	Paula:	°okay°
531		(16.4)
532	Catherine:	oh you're gonna ti:me me (.) ↑o:::h ↑no:: h hh [hh hh

533	Paula:	[hh hh
534		(3.2)
535	Paula:	don't worry too much about that then
536		(1.2)
537	Catherine:	heh heh
538		(7.0)
539	Paula:	°okay°
540		(3.0)
541	Paula:	°right°
542		(1.6)
543		((*bang*))
544		(2.2)
545	Paula:	seen anything like this be↑fo↓re
546	Catherine:	yeh
547	Paula:	>↑have ↓you<
548	Catherine:	yeh
549	Paula:	have you ↑done ↓this sort of test before
550		(0.8)
551	Catherine:	no: (.) ↑not ↓that I know ↓of
552	Paula:	oh that's fine (.) ↑sometimes ↓people do it (0.2) in (.) if you go
553		somewhere else=
554	Catherine:	=oh n↑o::
555	Steph1:	hghh (.) hgh
556	Paula:	↑o↓kay I'm gonna ↑ask you ↓to make some de↑si↓gns with
557		some pic↓tures
558	Catherine:	ri:ght
559	Paula:	you ↑see these bl↓o:cks
560	Catherine:	ye↑:h
561	Paula:	well on ↑some ↓sides their all ↓re↑:d
562		(1.0)
563	Catherine:	°yeh°
564	Paula:	and on ↑some ↓sides their all ↓whi↑:te
565	Catherine:	right
566	Paula:	and the other ones their ↑bo↓th (0.2) [they're red ↑and ↓white
567	Catherine:	[they're half 'n half hh hh
568	Paula:	and ↑they're all exactly the ↓same

569		((*sound of blocks on the table top*))
570		(3.8)
571	Paula:	I'm ↑gonna put some (0.8) blocks together to make a desi↓gn
572		((*sound of blocks on the table top*))
573	Paula:	no ↑I'm (.) ↓got to do it ↓first
574		(0.4)
575	Catherine:	°right°
576	Paula:	hh hh hh
577	Catherine:	oh ri:ght
578	Paula:	okay
579		(4.2)
580	Paula:	↑I'm going to ↓put one together to look like tha↓:t
581	Catherine:	↓ri↑:ght
582		(4.0)
583	Paula:	there we ↑are
584		(1.0)
585	Catherine:	oh ri↓:ght (.) heh heh
586	Paula:	they're ↓if you look ↑like this (0.2) ↓look
587		(3.2)
588	Paula:	me ↓getting it wrong ↑inn↓it
589		(7.0)
590	Steph1:	hghh (.) hgh ((*coughing*))
591		((*sound of bricks on table top for* 16.0))
592	Paula:	o↑kay
593	Catherine:	ri:ght
594		(2.2)
595	Paula:	no:w (.) I ↑want you to ↓make one just like ↓that
596		((*sound of blocks on table top*))
597	Paula:	I'm ↑gonna mix the ↓blocks up
598	Steph1:	hghh (.) hgh ((*coughing*))
599		(2.0)
600	Paula:	↑can you copy ↓that
601		(5.2)
602	Paula:	and tell me when you've finished
603		(9.0)
604	Catherine:	°I've done it°

605		(0.8)
606	Paula:	↓o↑kay (.) ↓that's ↑right
607		(2.8)
608	Catherine:	we could have ↑eight blocks ↓instead of fo↑hh hh hh hh ur
609		(0.2) ei::ght
610		(2.2)
611	Paula:	°right° (.) ↑this ↓time we're going to put them together to look
612		like ahh pihhctuhhre
613	Catherine:	oh hh hh [hh
614	Paula:	[that's what I was ↑trying to do ↓last time (.) >I got it
615		wrong<
616		(4.2)
617	Paula:	if ↑I try it ↓first
618		(0.8)
619	Steph1:	hghh (.) hgh ((*coughing*))
620		((*sound of blocks on the table top for 2.2*))
621	Paula:	↑do you see the ↓picture (0.2) when I put the blocks to↓gether
622		(7.0)
623	Paula:	↑yeh can you see the ↓tops picture is the ↑same as the
624		↓picture
625	Catherine:	yeh
626	Paula:	you ↑DON'T have to ↓worry about the ones around the
627		↓outside (0.2) [at all
628	Catherine:	[ri:ght
629	Paula:	it's jus- it's just the ones on top
630		(0.8)
631	Paula:	↑o↓k↑a:y
632		((*sound of blocks on the table top*))
633	Paula:	↑now you ↓try it (0.2) now it ↑should just ↓look like that
634		pic↓ture
635	Catherine:	°okay°
636		(12.0)
637	Catherine:	↓mm↑hmm
638	Paula:	that was ↑fast
639	Catherine:	yeh hh hh hh (1.0) don't take me long does it Maisy tyeh [hh hh
640		hh

641	Steph1:	[oh yes
642		↑likes ↓puzzles
643	Catherine:	yeh
644		(1.4)
645	Steph1:	hghh (.) hgh ((*coughing*))
646		(1.0)
647	Catherine:	I say a really li:ke pu:z(.)zl:e heh heh [heh heh
648	Paula:	[hh hh hh
649		(1.2)
650	Steph1:	ye::h
651		(2.0)
652	Paula:	can you ↑get ↓that one ↑then
653		(28.0) ((*almost continuous sound of blocks on the table tops*))
654	Steph1:	hghh (.) hgh ((*coughing*))
655		(1.0)
656	Catherine:	↓ye↑:↓:h
657	Paula:	you get that one
658		(46.0) ((*almost continuous sounds of blocks on the table top*))
659	Paula:	re↑member to ↓tell me when you've ↓finished
660	Catherine:	yeh
661	Paula:	°okay°
662		(1.2)
663	Paula:	°great°
664		(1.4)
665	Paula:	↓now: (.) >that ↑one<
666	Steph1:	hghh (.) hgh ((*coughing*))
667		(30.6) ((*almost continuous sounds of blocks on the table top*))
668	Catherine:	finished
669	Paula:	↓o↑kay
670		(6.0)
671	Paula:	o↑kay (.) ↓and that ↑one (0.4) ooh ↑hang↓on we may- oh
672		need more [blocks ↓for that one
673	Catherine:	(([syll syll))
674		(0.8)
675	Catherine:	won't be able to ↑do it if we ↓aint got all the ↓bri::cks [hh hh hh
676		hh

677	Paula:	[hh hh hh
678		((*sound of bricks dropping onto the table*))
679	Paula:	that's ↑not fair ↑is it ↓if I don't give ↓them to you
680	Catherine:	n<u>o</u>:
681	Paula:	okhhahhy (0.6) ↑this one's got ↓nine blocks
682		(22.4) ((*almost continuous sounds of blocks on the table top*))
683	Steph1:	hghh (.) hgh ((*coughing*))
684		(7.0) ((*almost continuous sounds of blocks on the table top*))
685	Catherine:	°this is difficult°
686		(26.4) ((*almost continuous sounds of blocks on the table top*))
687	Catherine:	nearly there
688		(2.0)
689	Paula:	o↑kay well ↓done
690		(6.0)
691		((*sound of bricks being dropped on the table top*))
692		(2.0)
693	Paula:	↑just ↓when you've finished it I mix it up gently
694	Catherine:	ooh wha- heh [↑heh heh heh
695	Paula:	[hh hh hh
696	Paula:	okay (0.4) [↑try ↓that one
697	Steph1:	[hghh (.) hgh (.) hgh ((*coughing*))
698		(54.0)
699	Catherine:	↓there you ↑go
700		(3.0)
701		((*sound of bricks on the table top*))
702		(3.2)
703	Catherine:	heh ↑hh hh hh
704	Paula:	well done
705	Catherine:	((syll syll syll syll syll syll)) ↑hh hh hh hh ↑heh
706		(2.2)
707	Paula:	°↑o↓kay°
708		((*sound of bricks being dropped on the table top*))
709	Steph1:	((*sound like* oh I don't know ↑how could you ↓bear it))
710	Catherine:	I go and do ↓all that and she ↑goes an ↑mixes it ↓up oh hh [hh
711		hh hh
712	Paula:	[hh

713		hh hh
714		(10.2)
715	Paula:	↓thank↑you
716	Catherine:	heh hh hh
717		(1.2)
718	Paula:	you ↑like ↓this one ↑don't ↓you
719	Catherine:	yehhh
720	Paula:	°yeh°
721	Catherine:	hh hh hh hh
722		(0.8)
723	Paula:	okay ↑have a go at ↓that one
724		((*sound of blocks being scattered on the table top*))
725		(3.2)
726	Steph1:	hghh (.) hgh ((*coughing*))
727		((76.0 *during which sounds of blocks being moved about on*
728		*the table top*))
729	Catherine:	°there you go°
730	Paula:	↓o↑kay (.) °and this ↑one°
731		(40.2) ((*sound of blocks on the table top*))
732	Steph1:	hghh (.) hgh ((*coughing*))
733		(47.8) ((*sound of blocks on the table top*))
734	Steph1:	hghh (.) hgh ((*coughing*))
735		(92.0) ((*sound of blocks on the table top*))
736	Catherine:	can't do this one
737		(2.8)
738	Paula:	↓o↑ka:y
739		(2.0)
740	Paula:	>↑do you want me t-< (0.6) he↓:lp
741	Catherine:	yes please
742	Paula:	okay
743		((*sound of blocks on the table top*))
744	Paula:	you we- (0.2) you were ↑on the right ↓li:nes
745	Catherine:	sorry
746	Paula:	you've got those to change you ↑see how (.) it's: the white
747		cor↓ner °on top°
748		(1.8)

749	Paula:	↑and that ↓one was right
750		(0.8)
751	Catherine:	°↑those ↓three there where right°
752	Paula:	↑it's confu↓sing because the ↑points ↓are not (0.4) °↓a
753		different way°
754	Catherine:	and was it (.) that one
755	Paula:	yeh
756		(2.8)
757	Catherine:	°yeh°
758		(3.6)
759	Paula:	↓ye↑:h
760		(4.2)
761	Steph1:	hghh (.) hgh ((*coughing*))
762		(4.8)
763	Catherine:	↓no↑:
764	Paula:	°no°
765		(20.0)
766	Catherine:	((syll syll syll syll (.) syll syll))
767		(11.0)
768	Steph1:	hghh (.) hgh ((*coughing*))
769		(6.2)
770	Paula:	o↑kay
771	Catherine:	°yeh° (0.6) alri:ght
772		(4.0)
773	Catherine:	it's ↑tough ↓that one ↑isn't ↓it
774	Paula:	yeh hh hh
775	Catherine:	hh ↑heh
776	Paula:	it's cos it's (0.2) [((syll)) it's not s- square
777	Catherine:	[yeh
778		(4.2)
779	Catherine:	I'll ↑get the ↓last one up
780		((*sound of blocks dropping onto the table top*))
781		(33.0) ((*sound of blocks on the table top*))
782	Steph1:	hghh (.) hgh ((*coughing*))
783		(78.4) ((*sound of blocks on the table top*))
784	Steph1:	hghh (.) hgh ((*coughing*))

785		(22.4) ((*sound of blocks on the table top*))
786	Catherine:	((°syll°))
787		(1.2)
788	Paula:	↑hmm
789	Catherine:	°is it tha:t°
790		(1.8)
791	Paula:	°does it ↑look ↓like it°
792	Catherine:	°yeh°
793		(13.0)
794	Steph1:	hghh (.) hgh ((*coughing*))
795		(7.2)
796	Catherine:	I got no idea to be honest
797	Paula:	it's hard isn't it
798	Catherine:	yehhh
799		(0.8)
800	Catherine:	((°syll syll syll sy:ll syll syll syll°))
801		(2.2)
802	Paula:	((syll syll syll)) blocks (0.8) it's ↑cos there's ↓no outline
803	Steph1:	hghh (.) hgh ((*coughing*))
804	Catherine:	°ri:ght°
805	Paula:	there's no kind of (.) box round ↓it
806	Catherine:	°no:°
807	Paula:	shall I ↑show ↓you
808	Catherine:	yes please
809	Paula:	yeh hh hh [hh hh hh
810	Catherine:	[yeh hh hh
811		((*sound of blocks on the table top*))
812		(3.2)
813	Paula:	°right° (.) ↑ehm (0.2) right ↓now
814		(5.2)
815	Paula:	°ehm:°
816		(3.2)
817	Paula:	oh (0.2) ↑stuck ↓on this ↑one
818	Catherine:	yehheh
819		(1.8)
820	Paula:	put a ↑white one in the ↓midd↑le

821		(5.4)
822	Paula:	eh::
823		(9.0)
824	Catherine:	oh right (.) yeh
825		(3.2)
826	Paula:	okay but ↑well ↓done on ↑that
827	Catherine:	rhhi:ght
828		(2.2)
829	Paula:	°I'll ↑take these ↓blocks away°
830		(0.6)
831	Steph1:	hghh (.) hgh (.) hgh ((coughing))
832		(7.2)
833	Paula:	°how you ↓doing°
834	Catherine:	°alright°
835	Paula:	°↑o↓kay°
836		(2.0)
837	Paula:	you were ↑good at ↓tha:t
838		(13.6)
839	Paula:	↑how's your ↓maths
840	Catherine:	↓alright
841	Paula:	>↑is ↓it<
842	Catherine:	yeh
843		((sound of pages turning))
844		(5.6)
845	Paula:	we're ↑gonu ehm: (0.4) do something e- diffe↓rent again ↑now
846		(1.8)
847	Paula:	okay ↑this ↓section I'm going to ask you (.) to solve some
848		maths ↓problems
849	Catherine:	ri:ght
850		(4.2)
851	Steph1:	hghh (.) hgh ((coughing)) (0.2) °getting ↑tired ↓of that°
852	Paula:	yehh hh hh (0.2) ↑how much is ↓four pounds plus ↑five
853		↓pounds
854	Catherine:	nine pounds
855		(0.4)
854	Paula:	I didn't have a chance to turn it [on hh hh hh

855	Catherine:	[ri:ghhht hh ↑heh ↓heh
856		(11.0)
857	Paula:	↑if you buy ↑six ↓pounds worth of ↑pet↓rol (.) and ↑pay for it
858		with a ten pound ↓no:te (.) ↑how much ↓change ↓would you
859		get ba:ck
860		(3.0)
861	Catherine:	I think four pounds
862		(10.2)
863	Paula:	↑soft ↓dri:nks (0.2) >coke and stuff like that< are sold ↑six
864		↓cans to a ↓pack (1.0) if you want ↑thirty ↓ca:ns ↑how many
865		↓packs ↓must you buy
866		(6.2)
867	Catherine:	↑how much is a pack
868		(1.2)
869	Paula:	six cans to a pack and you want thir↓ty (0.4) thirty cans all
870		together
871	Catherine:	we:ll (0.6) ((syll syll))
872		(13.0)
873	Paula:	are you doing ↑these
874		(0.4)
875	Catherine:	hh hh [hh
876	Paula:	[hh hh loo:k
877		(2.2)
878	Paula:	↑chewing ↓gum costs ↑twenty five pence a ↓pack (.) ↑how
879		much would it ↓cost to buy six ↓packs
880		(3.2)
881	Catherine:	one pound fifty
882		(9.0)
883	Paula:	↑how many ↓hours will it take a person to walk ↑twenty four
884		↓miles (0.2) at the rate of ↑three ↓miles an hou↓r
885		(3.8)
886	Catherine:	eight
887		(11.4)
888	Steph1:	hghh (.) hgh ((coughing))
889		(0.6)
890	Paula:	↑if you buy se↓ven twenty pence mints (0.2) and give the

891		↑shop ↓keeper five ↓pounds (.) ↑how much ↓change would
892		you get back
893		(7.2)
894	Catherine:	four pounds sixty
895		(3.2)
896	Paula:	°four pounds sixty°
897		(3.0)
898	Paula:	°o↑kay°
899		(7.4)
900	Paula:	if you have ↑eighteen ↓pounds and you spend ↑seven pounds
901		and fifty ↓pence (.) ↑how much will you have ↓left
902		(7.0)
903	Catherine:	eleven pounds fifty
904		(10.4)
905	Paula:	ri↑:ght
906		(2.8)
907	Paula:	Jesse bought ↑six pieces of ↓chocolate for one pound six↓ty
908		(2.2) and an add↑itional ↓twenty pence vat was added ↓to the
909		price (0.4) ↑how much did he pay for each ↓chocolate
910		including the vat
911		(14.0)
912	Catherine:	two pounds fo:rty:
913		(13.8)
914	Steph1:	hghh (.) hgh ((*coughing*))
915		(3.2)
916	Paula:	the ↑price of ↓shirts is ↑tw↓o (.) for thirty one ↓pounds (0.4)
917		↑how much ↓u- no- (.) ↑what is the ↓price of one dozen ↓shirts
918		(14.2)
919	Catherine:	don't know
920		(1.8)
921	Paula:	do you know what ↑do↓zen means
922		(2.0)
923	Catherine:	it's twelve
924		(1.0)
925	Paula:	just checkin you knew
926	Catherine:	yeh

927	Paula:	°okay ehm:°
928		(8.2)
929	Paula:	al↑ri:ght that's the ↓last one
930	Catherine:	heh heh hh
931		(2.2)
932	Paula:	okay (0.6) there's some more ↑pic↓tures this time
933		(3.6)
934	Steph1:	hghh (.) hgh ((*coughing*))
935	Paula:	I'm ↑gonna show you ↓some pictures
936		(2.2)
937	Paula:	and for ↑each picture there's a ↓part missing
938	Catherine:	ri:ght
939		(0.4)
940	Paula:	ehm: (.) I want you to look at (0.4) ↑all of the ((syll syll syll))
941		picture ↓carefully okay and choose the ↑missing one from the
942		bottom (0.2) there's a choice of five at the bottom but the-
943		↑these are just ex↓amples (.) so if you ↑look at ↓tha::t (.) ↑this
944		is the ↓picture=
945	Catherine:	=yeh another ones missing
946	Paula:	o↑kay
947		(1.2)
948	Paula:	↑can you tell me what ↓number
949	Catherine:	number two
950	Paula:	°number two right°
951		(2.2)
952	Paula:	another ↑one
953		(1.8)
954	Catherine:	number fi::ve
955		(1.0)
956	Paula:	↓mm↑hm
957		(2.6)
958	Paula:	and that ↑one
959		(3.6)
960	Catherine:	number fo:ur
961		(1.2)
962	Paula:	↑ok↓ay

963		(6.0)
964	Paula:	↑can you tell me the ↓number
965		(3.8)
966	Catherine:	number two
967		(2.4)
968	Paula:	↓o↑kay
969		(5.0)
970	Paula:	try that one
971		(7.2)
972	Catherine:	number three
973		(1.6)
974	Paula:	okay
975		(4.0)
976	Catherine:	number o↑:ne
977		(2.2)
978		((sound of page turning))
979		(8.0)
980	Catherine:	number ↓fi:ve
981	Steph1:	hghh (.) hgh ((coughing))
982	Paula:	↓o↑kay
983		(21.2)
984	Catherine:	number one
985		(2.0)
986	Paula:	o↑kay
987		(5.2)
988	Paula:	what about that one
989		(23.0)
990	Catherine:	ehm:
991		(2.2)
992	Catherine:	is it number f↑i↓:ve
993		(2.2)
994	Paula:	o↑kay
995		(4.0)
996		((sound of page turning))
997	Paula:	now ((syll syll)) that one
998		(4.8)

999	Catherine:	number fou:r
1000		(5.0)
1001	Paula:	and ↑that one
1002		(6.0)
1003	Steph1:	hghh (.) hgh ((*coughing*))
1004		(7.2)
1005	Catherine:	number three
1006		(6.2)
1007	Paula:	↓mm↑hmm (.) °↓can you tell me that one°
1008		(24.0)
1009	Catherine:	number one
1010		(1.6)
1011	Paula:	↓o↑kay
1012		(4.8)
1013	Steph1:	hghh (.) hgh ((*coughing*))
1014		(0.8)
1015	Paula:	°and that one°
1016		(26.8)
1017	Catherine:	number four
1018		(1.4)
1019	Paula:	↓o↑kay
1020		(15.2)
1021	Catherine:	number three
1022		(2.0)
1023	Paula:	↓mm↑hm
1024		(20.6)
1025	Catherine:	number three
1026		(16.4)
1027	Catherine:	number two
1028		(1.6)
1029	Paula:	↓mmm↑hm
1030		(20.0)
1031	Catherine:	number one
1032		(1.8)
1033	Paula:	↓mm↑hm
1034		(11.8)

1035	Catherine:	that's hard
1036		(4.2)
1037	Catherine:	((syll syll syll syll syll syll))
1038	Paula:	hehh hh
1039		(6.2)
1040	Catherine:	numbe::r fi:ve
1041		(1.8)
1042	Paula:	↓o↑kay
1043		(22.4)
1044	Catherine:	number ↓one
1045		(2.2)
1046	Steph1:	hghh (.) hgh ((coughing))
1047		(21.8)
1048	Catherine:	number ↑four
1049		(1.0)
1050	Paula:	↓o↑ka↓:y
1051		(23.0)
1052	Catherine:	number three
1053		(1.4)
1054	Paula:	↓mm↑hm
1055		(28.0)
1056	Catherine:	number fou:r
1057		(1.2)
1058	Paula:	↓mm↑hm
1059		(21.0)
1060	Catherine:	number two
1061		(3.6)
1062	Steph1:	hghh (.) hgh ((coughing))
1063		(21.6)
1064	Catherine:	number three
1065		(6.2)
1066	Paula:	↓mm↑hm
1067		(19.6)
1068	Catherine:	number fou::r
1069		(1.6)
1070	Paula:	↓mm↑hm

1071		(22.8)
1072	Catherine:	number three
1073		(1.4)
1074	Paula:	↓mm↑hm↓m
1075		(3.6)
1076	Paula:	°how you do↑ing°
1077		(2.0)
1078	Steph1:	hghh (.) h[gh ((*coughing*))
1079	Catherine:	[a little ↓bit (.) ↑alri:ght
1080	Paula:	great
1081		(4.2)
1082	Paula:	↑is there a time we've got to ↑fin↓ish today (0.4) what (.)
1083		↑when's your ↓tea Catherine
1084	Steph1:	↑they've al↓ready eaten no:w
1085	Paula:	↑oh ↓right an::
1086		(1.2)
1087	Catherine:	probably ↓saved it
1088	Steph1:	yeh they would've
1089	Paula:	oh ↓right (.) okay
1090		(3.2)
1091	Paula:	we've got a ↑few ↓more (.) I mean I'm gonna (.) I'll ↑probably
1092		have to come ↓back anyway
1093	Catherine:	°right°
1094	Paula:	should only need half an hour ↓though (1.2) >↑so do you<
1095		want to- do you ↑want to finish early today and I'll come ba↓:ck
1096		(2.0)
1097	Catherine:	↑which ↓e↑ver
1098		(1.8)
1099	Steph1:	d'you want to do ↑that
1100		(1.2)
1101	Catherine:	↑yeh=
1102	Paula:	=>what do you want ↓to do<
1103		(0.2)
1104	Steph1:	°is that alright°
1105	Catherine:	↑yeh (0.4) uh: (.) hh hh

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1106		(0.2)
1107	Paula:	↓o↑kay
1108		(4.0)
1109	Paula:	I ↓tell you ↑what ↓we'll ↑do the ↓last one til about ↓five then
1110		(0.6) ↑yeh (0.4) ↓ahhnd thehhn I'll ↑come back and finish the
1111		↓others
1112	Catherine:	hh hh
1113	Paula:	cos ↑the next ↓one isn't re- >°it doesn't take a long time°<
1114		(2.2)
1115	Paula:	↑o↓kay (.) I'm ↑gonna ↓sa[y num↓bers
1116	Steph1:	[hgh ((*coughing*))
1117		(0.2)
1118	Paula:	and I want you to ↑listen ↓carefully and ↑when I've ↓finished I
1119		want you to say them back ↓after me (0.2) okay so ↑say what
1120		↓I say
1121		(3.2)
1122	Paula:	↑one (0.4) ↓seven
1123		(1.4)
1124	Catherine:	one seven
1125		(2.2)
1126	Paula:	↑six (0.4) ↓three
1127	Catherine:	six three
1128		(2.6)
1129	Paula:	↑five (0.4) eight (0.4) ↓two
1130		(1.2)
1131	Catherine:	five eight two:::
1132		(3.0)
1133	Paula:	↑six (0.4) ↓nine (0.4) ↓four
1134	Catherine:	six nine four
1135		(2.4)
1136	Paula:	↑six (0.4) ↓four (0.4) three (0.4) ↓nine
1137		(0.2)
1138	Catherine:	six four three ni::ne
1139		(2.0)
1140	Paula:	↑seven (0.4) ↓two (0.4) eight (0.4) ↓six
1141		(2.2)

1142	Catherine:	seven two eight six
1143		(3.0)
1144	Paula:	↑four (0.4) ↓two (0.6) ↑seven (0.4) three (0.4) ↓one
1145		(3.8)
1146	Catherine:	fo↑ur: ↓se:ve:n (1.2) two: three: ↓one
1147		(3.2)
1148	Paula:	↑seven (0.4) ↓five (0.4) ↑eight (0.4) three (0.6) ↓six
1149	Catherine:	↑seven ↓five eight three ↓six
1150		(16.2)
1151	Steph1:	hghh (.) hgh ((coughing))
1152		(2.8)
1153	Paula:	right (0.2) so (0.4) ↑six (0.2) ↓one (0.2) nine (0.4) four (0.4)
1154		seven (0.4) ↓three
1155		(3.2)
1156	Catherine:	six (2.8) four (1.8) one (0.8) three (3.0) four and se↓ven
1157		(1.6)
1158	Paula:	°o↑kay°
1159		(3.2)
1160	Paula:	↑three (0.4) ↓nine (0.4) two (0.2) ↑four (0.4) eight (0.4) ↓seven
1161		(1.8)
1162	Catherine:	↑three (0.6) ↓nine (0.6) ↑two four eight ↓seven
1163		(2.0)
1164	Paula:	↓o↑kay
1165		(3.2)
1166	Paula:	↑five (0.4) ↓nine (0.4) one (0.6) seven (0.6) four (0.6) two (0.4)
1167		↓eight
1168		(2.2)
1169	Catherine:	↑five (0.2) ↓nine (0.6) seven (0.6) two (2.4) eight
1170		(3.0)
1171	Paula:	o↑kay
1172		(2.0)
1173	Paula:	↑four (0.4) ↓one (0.4) seven (0.4) ni:ne
1174		((tape ended on master copy))
1175		((tape starts on side two of master copy))
1176		(1.2)
1177	Paula:	o↑kay

1178		(3.6)
1179	Paula:	al↑right
1180	Catherine:	I am:
1181	Paula:	°good°
1182		(2.0)
1183	Paula:	↑now I'm ↓gonna say some ↑more ↓numbers (0.4) but ↑this
1184		↓time ↑when I ↓stop I ↑want you to say them back↓wards
1185		(0.8) so for example if ↑I said ↓seven (.) one (.) ni↓:ne
1186		(0.2)
1187	Catherine:	nine one seven
1188	Paula:	that's right (0.4) well done (0.2) OKhhA:hhY (0.8) do em
1189		↑quick↓ly
1190		(2.2)
1191	Paula:	okay (.) so I'll start (0.4) ↑two (.) ↓four
1192		(0.4)
1193	Catherine:	four two
1194		(2.4)
1195	Paula:	↑fi:ve (.) ↓seven
1196		(1.2)
1197	Catherine:	seven fi:ve
1198		(1.4)
1199	Paula:	↑six (.) two (.) ni↓:ne
1200	Catherine:	↑nine ↓two si:x
1201		(1.8)
1202	Paula:	↑four (0.2) ↓one (0.2) ↓fi:ve
1203		(1.2)
1204	Catherine:	↑fi:ve (0.2) one fo↓ur
1205		(2.0)
1206	Paula:	↑three (0.4) ↓two (0.4) seven (0.2) ↓ni:ne
1207	Catherine:	↑ni:ne (.) ↓s:even (0.2) ↓two and three
1208		(2.2)
1209	Steph1:	hghh (.) hgh ((*coughing*))
1210		(1.2)
1211	Paula:	↑four (0.2) ↓nine (0.2) six (0.2) ↓eight
1212		(1.6)
1213	Catherine:	↑eight (0.2) ↓six (.) nine and ↓four

1214		(3.2)
1215	Paula:	°↓o↑kay°
1216		(1.8)
1217	Paula:	↑one (0.4) ↓five (0.6) two (0.4) eight (0.4) ↓six
1218		(0.8)
1219	Catherine:	si:x (0.2) ei:ght (0.2) two five and ↓one
1220		(3.2)
1221	Paula:	↑six (0.4) ↓one (0.4) eight (0.4) four (0.4) ↓three
1222	Catherine:	↑three: ↓fou:r eight six an ↓two
1223		(2.8)
1224	Paula:	o↑ka↓y
1225		(2.6)
1226	Paula:	↑five (0.4) ↓three (0.6) nine (0.4) four (0.4) ↓one (0.4) ↑ei↓ght
1227		(1.6)
1228	Catherine:	ei:ght (0.2) o:ne fou:r ni:ne fi:ve
1229	Paula:	°o↑kay°
1230		(2.8)
1231	Paula:	↑seven (0.4) ↓two (0.4) four (0.4) eight (0.4) five (0.4) ↓six
1232	Catherine:	↑si:x (0.2) ↓fi:ve (1.4) ni:ne (0.6) se:ven (0.2) ↓fi:ve
1233	Paula:	o↑ka↓:y
1234		(1.4)
1235	Paula:	right we'll ↑finish ↓there today
1236	Steph1:	hghh (.) hgh ((*coughing*))
1237	Paula:	↑o↓kay (.) ↑thank ↓you
1238		(3.2)
1239	Paula:	↑what did you think of ↓that
1240		(0.2)
1241	Catherine:	alri:ght
1242	Paula:	y↑e:h
1243	Catherine:	YE:[:H
1244	Paula:	[haven't done TOO ↓BAD
1245	Catherine:	NO
1246	Paula:	We've got a few ↓more to do
1247	Catherine:	y↑eh=
1248	Paula:	=we've got o:ne (0.4) two (.) ↓three (2.6) °four°

1249		(2.2)
1250	Paula:	°y↑eh° (0.2) °just do those next ↓time°
1251	Catherine:	ri:ght
1252		(4.2)
1253	Paula:	you like puzz↓les ↑don't ↓you
1254	Catherine:	yehhe[hheh
1255	Paula:	[heh hh hh hh
1256	Paula:	°okay°
1257	Catherine:	I'm ↑feeling really puzz↓led aren't ↑Ihh [hh hh
1258	Paula:	[hh hh hh
1259	Catherine:	you can ↑tell I ↓like puzzles cos Barry ↑lent me ↓some
1260		puzzhhlhhes
1261		(1.4)
1262	Catherine:	mind you ↑often ↓feel puzzled when you got a brain like Barry
1263		tchawhh [hh hh
1264	Paula:	[that ↑right
1265	Catherine:	ye::s (0.2) she's ↑always ↓keeping you puzzled ↑aren't you
1266		Rachhhel hh [hh hh
1267	Steph1:	[°hehh heh°
1268	Catherine:	eh hh hh hh hh he he he:
1269		(4.8)
1270		((sound of boxes being put away in test case))
1271		(3.6) ((sound of girl shouting in the background))
1272	Catherine:	oh well a-=
1273	Steph1:	=hghh (.) hgh ((coughing)) =
1274	Catherine:	=can tell Lou↑ise ↓is ↑there can't ↓ya
1275		(3.2) ((sound of a girl shouting in the background))
1276	Paula:	is she the ↑noi↓sy one >°oh lets just turn this°<
1277		((sound of tape being switched off))

Interview Two

Transcription: 2B

1		((*sound of tape being turned on*))
2		(1.6)
3	Paula:	right (.) ↑put ↓that on the ↓floor
4		((*sound of microphone being moved*))
5	Paula:	AND WE'LL START AGAIN this week ↑won't ↓we
6	Catherine:	°yeh°
7		((*sound of microphone being moved for* 1.2))
8		(2.2)
9	Paula:	you ↑did very well ↓last week
10	Catherine:	↑yes
11	Paula:	°↓yeh°
12	Catherine:	°alright°
13		(5.2)
14	Steph1:	HGH
15		(4.2)
16	Paula:	°right° (.) °just get my form out from last ↓time°
17		(2.0)
18	Paula:	you got here be↑fore ↓me this time ↑then
19	Catherine:	ye:h hh [hh hh
20	Paula:	[eh hh hh
21		(0.2)
22	Paula:	I was a bit late I'm ↓sorry about that
23	Catherine:	that's alri:ght
24		(0.4)
25		(1.0) ((*sound of pages turning*))
26		(1.6)
27	Paula:	there we go
28		(10.0)
29	Paula:	you did a ↑lot ↓didn't you: (0.2) I'll just ↑check hold ↓on one
30		↓sec
31		(5.0) ((*sound of pages turning*))
32		(3.2)
33	Paula:	you ↑okay ↓today
34	Catherine:	yes thank you

35	Paula:	°yeh goo:d°
36		(2.2)
37	Paula:	do you remember I had read stuff out of this ↓boo:k (.) [I have
38		to look what the ↓words are
39	Catherine:	[yes
40	Paula:	°yeh°
41		(2.6)
42	Paula:	°the right section°
43		(8.2)
44	Paula:	°okay°
45	Catherine:	so you doing ↑puz↓zles so I'm feelin puzzley-
46	Paula:	heh [hh hh hh
47	Catherine:	[heh heh feelin quite puzzley- todhhahhy he he he
48	Paula:	↑what me ↓or ↑you
49	Catherine:	YOU EH HH [HH
50	Paula:	[ri:ght a::h
51	Catherine:	°heh°
52		(3.0)
53	Paula:	↓feels late ↑to↓day
54	Catherine:	yeh
55	Paula:	↓nearly there (.) this is the right ↑one
56	Catherine:	°ehh°
57	Paula:	so I've got some ↑ques↓tions to ask you ↑first
58		(2.6)
59	Paula:	ehm:
60		(4.0)
61	Paula:	↑o↓kay yeh (.) says (.) I'm ↑going to ask you some ↓questions
62		(0.2) and I would ↑like you to tell me the ↓answers=
63	Catherine:	=yes
64	Paula:	o↑kay
65	Catherine:	that's ↑fine
66	Paula:	°right°
67		(0.4)
68	Paula:	↑what is a ther↓mometer
69		(2.2)

70	Catherine:	well (0.2) it (.) tells you (.) what the tem↓perature is
71		(3.2)
72	Catherine:	if it's seer- (.) if (.) put thermometer in drinks or (.) in food to
73		see if it's the right temperature of he↓at
74		(6.2)
75	Paula:	remember I have to write down what you say as ↓well
76	Catherine:	yhhehh heh [heh
77	Paula:	[it takes me a little while
78		(0.8)
79	Catherine:	ye::h
80		(9.0)
81	Paula:	yeh (.) in ↑what di↓rection does the ↑sun ↓rise
82		(1.2)
83	Catherine:	ehm::
84		(2.6)
85	Catherine:	the ↑e↓ast
86		(1.8)
87	Paula:	↓o↑kay
88		(4.0)
89	Paula:	↑how many ↓weeks are there in a year
90		(1.2)
91	Catherine:	°don't kno:w°
92		(6.0)
93	Catherine:	don't kn↑ow
94		(0.8)
95	Paula:	°don't know° (0.8) ↓o↑kay (0.2) have a ↑guess
96		(2.0)
97	Paula:	°how many weeks ↓in a year°
98		(3.2)
99	Catherine:	about fifty
100		(1.0)
101	Paula:	↓o↑kay
102		(0.6)
103	Paula:	↑who wrote ↓Hamlet
104		(2.0)
105	Catherine:	no id↑ea

106	Paula:	°ohkhay°
107		(1.6)
108	Catherine:	hehhh
109		(1.4)
110	Paula:	on ↑what ↓continent ↑is Bra↓zil
111		(4.4)
112	Catherine:	um:: don't ↑know
113		(4.0)
114	Paula:	↑who was ↓Martin Luther King
115		(1.8)
116	Catherine:	ehm: ((↑syll syll syll ↓syll))
117		(2.2)
118	Paula:	°hehh°
119		(3.0)
120	Catherine:	ehm:
121		(1.8)
122	Paula:	↑can you name the prime min↓ister of Great Bri↓tain during
123		the second world ↓war
124		(5.2)
125	Catherine:	n::o (0.6) sorry
126		(9.6)
127	Paula:	a:nd (.) ↑who was Cleo↓patra
128		(4.2)
129	Catherine:	↓not heard ↑of ↓her
130		(0.6)
131	Paula:	↑not heard of her
132	Catherine:	no
133	Paula:	↑that's ↓fi↑:ne
134		(7.2)
135		((sound of pages turning))
136	Paula:	((↑syll ↓syll syll))
137		(0.4)
138	Paula:	↑last time I was ↓here
139	Catherine:	y[eh
140	Paula:	[I n- (.) I ↑need to just ask you one ↓question=
141	Catherine:	=yeh=

142	Paula:	=again (0.4) cos (0.2) it was ↑me that got it ↓wrong last time
143	Catherine:	whatever
144	Paula:	not you (.) don't worry
145		(4.2)
146	Paula:	you ↑know that I was ↓asking about ↓words and what they
147		↓meant
148	Catherine:	yeh
149	Paula:	ehm: (0.2) I missed (.) I ↑missed a ↓couple of questions ↓out
150	Catherine:	ri:ght
151		(3.2)
152	Paula:	unfair to ((syll syll syll syll))
153	Catherine:	((syll syll (.) syll syll))
154	Paula:	hh hh hh hh
155	Catherine:	I have to hh hh
156		(1.8)
157	Paula:	↑o↓kay (.) ↑so: (1.6) I ↑just need to ↓read you the stuff out
158		from the beginn↓ing again (0.4) I ↑want you to tell me the
159		↓meanings of some ↓words (0.4) so ↑listen ↓carefully and
160		when I- (.) and ↑tell me what each ↓word I say ↑me↓ans (.)
161		↓o↑kay (1.6) ↑what does ↓penny mean
162		(2.2)
163	Catherine:	it means you have some money an (0.2) you- you've got a (.)
164		brown coin that's a penny: (0.4) and a gold one is a (.) pou::nd
165		an- silver is twenty p or ten p or fi:ve
166	Paula:	↑yeh
167		(2.0)
168	Paula:	o↑kay (.) ↓that's ↑great (0.4) and ehm: ↑what does ↓ship
169		mean
170		(0.6)
171	Catherine:	it's something that if you (0.2) eh: travel on across the wa:ter
172		(16.2)
173		((sound of shouting outside of the room))
174	Catherine:	it sounds like ri:ght fun out there doesn't I::T hh [hh heh heh
175	Paula:	[hh hh hh
176		(3.2)
177	Paula:	↑okay ↓that's ↑great (0.4) >we'll go back to where we were

178		be↑fore ↓now<
179	Catherine:	eh (.) whahh hh hh
180		(4.2)
181	Catherine:	don't know if you're goin ↑backwards or ↓forwards hehhh
182		(3.2)
183		((*sound of rummaging in the WAIS case*))
184		(3.8)
185	Paula:	°alright then°
186		(7.0)
187	Paula:	°find the right bit again°
188		(6.2)
189	Paula:	o↑kay
190		(3.6)
191	Paula:	ri:ght in ↑this ↓section (0.6) I'm gonna ↑give you: (.) ↓a ↑group
192		of ↓cards (.) that are ↑in the wrong or↓der
193	Catherine:	ri:ght
194	Paula:	and I want you to ↑put them to↓gether so they ca- ↑they tell a
195		sto↓ry that makes some sense
196	Catherine:	°ri:ght° (1.2) °okay°
197		(2.2)
198	Paula:	so I'll ↑show ↓you some (.) an example to ↓start first
199		(3.0)
200	Paula:	°must remember to get them out° (.) °right°
201		(2.6)
202	Paula:	°ehm:°
203		(2.0)
204	Catherine:	if you've learned the right words hh hh (.) right ((↑syll syll))
205	Paula:	heh heh (0.2) yeh [hh hh
206	Catherine:	[ya more like to say forwards to backwards
207		not backwards to forwards hh hh
208		(0.4)
209	Paula:	°hh hh [hh°
210	Catherine:	[°ri:ght°
211		(0.2)
212	Paula:	I'm ↑starting ↓here

213	Catherine:	°ri:ght°
214		(12.0)
215	Paula:	°↑right° (0.4) so ↑these pictures tell a sto↓ry about a ↑wor↓ker
216		buil↑ding a ↓house that ↑go in the wrong ↓order
217	Catherine:	°ahah°
218	Paula:	I want you put- to ↑put them to↓gether (.) in the right ↓order so
219		they tell a story that ↓makes sense
220		(9.0)
221	Catherine:	°there°
222		(3.2)
223	Paula:	↓o:↑ka↓y
224		(6.2)
225	Paula:	as you'll ↑guess (.) ↓I've now got some more ↓for you (.) to do
226	Catherine:	mo:re mo:re hh hh hh
227		(8.6)
228	Catherine:	now I know why I've been feeling quite puzzled (.) eh hh hh hh
229		hh (.) he:
230	Paula:	°↑o↓kay° (1.0) °so I'll just read this out° I've got some ↑more
231		sets of ↓pictures for you to ↓arrange
232	Catherine:	ri:ght
233	Paula:	in ↑each ↓case they're mixed up and you are to ↑put them in
234		the right ↓order ↑so they make the most sensible ↓story
235	Catherine:	yeh
236	Paula:	°↑ri:ght°
237		(1.2)
238	Paula:	ehm: ↑work as quickly as you ↓can and ↑tell me when you've
239		↓finished
240	Catherine:	ri:ght
241		(14.4)
242	Paula:	you ↑don't ↓wear glasses ↑do ↓you
243	Catherine:	n[o:
244	Paula:	[°that's alright°
245		(2.2)
246	Paula:	↑okay
247		(25.2)

248	Paula:	fin↑ished
249	Catherine:	°yeh°
250	Paula:	°o↓kay° (0.4) re↑member to ↓tell me when you've fin↓ished
251	Catherine:	°oh yeh° (.) °heh°
252		(20.8)
253	Paula:	°↑mmm°
254		(52.4)
255	Catherine:	finished
256	Paula:	↑hmm
257		(14.4)
258	Catherine:	↓o↑ooh no no (0.2) ↑oh dear (0.2) eh heh [heh heh
259		[hh hh hh
260		(2.0)
261	Paula:	you ↑know that I'm not ↓allowed to ↓tell you how your doing
262	Catherine:	yeh (0.2) I know
263		(10.2)
264	Catherine:	I'm just keeping my fingers crossed ↑that I'm going to be right
265		(.) ↑oooh help me he he he (.) heh
266		(12.2)
267	Paula:	o↑kay
268		(31.0)
269	Catherine:	there
270		(30.4)
271	Paula:	°to ↑do with ↓these°
272	Catherine:	eh hehh
273		(2.2)
274	Catherine:	↑uh ↓o::h
275		(1.0)
276	Catherine:	↑ooh dear ↑help eh heh heh
277		(1.2)
278	Paula:	you're doing ↓fine
279		(6.2)
280	Paula:	o↑kay
281		(23.2)
282	Catherine:	finished
283	Paula:	↑oh (0.2) ↓eh heh heh (0.6) ↓that was ↑fast

284	Catherine:	o↑oh (0.2) eh heh heh
285		(12.2)
286	Catherine:	↑uh ↓o::h (0.4) check you do ↑this ri:↓:ght ↑don't wanna do eh
287		heh heh
288	Paula:	o↑kay
289	Catherine:	am ↑I getting it ri↓:↑:ght
290		(1.0)
291	Catherine:	uh o::h (0.2) ↑oh de (.) ar eh heh heh heh
292	Paula:	you're doin fine
293	Catherine:	if I'm ↑not getting them ↓ri:ght I'll just say well it's ↑our
294		↓Rachel (.) really (.) eh he he (0.4) me an Dawn just ↑go an
295		swap o↓ver on our ↑Ra↓chel (.) ↑shall whhe hh [hh
295	Paula:	[hh hh now
296		Rachel's not ↑even in theroom ↓this week hh hh hh
297	Catherine:	yeh (.) ↑heh ↓heh heh
298	Paula:	↑o↓ka↑y (0.2) ↓that's the next ↑one
299		(58.2)
300	Catherine:	((syll))
301	Paula:	fin↑ished
302		(19.2)
303	Paula:	°okay°
304		(12.6)
305	Paula:	are you ↑oka↓y
306	Catherine:	↑yeh
307	Paula:	great
308		(3.2)
309	Catherine:	apart from feeling really quite puzzled EH HEH H[EH
310	Paula:	[hh
311		(1.2)
312	Paula:	ri:ght
313		(45.0)
314	Catherine:	there you go
315		(39.6)
316	Paula:	↑can I just ↓check with you in ↑this ↓one
317		(3.0)
318	Paula:	I'm ↑not sure ↓did- (.) did you (1.4) which ↑or↓der did you do

319		them in (2.2) °I ↑am ↓getting them up in the right or↓der°
320		(4.0)
321	Catherine:	°ehm:°
322		(2.6)
323	Catherine:	°that one°
324	Paula:	sorry do you ↑whhant me ↓to dhho it again
325	Catherine:	↓mm↑hm
326		(4.4)
327	Paula:	okay (.) ↑that ↓was the order was it
328	Catherine:	yeh
329		(5.0)
330	Paula:	and ↑where does the story start
331		(4.0)
332	Catherine:	it starts from ((*sounds like* tattoo for me))
333	Paula:	it ↑starts the↓re
334	Catherine:	yeh
335		(15.0)
336	Paula:	↓mm↑hm ((syll ↑syll (.) ↓syll syll syll syll ↑syll))
337		(4.0)
338	Paula:	↑it's ↓warm ↑in ↓here today I didn't ((↓syll syll syll syll))
339	Catherine:	°no°
340		(8.2)
341		↓o↑kay
342		(25.8)
343	Catherine:	there you go
344	Paula:	↑hmm
345		(1.4)
346		(2.8) ((*loud shriek / giggle from outside of the room*))
347		(0.8)
348	Catherine:	they're havin a party out there (.) ↑aren't they heh heh (.) ↑hh
349		he he he
350	Paula:	they having a party
351	Catherine:	ooh hh heh heh heh heh ehh ehh (.) o::h
352		(53.0)
353	Catherine:	↑is it ↓that
354		(1.4)

355	Catherine:	EH HEH HEH
356	Paula:	that's fast
357		(1.0)
358	Catherine:	y:eh heh
359		(2.8)
360	Catherine:	((sung)) we're ↑get↓tin ↑quicker ↑yeh eh
361	Paula:	↑are [↓you
362	Catherine:	[heh heh heh
363		(26.4)
364	Paula:	°okay° (0.6) ↑can you do these ↓ones then
365		(4.2)
366	Catherine:	okay
367		(2.8)
368	Catherine:	ehm:
369		(21.4)
370	Catherine:	there
371		(31.0)
372	Paula:	and the ↑last one
373		(6.2)
374	Paula:	o↑kay
375		(22.2)
376	Catherine:	there
377	Paula:	o↑kay
378		(24.0)
379	Paula:	°okay that's great°
380		(3.0)
381	Paula:	something ↓different now
382	Catherine:	°okay°
383		(1.6)
384	Paula:	just find the lid for that box
385		((sound of rummaging around in the WAIS case for 7.2))
386		(2.4)
387	Paula:	°right°
388		(1.2)
389	Paula:	↑now I'm gonna ask ↓yo:u (.) to tell me some solu↓tions to
390		everyday prob↓lems

391	Catherine:	ri:ght
392	Paula:	°in other words tell me ↓what you think you should ↓do°
394		(10.2)
393	Paula:	↑what is the thing to ↓do: (.) if you find an ↑envelope in the
394		↓street that's ↑sealed addressed ↓and has got a new ↓stamp
395		on it
396		(3.0)
397	Catherine:	take it to the post office
398		(7.2)
399	Paula:	°↓mm↑hm°
400	Catherine:	°eh heh° that's all
401	Paula:	wha[t
402	Catherine:	[eh heh
403	Paula:	d'y wa-
404	Catherine:	no: (.) ↓mmhm
405	Paula:	can't hold too many things at one
406		((sound of page turning))
407	Paula:	↑can you tell ↓me some reasons why many foods need to be
408		↓cooked
409		(4.2)
410	Catherine:	because they're fro:↓zen
412		(2.2)
413	Paula:	°↓mm↑hm°
414		(2.6)
415	Catherine:	and they'll be ↑too ↓ha:rd
416		(6.0)
417	Paula:	°↑mmhm ↓yes° (0.4) ↑can you tell me ↑some more ↓reasons
418		why foods need to be cooked
419		(3.4)
420	Catherine:	ehm:
421		(4.2)
422	Catherine:	don't ↑know
423		(17.2)
424	Paula:	↑tell me some ↓reasons (0.2) ↑why we have a pa↓role system
425		(6.2)
426	Catherine:	I don't know

427	Paula:	°ri̯:ght°
428	Catherine:	I've got no idea
429	Paula:	do you know what a parole system is
430	Catherine:	n↑o: I've [never heard ↑of ↓it
431	Paula:	[hh hh
432	Paula:	↑difficult to ↓answer that one then ↑isn't ↓it eheh
433	Catherine:	it's got me puzzled e- (0.2) EY UP THERE'S SOMEBhhODY
434		COMIN AhhT ME he he he ehh ehh ehh
435		(1.6)
436	Paula:	↓o↑kay (0.2) ↑can you ↓tell me (.) why: people wash ↓clothes
437		°>why do people wash clothes<°
438		(2.0)
439	Catherine:	to keep em cle̯:an (0.2) else they get all sme̯:lly
440		(22.8)
441	Paula:	↑o↓kay
442		(6.0)
443	Catherine:	((°syll syll ↑syll syll°))
444		(2.2)
445	Paula:	↑tell me some ↓reasons why ↑child em↓ployment laws (.) are
446		needed
447		(6.0)
448	Catherine:	I've no ide↑a
449		(3.2)
450	Catherine:	I've no idea
451		(4.2)
452	Paula:	↑why does the (0.2) ↓government (0.4) re↑quire people in
453		some pro↓fessions (0.6) to obtain li↓cences before ↑offering
454		services to the ↓public
455		(2.4)
456	Catherine:	to make (0.2) ↑is it (0.2) to make sure they're ↑alri:↓:ght (0.2)
457		for other people to try them
458		(5.6)
459	Paula:	>I missed ↑the last ↓bit< to ↑make sure they're alri̯:ght
460	Catherine:	for other pe- (.) for the ↑other ↓people (.) ↓to do it
461		(7.4)
462	Paula:	↑tell me a bit ↓more

463	Catherine:	eh<u>m</u>:
464		(6.0)
465	Catherine:	in each well it (0.2) they don't get hu:rt
466		(2.4)
467	Catherine:	if they have to hit things or ((*sounds like* pull ander))
468		(18.2)
469	Paula:	°okay°
470		(25.6)
471	Paula:	↑o↓kay (0.2) ↑why should ↓people pay ↓taxes
472		(7.2)
473	Catherine:	m<u>m</u>: (1.2) don't know
474		(6.2)
475	Paula:	↑can you tell me some ↓reasons it's im↑por↓tant to ↑study
476		histo↓ry
477		(3.6)
478	Catherine:	°history° (0.8) to say (0.4) that you can (.) te:ll (0.4) if you go
479		for a job and (0.8) the boss asks you a question (.) you know
480		what the (0.4) words (0.2) mean if they ask you a different (0.4)
481		wo:rd that (0.8) difficult word (3.2) like (0.6) if they ask what
482		encyclo↑pe↓dia means
483		(2.2)
484	Paula:	hehh (0.4) I've got to write that down ↑and ↑SPELL ↓it now
485		↑haven't ↓I eh ↑hh hh hh
486		(1.2)
487	Catherine:	↑e: ↓n: (2.0) ↑c: ↓y: (1.8) ↑c: (1.2) ↓l: o: ↑p: (0.8) ↓e: (1.2) ↑d:
488		i: a:
489		(0.8)
490	Steph1:	°hh hh hh° ri::ght
491	Paula:	↓there you ↑go↓:
492	Catherine:	y:e::h:
493		(1.4)
494	Paula:	good job ↑you're ↓here
495	Catherine:	yhhehh
496		(3.2)
497	Paula:	°okay°
498		(2.8)

499	Paula:	↑why do some people who are born ↓deaf (0.2) have trouble
500		learning to ↓talk °↑when°
501		(5.8)
502	Catherine:	don't ↑kno:w
503		(4.2)
504	Paula:	a:nd ↑if you ↓were lost in the forest (1.2) >°↓in the woods° in
505		the< ↑day ↓time (0.8) ↑how would ↓you go about finding
506		you're way ↓out
507		(1.2)
508	Catherine:	°ehm:°
509		(4.0)
510	Catherine:	just keep walkin aro:und
511		(3.2)
512	Catherine:	until you fi:nd somebody (0.8) to told you were the (0.6) ↑end
513		of ↓it is
514		(22.8)
515	Paula:	↑right
516		(1.2)
517		((sound of pages turning))
518		(0.8)
519	Paula:	°what shall we do next°
520	Catherine:	↑mm
521	Paula:	°right ↓then°
522		(3.4)
523	Paula:	((°syll syll syll°))
524		(5.2)
525	Paula:	can I ↑put that ↓on that
526		(0.6)
527		((loud noise close to microphone))
528	Paula:	↑can I just shift the ta↓ble
529		(2.2) ((loud noise continues))
530		(1.8)
531	Paula:	↑can you put your name at the ↑top ↓for me the↓:re
532	Catherine:	°ri:ght°
533	Paula:	°thank you°

534		(25.2)
535	Paula:	o↓kay
536		(1.8)
537	Paula:	↑in this next ↓ta:sk (.) I want you to look at ↑two target
538		↓shapes and ↑then ↓see if you can find ↑either ↓one of them
539		in the ↑group of shapes next ↓to them (0.4) °okay° so there's
540		((syll syll ↑syll)) ↓at the top (1.4) ↑if you look o↓ver here (0.4)
541		at these ↓two (2.4) notice the ↑two shapes ↓on the left hand
542		side
543	Catherine:	°yeh°
544	Paula:	and there's a ↑group of ↓shapes on ↑this ↓side
545	Catherine:	↓ri↑:ght
546		(2.0)
547	Paula:	you're to mark the (0.2) ↑yes ↓box (0.2) if ↑either of ↓those
548		two (0.2) shapes (.) [is the same as any of tho↓:se
549	Catherine:	[ri:ght
550	Catherine:	ri:ght
551		(1.4)
552	Paula:	↑yeh
553	Catherine:	↑o↓kay
554		(1.0)
555	Paula:	↑so for ex↓ample (0.2) in ↑this in ↓this guide
556	Catherine:	there's (.) that (.) one=
557	Paula:	=↑yes
558	Catherine:	same as tha::t
559	Paula:	excellent so if [it's the same
560	Catherine:	[so
561		(0.4)
562	Catherine:	you'd
563		(0.2)
564	Paula:	↓yeh
565	Catherine:	↑that would ↓be round a ↑yes
566	Paula:	that's great (0.2) ↑okay
567	Catherine:	°so° (.) °there's ↑more ↓now° (.) ↑there's a ↓squa↑:re
568		(1.8)

569	Paula:	°↓mm↑hm°
570		(3.4)
571	Catherine:	an (0.8) no there isn't (.) in that one
572	Paula:	↓o↑kay (.) >↑want to have a go at< ↓these three (0.4) these
573		are ↓just practice ones
574		(15.2)
575	Catherine:	there
576	Paula:	↓okay (2.0) so (.) ↑when I ↓tell you to sta:rt
577		(2.2)
578		((noise near microphone))
579	Paula:	don't know ↑what's happened ↓to this table can't get it ↑ri↓:ght
580		(.) ehm:=
581	Catherine:	=hehh
582		(1.2) ((noise of table continues))
583	Paula:	got it
584		(2.8)
585	Paula:	I ↑want you to do the ↓same (0.2) to all ↓these (0.2) the same
586		↓way ↑yeh
587	Catherine:	ri:ght
588	Paula:	if you start on this ↓page
589		(2.8)
590	Paula:	>I want you to< ↑begi- ↑begin ↓here (1.0) and do as ↑many as
591		you ↓can (1.2) and when you've ↑finished ↓this page (.) move
592		on to that ↓one
593	Catherine:	ri:ght
594	Paula:	but I mean (0.2) people do (.) don't finish all ↓of them there's
595		↑loads ↓of pages so ↑do as many as you ↓can
596	Catherine:	ri:ght (0.2) ehm:=
597	Paula:	=↑most people don't do ↓all of them=work as ↑quickly as you
598		[↓can
599	Catherine:	[I'll have to cos puzz:led [heh heh heh heh
600	Paula:	[hh hh hh
601	Paula:	↑keep you ↓busy now shall I=
602	Catherine:	=eh heh heh ri::ght
603	Paula:	↑don't skip ↓any of them
604	Catherine:	no:

605	Paula:	and ↑don't stop until I ↓tell you to ↑okay cos you've got a
606		↓certain amount of time to do it
607	Catherine:	↑o↓kay
608	Paula:	↑ri:ght
609	Catherine:	↑ohh hh hh ↓nohh hh oo::h heh (.) he[lp me he he he
610	Paula:	[↑okay
611	Paula:	↑so: (.) be↓gin
612		(77.4)
613	Catherine:	((°syll:°))
614		(54.0)
615	Paula:	°okay° ↑stop
616		(3.2)
617	Paula:	°that's great°
618	Catherine:	↑ri:ght
619		(11.4)
620	Paula:	what we on now ↑it's the sixth ↓isn't it
621	Catherine:	°yes I think°
622		(4.2)
623	Paula:	↑are you left ↓handed or ↑right ↓handed
624	Catherine:	left
625		(5.2)
626	Catherine:	I'm one o- left handed pe:r↓sons (1.2) eh heh
627		(2.8)
628	Paula:	°nothing wrong with that is there°=
629	Catherine:	=yeh (.) take after me dad he's a left handed pe:rson
630	Paula:	↑do ↓you
631	Catherine:	y[eh
632	Paula:	[he's left handed as ↓well
633	Catherine:	ye::h
634	Paula:	°oh right°
635		(1.6)
636	Paula:	↑o↓kay
637		(1.4)
638	Paula:	right this is the ↑last ↓one of these ↓tests
639	Catherine:	°okay°

640		(4.0)
641	Paula:	I'm ↑going to ↓say a group of ↓numbers ↑and ↓letters
642		(2.2)
643	Paula:	↑after ↓I say them (0.6) ↑I want you to tell me the ↑num↓bers
644		first in order (1.2) starting with the lowest number
645	Catherine:	ri:ght
646	Paula:	and then tell me the letters in alphabet↓ical order
647		(1.8)
648	Paula:	so for example if ↑I ↓said bee seven (1.4) your answer should
649		be: (.) seven bee (.) you should the ↑num↓bers first and ↑then
650		the le↓tter
651	Catherine:	ri:ght
652		(1.4)
653	Paula:	↑if I ↓say nine (.) see (.) thre↓e
654		(0.4)
655	Catherine:	it's (0.2) ↑nine three ↑see
656		(2.0)
657	Paula:	↑you need to do the numbers in or↓der (0.4) so there's [a
658		↑nine and a ↓three
659	Catherine:	[I
660		mean ↑three ↓nine see
661	Paula:	↑that's ↓right yeh (0.2) good
662	Catherine:	°good°
663	Paula:	°okay°
664		(1.8)
665	Paula:	so↑: (1.6) ↑just have a ↓practice
666	Catherine:	°↓mm°
667	Paula:	so ↑if I said six ↓eff
668		(3.2)
669	Catherine:	↑it's eff: ↓six
670		(1.6)
671	Paula:	num↑bers ↓first and then the ↓letters
672		(2.0)
673	Catherine:	six eff
674		(2.4)

675	Paula:	↑gee: ↓four
676		(1.8)
677	Catherine:	four gee
678		(2.2)
679	Paula:	↑three ↓doubleu five
680		(2.4)
681	Catherine:	↑three ↓five doubleu
682	Paula:	o↓kay
683		(2.0)
684	Paula:	↑tee ↓seven ↓ell
685		(3.2)
686	Catherine:	↑seven ↓tee ell
687		(1.8)
688	Paula:	make sure ↑the letters in ↓alphabetical ↓order (1.2) >↑tee
689		↓seven ell<
690		(0.8)
691	Catherine:	it's (0.6) seven ell tee
692	Paula:	↑that's ↓right (0.2) so the ↑letters ↓are in order as well
693	Catherine:	ri:ght
694		(2.0)
695	Catherine:	↑oo[ooh::
696	Paula:	[↑are you gettin ↓that bit
697	Catherine:	I'm getting all ↑puzz:↓led (.) eh ↑heh ↓heh heh
698	Paula:	↑it's a puzzl↓ing puzzle this one
699	Catherine:	ah ri:ght eh he he he
700		(2.2)
701	Paula:	so (.) ↑one ↓jay ay
702		(0.8)
703	Catherine:	↑one (0.2) ↓ay jay
704	Paula:	okay (.) right (0.6) so you ↑got the i↓dea
705	Catherine:	yeh
706	Paula:	then we'll ↓start
707		(2.2)
708	Catherine:	°okay°
709	Paula:	↑ell ↓2

710		(1.8)
711	Catherine:	2 ↓ell
712		(4.6)
713	Paula:	↑six (.) ↓pee
714		(1.0)
715	Catherine:	↑pee (.) ↓six
716		(2.4)
717	Paula:	↑bee ↓five
718		(1.2)
719	Catherine:	↑five ↓bee
720		(6.6)
721	Paula:	↑eff ↓seven ell
722		(4.0)
723	Catherine:	↑eff ↓ell seven
724		(3.0)
725	Paula:	↑arr ↓four dee
726		(1.4)
727	Catherine:	↑dee arr ↓four
728		(5.2)
729	Paula:	↑haych ↓one eight
730		(3.2)
731	Catherine:	↑one ↓eight aych
732		(1.0)
733	Paula:	°↓mm↑hm°
734		(2.6)
735	Paula:	↑tee (.) ↓nine (.) ay (.) ↓three
736		(6.2)
737	Catherine:	↑ay: (1.0) ↓tee: (4.2) eight ↓nine
738		(3.2)
739	Paula:	↑vee (.) ↓one (.) jay (.) ↓five
740		(1.2)
741	Catherine:	↑o:ne ↓fi↑:ve (1.4) ↓jay vee
742		(1.0)
743	Paula:	°↓mm↑hm°
744		(1.2)

745	Paula:	↑se̲ve̲n (.) ↓en (.) four (.) ↓e̲ll
746		(3.0)
747	Catherine:	↑fo̲ur ↓se̲ve̲n (2.0) >jay ↑e̲ll<
748		(5.2)
749	Paula:	°okay°
750		(2.2)
751	Paula:	↑e̲ight (.) ↓de̲e̲ (.) ↑si̲x (.) ↓ge̲e̲ (.) one
752		(2.0)
753	Catherine:	↑ge̲e̲:: (2.8) ↑de̲e̲: ↓ge̲e̲: (0.4) one six ↑e̲ight
754		(4.2)
755	Paula:	°o↑kay°
756		(1.2)
757	Paula:	↑ka̲y (.) ↓two (.) ↑se̲e̲ (.) ↓se̲ve̲n (.) eff
758		(9.8)
759	Catherine:	↑de̲e̲ ↓e̲ss one ↓se̲ve̲n
760		(2.0)
761	Paula:	°↓mm↑hm°
762		(0.8)
763	Paula:	↑fi̲ve (.) ↓pe̲e̲ (.) three (.) wy (.) ↓ni̲ne
764		(8.6)
765	Catherine:	fi- (.) ↑three ↓fi↑:ve (.) ni:ne (2.0) pee w↓y
766		(2.2)
767	Paula:	°↓o↑kay°
768		(1.2)
769	Paula:	↑e̲m (.) ↓four (.) ee (.) seven (.) cyu (.) ↓two
770		(9.0)
771	Catherine:	four seven (3.8) pee (1.0) cyu
772		(2.8)
773	Paula:	↑do̲ubleu (.) ↓e̲ight (.) aych (.) five (.) eff (.) ↓three
774		(4.0)
775	Catherine:	↑e̲ff (0.8) ↑a̲ych ↓doubleu (3.6) three (0.4) ↑fi̲ve eight
776		(2.8)
777	Paula:	°↓o↑kay°
778		(2.8)
779	Paula:	↑si̲x (.) gee (.) ↓ni̲ne (.) ay (.) two (.) ↓e̲ss
780		(7.0)

781	Catherine:	↑two six ↓ni:ne (3.0) ay (2.0) haych ess
782		(3.0)
783	Paula:	↓o:↑ka↓:y
784		(2.2)
785	Paula:	°ri:ght° (0.8) ↑well ↓done=you ↑finished ↓those
786		(0.8)
787	Catherine:	↑ohh
788		(2.0)
789	Paula:	↑what did you ↓think
790	Catherine:	↓alri↑:ght
791	Paula:	ri:ght
792		(4.2)
793	Paula:	I've got another ↓one to do (0.4) looking at some ↓words (0.4)
794		okay but >↑this isn't ↓jus-< ↑it's >not to do with the ↓tape< (.)
795		[so (.) I'll turn that ↓off now (0.2) al↑right
796	Catherine:	[no
797		(3.6)
798		((noise of someone touching the microphone))
799	Paula:	°oops°
800		(1.2)
801		((tape switched off))

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Interview Three

Transcription: 3A

1	Pamela:	e↑hhm
2	Jonathan:	↑anything you ↓li:ke (.) ↑your ↓name (0.4) ehh[h ↑HEH HEH
3	Pamela:	[hhh hhh
4	Jonathan:	oh it's Will↓iam (.) eh heh heh
5	Pamela:	↓right ↑okay that's ↓fine
6		(0.8)
7		((sound of tape being switched off))
8		(1.6)
9		((sound of tape being switched on))
10	Pamela:	ri:ght ↑so (0.2) I'll just leave it (.) ↓running now ↑it is
11		↓reco:rding (.) ri:ght=
12	Jonathan:	=mmm
13	Pamela:	but it sounds ↓like it's picking up ↓to me so I don't think that's
14		a prob↓lem
15		(0.8)
16	Jonathan:	well it ↑did pick up ↓then
17	Pamela:	it ↑did didn't ↓it=
18	Jonathan:	=BRILLIANT
19	Pamela:	eh yehhehh
20	Jonathan:	heh heh
21		(0.8)
22	Pamela:	qu[ite good actually isn't it
23	Jonathan:	[↑I ↓used to be ↑I ↓used to be on tape (.) ehm (.) at po↑lice
24		↓station
25		(0.6)
26	Pamela:	↑did ↓you
27	Jonathan:	yeh
28	Pamela:	ri:ght
29	Jonathan:	they put me on tape about questions about erm (2.2) about
30		ooh the- (.) oh (.) the:: (.) ↑trou↓ble I've been (0.2) had
31	Pamela:	ri:ght (0.2) o↑ka↓:[y
32	Jonathan:	[I remember it was all on ↑tape
33	Pamela:	we[ll I ↑think the police do do ↓that

34	Jonathan:	[well ↑three ↓tapes
35	Pamela:	but >↑this (.) this is ↓different this is for Peter's rese↓arch< that
36		we've talked about
37	Jonathan:	↓hmm
38	Pamela:	↑oka↓:y
39	Jonathan:	yeh
40	Pamela:	ehm̲:
41		(2.4)
42	Jonathan:	mhehh
43		(1.6)
44	Pamela:	oh ↓right (.) ↑can I ask you put your name (0.4) on the top of
45		this ↓form (0.4) up ↑the↓:re
46		(2.0)
47	Pamela:	°thank you Jona↑than°
48		(6.4)
49	Jonathan:	anything ↑else
50		(1.6)
51	Pamela:	EH̲:::M (0.4) ↑can you put your ↓age (0.4) in that
52		(0.6)
53	Jonathan:	su[re
54	Pamela:	[er̲:: (0.2) thank ↑you
55		(1.8)
56	Jonathan:	won't bel↑ieve ↓how am (0.2) how old ↑am I (0.2) [↓won't
57		believe it
58	Pamela:	[↑hm↓mm
59	Pamela:	↑and todays ↓date (0.2) if you can: [°remember°
60	Jonathan:	[wha: wha: ↑where's ↓our
61		paper I'll look to ↑copy it
62	Pamela:	↑I ↓put it a↑way: it was the ((sounds like [↑top ↓of a↑nother
63		number))
64	Jonathan:	[↑AH NO
65	Jonathan:	ah ↑it's alright I'm ↓quicker ↑I'll ↓get it (0.8) ((sounds like
66		sowerall dies))
67		(2.2)
68	Jonathan:	t- two ay (.) slash (0.2) ((sniff)) (0.2) er̲: when's ↑it

69	Pamela:	↑No↓vember
70	Jonathan:	°November° (0.2) so it's e↑LE↓ven
71	Pamela:	yes
72		(3.2)
73	Jonathan:	gotcha
74		(1.6)
75	Jonathan:	↑ehm::
76		(0.6)
77	Pamela:	two thousand and two
78	Jonathan:	↑I just ↓put it (0.2) cos there's ↑no more room
79		(6.4)
80	Pamela:	that's lovely
81		(1.8)
82	Pamela:	thank you very ↑much
83	Jonathan:	>↑should a ↓put another< ↑line ↓the:re
84	Pamela:	ye::s it's ↑not ↓very well designed ↑is ↓it=
85	Jonathan:	=diculous (0.2) ehh [heh heh
86	Pamela:	[hehh ↑heh
87	Pamela:	↑they don't ↓even have room for us to ↑write (.) do ↓they
88	Jonathan:	no (0.8) ↑they haven't ↓printed them out rubb↓ish
89		(2.4)
90	Pamela:	°okay° (.) ↑let's see ↓how we get on though shall ↑we
91		(0.6)
92	Pamela:	ehm:
93		(0.4)
94		((*knock knock on the table*))
95		(1.8)
96	Pamela:	↑Jon↓athan (0.8) I'll be ↑asking you to do a number of ↓things
97		today (.) like ↑giving some ↓word definitions and ↑solving a
98		few ↓number problems
99		(2.2)
100	Jonathan:	o↑kay
101	Pamela:	you'll find ↑some of these tasks ↓easy (.) whereas ↑others
102		may be more ↓difficult
103	Jonathan:	↑o↓kay

104		(1.2)
105	Pamela:	o↑kay
106	Jonathan:	yeh
107	Pamela:	also (0.2) ↑most ↓people don't answer ↑every question
108		correct↓ly (0.2) or finish every ↓item
109	Jonathan:	↑mm↑hm
110	Pamela:	but please (.) ↑give your best ↓effort on all the items
111		(0.8)
112	Jonathan:	kay
113	Pamela:	↑do you have any quest↓ions
114		(1.4)
115	Jonathan:	e::r:: (0.2) ↑if the:: ↑ard ↓or ↑not (1.0) ↑either eas- ↓or ↑ard
116		(1.6)
117	Pamela:	well (.) they ↑start ↓easy and ↑then they get har↓der
118		(0.4)
119	Jonathan:	know what I used to do at college (.) done ↑maths
120	Pamela:	↑prob↓ably ↑some ↓of it's a bit like that but ↑not ↓all of it
121	Jonathan:	urhh (.) it's diff↓icult
122	Pamela:	it's ↑certainly ↓not all to do with maths
123	Jonathan:	yeh I used to do maths at college (0.8) [I done well at it
124	Pamela:	[↑were you good ↓at it
125	Jonathan:	yeh
126	Pamela:	°↑ri:g[ht°
127	Jonathan:	[I get the er<u>m:</u> (.) ↑stif↓icate Monday
128		(1.2)
129	Pamela:	↓for maths (0.2) ↑ri:g[ht
130	Jonathan:	[all ↓the work I've done
131	Pamela:	°↑o:↓:h°
132		(0.6)
133	Jonathan:	cos it- (.) cos the teacher put (.) very good (0.4) decent mark
134	Pamela:	g↑oo↓:d (0.2) ↑o[kay
135	Jonathan:	[extremely good
136		(2.0)
137	Pamela:	↑ri:↓:ght
138		(2.2)

139	Pamela:	so ↑the first ↓thing we're going to start with is (.) I'm ↑going to
140		show you some ↓pictures (0.2) in which there's an im↑portant
141		part ↓missing (0.6) could you ↑look at the ↓pictures (0.2) and
142		tell me what's ↓missing (1.8) that's the ↓first one (0.2) ↑could I
143		just move ↓that (0.2) thank you (2.0) °okay° (.) °wha- ↑what's
144		miss↓ing from there°
145		(1.2)
146	Jonathan:	A BIT TO THE ↑COMB
147	Pamela:	ri:ght (.) fine
148	Jonathan:	one o ↑them
149	Pamela:	yes: (0.4) let me just (.) ↑turn over the ↓pa:ge (0.2) ↑turn over
150		to the ↓next one
151		(2.2)
152	Pamela:	thank ↑you (.) ↓what's the most important part missing from
153		↓that picture
154		(4.2)
155	Jonathan:	↑another ↑leg (0.8) to the ↑ta↓ble
156	Pamela:	go↑od
157		(1.2)
158	Jonathan:	next pic↑ture
159	Pamela:	yep (.) ↓we'll ↑move ↓on (0.2) thank ↑you
160	Jonathan:	no wonder he ↓can't sm- s- s- s- ↓smell nowt (.) ↑THERE'S
161		NO NOSE
162		(1.2)
163	Pamela:	eh [heh heh okay
164	Jonathan:	[ehh hh hh
165		(2.2)
166	Jonathan:	°↑I'm ↓enjoyin this°
167		(3.0)
168	Jonathan:	↑anything else
169	Pamela:	yes we'll ↑just move ↓on
170		(2.0)
171	Jonathan:	oh ano↑ther clip (.) ↓ju[st ↑there
172	Pamela:	[↓mm↑hm
173	Pamela:	↓mm↑hm (0.8) thank ↑you

174		(3.4)
175	Jonathan:	↑some more ↓windows (0.6) missin ↓just ↑there
176	Pamela:	↑what's the most im↓portant part missing
177		(5.2)
178	Jonathan:	a ↑bit o the ↑track
179	Pamela:	↓mm↑hm
180		(2.0)
181	Jonathan:	↑that's ↓missing
182		(9.6)
183	Jonathan:	oh ↓the knob (0.6) the door ↓andle
184	Pamela:	°okay°
185	Jonathan:	that's missin
186		(8.2)
187	Jonathan:	↑the middle ↓bit (0.2) to ya ↓glasses
188	Pamela:	goo::d
189	Jonathan:	like what ↓you've got
190		(0.8)
191	Pamela:	o↑kay
192	Jonathan:	YEH
193		(10.6)
194	Jonathan:	↓can't ↑tell
195		(3.2)
196	Jonathan:	↑can't tell ↓on that one
197		(0.4)
198	Pamela:	can't (.) you can't ↓tell
199	Jonathan:	no
200	Pamela:	↓okay
201	Jonathan:	shall we miss that one ↓ou::t
202		(2.2)
203	Pamela:	↑anything you can see ↑missing ↓o::r
204		(3.0)
205	Jonathan:	↑e:↓:::r just- (0.8) bit just ↑there
206		(2.0)
207	Jonathan:	↓just to the ↑glass (0.8) that's ↓missin
208	Pamela:	↓oh right ↑o↓kay (0.4) thank ↑you

209		(12.0)
210	Jonathan:	it's ↑pli↓ers but there's ↑noth↓ing ↑missing ↓off it
211		(2.6)
212	Pamela:	↑nothing ↓missing
213		(1.8)
214	Jonathan:	well (0.2) >yeh there used ↓to be ↑whatcha ↓call it's< just
215		↑the↓:re (1.6) it's like s:: s:: ↑spring ↓pliers
216	Pamela:	↑o:::h ↓right (.) yep
217		(0.8)
218	Jonathan:	ye- ↑they're ↓missin o- o- ↑or the bolt (0.4) that's ↓missin
219	Pamela:	where where would ↓that be
220	Jonathan:	that'd be in the ↑midd↓le
221	Pamela:	ri:ght o↑kay
222		(6.2)
223	Jonathan:	oh ↑half o the lines ↓are missin (0.8) on the ↑leaf
224	Pamela:	↓mm↑hm (.) thank ↑you
225		(11.2)
226	Jonathan:	one o the ↑squares ↓are missin on the em (.) ↑pie
227	Pamela:	thank you
228		(16.4)
229	Jonathan:	can't tell
230		(2.2)
231	Jonathan:	pass=
232	Pamela:	=↑can you see ↓anything missing from there
233		(4.2)
234	Jonathan:	the ↑sun
235	Pamela:	°ehh° (0.2) oka:y thank ↑you
236		(3.2)
237	Jonathan:	°↑that's ↓missing°
238		(14.8)
239	Jonathan:	the top aint ↑up
240		(2.0)
241	Pamela:	ri:ght (0.8) ↑can you explain that a bit ↓mo:re
242		(16.6)
243	Jonathan:	no

244	Pamela:	no ↑okay (.) thank ↑you
245		(25.2)
246	Jonathan:	nah
247		(2.0)
248	Pamela:	thank ↓you
249		(1.4)
250	Jonathan:	perhaps getting a bit ard
251	Pamela:	↑m↓mmm (0.2) heheheheheh
252	Jonathan:	↑oh[↓well
253	Pamela:	[↑just try a few ↓more and see how you get on
254		(2.4)
255	Jonathan:	a::h (.) ↑those ↓are missin from there
256		(3.2)
257	Pamela:	↑can you[just point ↓to that (.) where you-
258	Jonathan:	[it's a chair
259		(3.8)
260	Pamela:	↑o::h ↓ri:ght (0.2) the ↑front two ↓legs
261	Jonathan:	yeh (0.2) >cos ↑if you were sittin ↓on the chair you'd be
262		↑falling ↑back↓wards<
263		(0.4)
264	Jonathan:	ehhh
265	Pamela:	↑m↓mmm
266		(13.2)
267	Jonathan:	oh ↑somethin that spikes ↓somethin on
268	Pamela:	okay ↑can you point to ↓where
269	Jonathan:	those
270	Pamela:	mmhmm
271	Jonathan:	↑what prick ↓ya (1.2) no- (.) not on ↑there
272	Pamela:	righ[t
273	Jonathan:	[↑on that ↓one
274	Pamela:	↓o↑kay
275		(5.2)
276	Jonathan:	oh ↑some o the teeth ↓are missin on the ↑kni:fe
277		(2.2)
278	Jonathan:	to cut the ↑bread

279	Pamela:	↓mm↑hm
280	Jonathan:	they're ↓missing
281		(1.0)
282	Pamela:	thank ↑you
283		(12.8)
284	Jonathan:	oh ↑whatcha ↓call it's missin (.) where you put th<u>e</u>: erm: (1.4)
285		↑I ↓don't know what you call em (0.4) ↑pe↓dals (.) oh I ↓don't
286		<u>kn</u>ow what you call them (1.4) ↑I ↓don't know what you ↑ca:ll
287		↓them
288	Pamela:	↑o↓kay (.) ↑thanks
289		(18.4)
290	Jonathan:	↑o↓:h ↑some o them ↓<u>are missin</u>
291		(2.0)
292	Jonathan:	from the bas↓ket
293	Pamela:	↓mm↑hm (0.6) thank ↑you
294		(5.8)
295	Pamela:	they're stuck toge↓ther
296	Jonathan:	((*sounds like* your ways))
297	Pamela:	ehh ehh (0.4) thank you
298		(11.2)
299	Jonathan:	oh the two clips on that
300		(3.6)
301	Jonathan:	where you put your ↑clothes ↓up
302	Pamela:	↓mm↑hm
303	Jonathan:	↑they're ↓missin
304	Pamela:	ri:ght (.) thank ↑you
305		(19.2)
306	Jonathan:	((*intake of breath for* 1.2)) I can't tell ((syll syll syll))
307	Pamela:	°right° [↑it's a diff↓icult <u>one</u> isn't it isn't it
308	Jonathan:	[↑can ↓not tell
309	Jonathan:	yeh (0.4) it is
310		(8.2)
311	Jonathan:	↑<u>does cows</u> ↓have ↑horns
312		(2.0)

313	Jonathan:	ehh hh hh hh (.) ehh (0.2) I'm not so ↑sure ↓if that's a bull or a 314
		↑cow (0.6) cos it has horns
315	Pamela:	↑m↓mm
316		(2.2)
317	Jonathan:	↑↑I don't ↓think there's nothing missin off that ↓one (0.6) ↑oh
318		↓yeh there is
319		(2.4)
320	Pamela:	right
321		(2.0)
322	Pamela:	okay thank ↑you
323		(18.2)
324	Jonathan:	oh one of the ↑cir↓cle things are missin
325	Pamela:	↓mm[↑hm
326	Jonathan:	[↓from that trainer
327	Pamela:	↓thank ↑you
328		(0.8)
329	Jonathan:	hgh (.) hgh ((coughing))
330		(17.6)
331	Jonathan:	what are the ↑trees
332		(1.8)
333	Pamela:	sor↑ry c-
334	Jonathan:	there ↓should be another ↑tree ↓there ↑shouldn't there (0.8)
335		see's ↑one ↓two ↑three (0.6) should be ↑four (1.2) cos I can't
336		↑tell ↓what's missin off this ↓picture
337		(2.2)
338	Pamela:	↑what's the most im↓portant part missing do you think
339		(0.6)
340	Jonathan:	sun
341		(1.4)
342	Pamela:	°okay° thank ↑you
343		(1.6)
344	Jonathan:	nearly ↓finished
345	Pamela:	yeh (0.4) think there's only (1.6) it's the last ↑one ↓actually
346	Jonathan:	↓mm↑hmm
347		(28.6)

348	Jonathan:	can't ↓tell
349	Pamela:	↑okay don't worry that's (0.2) ↑they're very ↓difficult those last
350		one's ↑aren't ↓they
351	Jonathan:	↓mmm
352		(1.8)
353	Pamela:	thank you Jonathan: if you ↑give me ↓that book back
354		(3.4)
355	Jonathan:	oh wow ↑look at those ↓shapes
356	Pamela:	we:'ll look at those later
357	Jonathan:	ehh hh hh hh
358	Pamela:	more ↑excitement to ↑come t-hhey
359		(3.0)
360	Jonathan:	↓don't ↑run out of tape then ehh
361	Pamela:	↑is it going a↓round alright
362	Jonathan:	YEH IT'S DOIN FI:NE
363	Pamela:	good (.) okay [↑we'll just leave ↓it then
364	Jonathan:	[It's done half (0.6) ↑quarter ↓of it al↑rea↓dy
365		(1.8)
366	Pamela:	right ↑now we're going to do something ↓different (0.4) in ↑this
367		↓section (.) I want you to tell me the me:a↓nings of some
368		words (0.8) now ↑listen ↓carefully and tell me what ↑each
369		word I say ↓means
370	Jonathan:	↑o↓kay
371	Pamela:	okay (.) ↑you ↓ready
372	Jonathan:	yeh
373	Pamela:	↑what does ↓winter mean
374		(1.4)
375	Jonathan:	winter
376		(1.2)
377	Jonathan:	it's:: (0.4) oh >winter winter winter< w-
378		(9.2)
379	Jonathan:	↑win↓dy ↑ain it
380		(3.8)
381	Pamela:	y::e::h (.) ↑can you (.) ex↑plain ↓that a bit more (0.6) °or not°=
382	Jonathan:	=wind

383		(2.0)
384	Jonathan:	er::
385		(4.2)
386	Jonathan:	it's li:ke (.) oh winter that's where (0.2) ↑is it where all the
387		↑leaves ↓come off the ↑tre↓es
388		(4.0)
389	Pamela:	°↑o[↓kay°
390	Jonathan:	[↑cos the wind ↓blows em ↑off
391	Pamela:	↓m↑mm
392		(1.2)
393	Jonathan:	and er::
394		(3.6)
395	Jonathan:	an it's ↑cold
396		(0.6)
397	Pamela:	yep
398		(3.2)
399	Pamela:	er:: (0.8) °↑what else ↓is there°
400		(3.0)
401	Jonathan:	>that's all I can ↑say< hehh (.) er:: >((syll syll syll)) but
402		↓nothing ↑else<
403		(1.4)
404	Pamela:	okay ↑can you explain that any ↑more=↓or
405		(0.6)
406	Jonathan:	NAH (0.[4) I don't know anything else
407	Pamela:	[okay thank ↑you
408	Pamela:	↑what ↓does breakfast mean
409		(1.0)
410	Jonathan:	breakfast
411		(4.2)
412	Jonathan:	↑oh >↓that's when you get up ↑in the mor↓ning< (.) that's
413		when you have ↑your ce↓reals
414	Pamela:	↓mm↑hm
415		(1.8)
416	Jonathan:	and e:rm:
417		(7.4)
418	Jonathan:	((°syll°)) °food°

419		(5.2)
420	Jonathan:	when people finish ↑s:: school ↓they have their ↑lunch ↓or
421		sommat (0.4) ↑dinn↓ers or sommat
422		(2.0)
423	Jonathan:	↑that's ↓all I can ↑think ↓of (1.6) about ↑break↓fast
424		(2.2)
425	Jonathan:	↑uhum (.) I can only say (1.2) >when you get up in the
426		mor↓ning you have your ↑ce↓reals<
427		(0.2)
428	Pamela:	o↑kay [there (.) that (.) that's ↓fine
429	Jonathan:	[°yep yeh cos that's ↓all°
430		(0.6)
431	Pamela:	thank ↑you
432		(10.8)
433	Pamela:	↑what does ↓penny mean
434	Jonathan:	↑penn↓y
435	Pamela:	↓mm↑hm
436		(11.2)
437	Pamela:	°↑explain what a ↓penny is to me°
438		(3.2)
439	Jonathan:	↑MO↓NEY
440		(0.6)
441	Pamela:	°↓o:↑kay ↓fi↑:ne°
442		(0.2)
443	Pamela:	↑and ↓ship
444		(0.6)
445	Jonathan:	SH↓IP
446	Pamela:	°yeh° (0.4) ↑can you explain (0.6) ↓what that means
447		(2.2)
448	Jonathan:	>↑ship ↓wha- ↑as-< (0.6) ↑that's ↓what you go ↑on
449		(1.8)
450	Jonathan:	↓on a ship
451		(0.2)
452	Pamela:	y↑e:h can you explain a little bit ↓mo:re
453	Jonathan:	oh pe- (1.6) ↑fish↓ing people go on it (1.8) to catch ↑fish from

454		°ship° (0.6) ↑ships ↓have got ↑guns
455	Pamela:	↓y↑e::s
456		(0.4)
457	Jonathan:	and sails (.) °↓an all that° (0.2) ↑an flags (0.2) an you got
458		↑sai↓lors
459		(3.8)
460	Jonathan:	an it goes ↑on wat↓er (0.4) go[es on the seas
461	Pamela:	[ri:ght
462	Pamela:	ri:ght (0.8) ↑thank ↓you
463		(7.2)
464	Pamela:	↑can you tell me what (.) re↓pair means
465		(2.2)
466	Jonathan:	↑oh repair that's ↓where you erm repair (0.8) things like
467		↑ste↓reos and (1.2) tele↑vis↓ions and all that
468	Pamela:	↓mmhm↑::
469	Jonathan:	and videos (0.6) if your (.) ↑vid↓eos (.) knackered you ↑repair
470		↓it (0.4) you take it to ↑a repair ↓shop (0.2) [and they'll fix it
471	Pamela:	[yeh
472		(1.4)
473	Jonathan:	the- they'll they'll charge ↓ya
474	Pamela:	↑argghh (.) ↓ri:ght
475		(1.8)
476	Jonathan:	is ↑it rain↓in out there or sommat
477	Pamela:	er[m::
478	Jonathan:	[cos I can ↑here ↓it eh heh
479		(2.2)
480	Pamela:	°↑not sure ↓actual↑ly° ((°syll syll ↑syll°))
481		(1.0)
482	Pamela:	↑o↓kay thank ↑you
483		(2.4)
484	Pamela:	↑a↓ssemble
485		(1.4)
486	Jonathan:	↑OH ↓MY ↑god (0.2) say
487	Pamela:	↑what does a↓ssemble mean
488		(3.2)

489	Jonathan:	I ↑haven't got a ↓clue what ↑that ↓means
490	Pamela:	okay ↓don't worry
491	Jonathan:	I ↑don't know if you ↓know it (0.20 ehuh
492		(2.2)
493	Pamela:	ah ↑it's a bit ea↓sy for me cos [I've got the ↑answers in front
494		↓of me and I'm not ↑chea↓ting
495	Jonathan:	[eh hh hh hh
496	Jonathan:	yeh that's ri:ght
497	Pamela:	↑o:↓kay (0.2) ↑we'll move ↓on and ↑do a few ↓more=↑what
498		does (0.2) what does ↓yesterday mean (1.8) ↑yes↓terday
499		(4.8)
500	Jonathan:	↑you ↓go like that (0.2) an a went out ↑yes↓terday (0.2) >oh ↑I
501		↓dunno what yesterday ↑means< (.) eh hehh
502	Pamela:	↑can you explain ↓it to me
503		(1.6)
504	Jonathan:	erm:
505		(18.2)
506	Jonathan:	no I ↑can't (0.2) as-
507	Pamela:	>↑want to have a ↑guess<
508		(9.4)
509	Jonathan:	nah (.) don't know what it means
510		(3.0)
511	Jonathan:	wish me- (0.2) well me- (.) me ↑dad ↓knows (0.8) he knows
512		↑all ↓of em ehh heh heh
513		(3.2)
514	Pamela:	↑o↓ka:y (.) ↑what does ↓terminate mean
515		(14.0)
516	Jonathan:	I ain't got clue
517	Pamela:	°↓a°↑ha (0.6) ↑con↓sume (0.4) ↑what does con↓sume mean
518	Jonathan:	((intake of breath for 1.2)) ↑↓I ain't ghot chluhe ((sigh for 0.6))
519	Pamela:	↓o↑kay
520		(3.4)
521	Pamela:	↑sen↓tence
522		(0.8)
523	Jonathan:	when you puttin (0.6) words into a sen↓tence (1.0) I mean if

524		you askin ques↓tions you have to put em in a sen↓tence
525	Pamela:	ri:ght
526	Jonathan:	that's what you wanna ↑know ehh hh hh hh
527	Pamela:	°↑that ↓sounds fi:ne°
528		(14.2)
529	Pamela:	↑what does ↓confide mean
530		(0.8)
531	Jonathan:	con↑fide
532		(1.0)
533	Pamela:	↑con↓fide
534	Jonathan:	con↑fi↓:de
535	Pamela:	↑con↓fi::de
536	Jonathan:	↑I can't ↓say that word hehh hh hh hh
537	Pamela:	↓I'm not being ↑clear ↓I think ↑con↓fi:de
538		(0.8)
539	Jonathan:	oh (1.2) ↑oh ↓god (.) erm (1.0) oophh erm
540		(8.2)
541	Jonathan:	I haven't got a clue
542		(1.8)
543	Pamela:	°okay°
544		(1.0)
545	Pamela:	↑re↓mo:rse (0.6) ↑what does re↓morse mean
546		(9.8)
547	Pamela:	want to ↑guess
548		(3.2)
549	Jonathan:	no ↑I ain't got a (0.2) I ain't got a ↓clue (2.0) looks hard to me
550		ehh hehh
551	Pamela:	okay (0.6) ↑just try a few ↓more (0.8) ↑what does (.) ↓ponder
552		↓mean
553		(1.0)
554	Jonathan:	punder
555	Pamela:	↑pon↓der
556	Jonathan:	pon↓der (0.6) ooh god
557		(6.2)
558	Jonathan:	oh let me think of ↑this

559		(15.8)
560	Jonathan:	haven't ↓got a clue
561	Pamela:	no okay ↑don't ↓worry (.) they're ↑qui:te ↓difficult aren't they
562	Jonathan:	mmhm they ↑a:↓:re
563	Pamela:	↑com↓passion (0.8) ↑have you heard of ↓that
564		(7.8)
565	Jonathan:	no (.) I ain't got a clue
566		(1.2)
567	Pamela:	↑tran↓quil
568		(15.2)
569	Jonathan:	no
570	Pamela:	o↑kay (0.6) ↑a::nd (0.2) ↓sanctuary (.) ↑you heard of ↓tha:t
571	Jonathan:	tceehh eh ↑hh ↓hh hh ehh (0.2) century
572	Pamela:	↑sanc(.) ↓tuary
573	Jonathan:	↑sanc↓tuary (1.4) oh god (0.2) °sanctuary°
574		(3.2)
575	Jonathan:	↑who's that ↓giving you ↑all these ↓questions (0.8) nah I ain't
576		got a [↑clue
577	Pamela:	[no
578	Pamela:	o↑kay then well ↑we all fin↓ished that there
579		(2.2)
580	Pamela:	thank you for ↓trying hard on that cos they're (0.4) they're ↑not
581		always that ↓easy are they
582	Jonathan:	n[o
583	Pamela:	[you've ↑done ↓okay ↓though
584	Jonathan:	°y↑eh°
585		(2.2)
586	Jonathan:	((↑syll ↓syll)) quarter tape al↑rea↓dy
587		(2.8)
588	Pamela:	↓you're ri:ght (0.2) well ↑we've had a↓bout half an hour (.)
589		haven't we so (0.6) ↑you okay to plod on a bit ↓longer and to
590		see how [you get on
591	Jonathan:	[yeh
592		(0.4)
593	Pamela:	okay thank ↑you

594		(2.4)
595	Pamela:	°we'll ↑move on to the ↓next one°
596		(9.6)
597	Pamela:	°just need to find something°
598		¡(4.2)
599		((sound of something dropping on to the table))
600	Pamela:	that's for ↑you (1.2) o↓kay (0.2) ↑when we ↓started today (0.2)
601		↑I said you''ll be doing all ↓sorts of things (0.4) in ↑this
602		↓section ↑I'm going to ask you to copy some sym↓bols
603		(2.0)
604	Jonathan:	oh wick:ed hehh hh hh hh
605	Pamela:	°↑can I just ↓move that thank ↑you°
606		(1.8)
607	Pamela:	ri:ght (0.6) ↑if you look at these ↓boxes
608	Jonathan:	hmm
609	Pamela:	you'll notice that ↑each ↓box (0.8) has a ↑number in the
610		↓upper part (1.4) an a ↑mark in the ↓lower part (1.0) ↑an each
611		↓number has it's own ↓mark
612	Jonathan:	yeh
613		(2.6)
614	Pamela:	now if you ↑look down ↓he:re (1.4) where the squares have
615		numbers in the ↓top
616		(0.8)
617	Jonathan:	yeh
618		(2.2)
619	Pamela:	but the ↑squares in the bottom are ↓emp↑ty
620		(1.0)
621	Jonathan:	yeh see heh heh
622	Pamela:	right ↑in each of the empty ↓squares
623		(0.8)
624	Jonathan:	yeh=
625	Pamela:	=you ↑put a ↓ma:rk that should go ↓there ↑like ↓this (1.2)
626		r↑i:ght so ↑there's a ↓two
627		(6.8)
628	Pamela:	and two has this ma↑:rk
629		(2.2)

630	Pamela:	so ↑I put ↓that into the empty squa↑:re
631		(1.8)
632	Pamela:	there's a ↑one (1.4) °it has that ma↑:rk ↓so I put that into the
633		empty squa↑:re°
634		(3.6)
635	Pamela:	th↑ere: (2.0) that ma↑:rk ↓so I put that into the squa↑:re (0.8)
636		↑can you ↓go along an (0.6) complete those up to that thick
637		↓line ↑an[d then ↓stop there
638	Jonathan:	[↑o↓kay
639		(28.4)
640	Pamela:	thank ↑you
641		(2.8)
642	Pamela:	ri↑::ght ↓that looks good to ↑me
643		(3.4)
644	Pamela:	↑now you know how to ↓do them ↑when I tell you to ↓start
645		(0.2) ↑if you do the ↓rest of them
646	Jonathan:	hmm
647	Pamela:	be↑gin ↓here (.) and fill in as ↑many squares as you ↓can=
648	Jonathan:	=hmm=
649	Pamela:	=one after the ↓other with↑out ↓skipping any
650	Jonathan:	hmm
651	Pamela:	keep ↑working til I tell you to ↓stop (0.2) and work as ↑quickly
652		as you ↓can without making any mis↓takes (0.6) o↑kay (.) so if
653		you ↑go a↓head
654		(42.6)
655	Pamela:	okay if you could carry on
656		(78.2)
657	Pamela:	↑okay can you stop ↓please
658		(5.2)
659	Pamela:	thank ↓you (.) ↑how'd ↓you find that
660	Jonathan:	alri:ght
661	Pamela:	↑ye↓:h fine good well ↓done
662		(3.4)
663	Pamela:	right (0.8) ↓can I have ↑the (1.8) ↓thank ↑you (0.6) put these
664		↓awa↑:y

665		(6.2)
666	Pamela:	°right° (1.6) ↓love↑LY
667	Jonathan:	ye:hhh
668		(1.2)
669	Jonathan:	ehhh
670		(4.2)
671		((*sound of pages turning*))
672	Pamela:	yep (.) ↑think ↓we've got time just to do a bit ↓more (.) this
673		afternoon an
674		(0.8)
675	Jonathan:	hmm
676	Pamela:	then we'll have to arrange when we can meet a↓gain (1.4) to
677		fin↓ish it (2.6) °oh rats°
678		((*sound of pages turning*))
679		(9.2)
680	Pamela:	o↓kay ↑lets go ↓on (0.4) ↑in this ↓section I'm going to read
681		↑two ↓words to you and I ↑want you to tell me ↑how they are
682		a↓li:ke
683		(1.2)
684	Jonathan:	okay
685	Pamela:	al↑ri:ght
686	Jonathan:	kay
687	Pamela:	so:: (.) in ↑what ↓way are a fork and a ↓spoon alike
688		(3.0)
689	Jonathan:	well ↑fork ↓er (.) wha- ↑knife an fo↓:rk
690	Pamela:	↑a fork and a ↓spoon (.) ↑what way are they a↓like
691		(1.8)
692	Jonathan:	↑spoon you can use em for ↓cere↑als (1.2) an a fork you use
693		for ↓dinner
694		(2.8)
695	Pamela:	↓ri:ght
696		(2.4)
697	Pamela:	eh::::m
698		(2.6)
699	Pamela:	↑o↓kay ↑they're BOTH things that ↓you eat (.) with
700	Jonathan:	yeh

701	Pamela:	↑alri:ght
702	Jonathan:	y↑eh (0.4) hh [hh
703	Pamela:	[o↑kay
704		(2.2)
705	Pamela:	↑socks and ↓shoes
706		(2.0)
707	Jonathan:	↑socks (.) you put on your ↓feet shoes you put on (.) top of
708		your ↓socks (1.2) and they're both to ↓wear
709		(0.8)
710	Pamela:	tha::t's ↓ri::ght
711		(3.4)
712	Pamela:	good
713		(2.2)
714	Pamela:	so you ↓wear them both
715		(0.4)
716	Jonathan:	correct
717		(0.6)
718	Pamela:	°good°
719		(2.0)
720	Pamela:	↓o↑kay
721		(1.2)
722	Pamela:	↑yellow and ↓green
723		(2.8)
724	Pamela:	in ↑what way are ↓they alike
725		(1.0)
726	Jonathan:	yellow you erm (0.4) draw the sun wi- if you erm (0.8) dr- draw
727		it (0.6) yeh you could draw ↑the sun↓sa- (.) ss:: ↑sun↓shine (.)
728		on pa- piece 737 of paper (1.0) ther- (.) erm: ↑hot ↓stuff
729		(2.8)
730	Jonathan:	you us:e (0.6) ↑did you say ↑blue (0.8) ↓or green=
731	Pamela:	=no ↑I said yellow and ↓green ↑in [what way are they a↓like
732	Jonathan:	[oh ↑yellow and green
733		(1.4)
734	Jonathan:	oh erm: (2.6) ↑to draw ↓with (1.6) to colour
735		(1.2)

736	Pamela:	↑they're both ↓colours
737	Jonathan:	↑they're both ↓colours
738		(2.0)
739	Pamela:	↑dog an ↓lion ↑in what way are ↓they aloike
740	Jonathan:	↑dot an li↓:ne
741	Pamela:	↑DOG (.) ↓and li (.) on
742	Jonathan:	hh hh hh (.) da- dog and ↑li↓on
743	Pamela:	yeh ↑in what way ↓are they alike
744	Jonathan:	they're like ↑crea↓tures
745	Pamela:	o↑ka:y
746		(2.8)
747	Jonathan:	they're like ↑ani↓mals
748	Pamela:	go:od (0.4) that's it
749		(2.2)
750	Pamela:	↑coat and ↓suit ↑in what way are they ↓alike
751		(1.4)
752	Jonathan:	↑oh ya wear ↓the:m
753	Pamela:	good (0.8) ↑piano and ↓drum
754		(2.0)
755	Jonathan:	mu↓sics (0.6) ↑you play ↓the:m
756		(1.4)
757	Pamela:	°ri:ght°
758		(2.4)
759	Pamela:	↑orange an ba↓nana
760	Jonathan:	↑you eat ↓um
761		(2.8)
762	Jonathan:	they're fru↓it
763		(0.6)
764	Pamela:	good
765		(1.2)
766	Pamela:	↑eye and ↓ear
767		(4.8)
768	Jonathan:	you erm: (0.2) ↑listen (1.2) ↓an::d you (0.4) you ↑see
769		((sound of pages turning))
770		(7.2)

771	Jonathan:	you can ↑hear stuff and you can see ↓stuff
772		(3.8)
773	Pamela:	↑can you tell me a bit more about ↓that ↑in what way are they
774		a↓li:ke
775		(2.4)
776	Jonathan:	jus- (.) your eye is (.) if you're fallin asleep (.) ya- ya- your eye
777		li- (0.2) the top of your eye ↓goes down (1.4) an your (.) ↑ear
778		you can put your er- (.) ↑ear ↓phones on your ears (2.2) like
779		you put ear ↓rings in
780	Pamela:	o:↑kay
781		(5.0)
782	Pamela:	in wha- (0.2) ↑boat and ↓car ↑in what way are ↓they alike
783		(2.8)
784	Jonathan:	boat goes on the ↓water (0.4) car goes on the: (.) ↑ro↓ad (1.8)
785		you ↑drive a ↓boat (0.6) no ya ↑rowin a ↓boat (0.2) and y-
786		↑drive a car (1.2) ya use ↓em
787	Pamela:	°↑you [use ↓them°
788	Jonathan:	[i- its vehi↓cles
789	Pamela:	↓RI↑:GHT
790		(5.6)
791	Pamela:	thank ↑you (0.8) table an ↓chair
792		(1.8)
793	Jonathan:	ch- (.) you ↑sit ↓on a ch- chair (0.6) an puttin in (.) n- n- an-
794		↑move ↓the chair to the ↑ta↓ble
795		(8.2)
796	Pamela:	okay ↑can you explain that a bit ↓more in ↑what way are they
797		a↓like
798		(2.2)
799	Jonathan:	er: (0.4) yijups (0.2) ↑you just sit ↓on em: (1.8) you sit on::
800		(0.2) the- the- chair and just erm: ye- (1.2) ↑move the chair
801		forward to the ↑tab↓le an- (.) when you put ↑din↓ner on the
802		table >you u:se ↑table ↓cloth<
803	Pamela:	°right°
804	Jonathan:	((*sounds like* instead of the floor))
805		(2.2)

806	Pamela:	right ↑o↓kay
807		(10.8)
808	Pamela:	thank ↑you
809		(1.8)
810	Pamela:	↑work and ↓play (.) ↑in what way are ↓they alike
811		(0.8)
812	Jonathan:	°work and play°
813		(2.2)
814	Jonathan:	oh you play er: (.) play on s:: er (0.2) °play play play play play°
815		(8.4)
816	Jonathan:	>ohwell< you gotta ↑work ↓to do stuff (1.4) an ↑play ↓you erm:
817		just (0.4) ↑play outside (0.2) °↓or sommat°
818		(2.6)
819	Jonathan:	cos that's all I can wor- (0.2) can work ↓with
820		(2.4)
821	Jonathan:	there's nothing else I ↑can say ↓about ↑that (.) eh↑huh
822	Pamela:	↑o::↓kay
823		(4.2)
824	Pamela:	↑steam and ↓fog (.) ↑in what way are ↓they alike
825	Jonathan:	ST↑E↓AM
826	Pamela:	and fo:g
827		(1.0)
828	Jonathan:	fo- (.) ff- ff- ↑fo::g (.) ↓you can't see ↓owt (0.8) when you just
829		erm: (.) when your car's (0.2) an the ↑fog ↓li:ghts you have to
830		use the ↑lights ↓from your car (0.2) to (.) to see (0.2) ↑where
831		↓you're ↑go↓ing (0.6) an ↑steam ↓is er: (.) ↑when you're
832		cook↓in sommat (1.0) cookin dinner
833	Pamela:	mmh↑m[m
834	Jonathan:	[an steam comes out
835		(4.4)
836	Pamela:	in ↑what way are ↓they ali:ke (.) though
837		(1.8)
838	Jonathan:	↑steam's ↓hot (1.0) fog's ↓cold (1.2) it's absolutely freezin
839		(1.4)
840	Jonathan:	it's lik[e a

841	Pamela:	[°any-°
842	Jonathan:	erm: ↑ice ↓cube out s- (0.4) out there eh huh
843	Pamela:	hh hh
844	Jonathan:	hehh heh heh
845	Pamela:	↑egg and ↓seed ↑in what way are ↓they alike
846	Jonathan:	egg an ↑seed
847	Pamela:	mmhmm
848		(1.6)
849	Jonathan:	↑seed you put in a ↓gar↑den (0.8) egg you put in a fryin pan
850		(2.0)
851	Jonathan:	you eat
852		(1.0)
853	Pamela:	↓o↑kay
854		(2.8)
855	Jonathan:	cos ↑dya have seeds in toma↓to's or in ↑spuds (0.2) >well
856		spuds ↑I ↓don't know if you ↑have ↓seeds in a ↑spud<
857		(2.2)
858	Jonathan:	or seed un (0.2) put in a ↑plant (0.6) an jus- (.) an it ↑grows
859		(2.6)
860	Jonathan:	hghh ((cough))
861		(4.2)
862	Pamela:	o↑kay ↓ri:ght thank ↑you
863		(11.4)
864	Pamela:	thank ↑you is it still going ↓round al↑right
865	Jonathan:	alf quarter ta- ta- ↑tape
866		(1.2)
867	Pamela:	°ri:ght°
868		(20.6)
869	Jonathan:	oo::ph::::
870	Pamela:	ah they ↑do go ↓on a bit but we'll do something a bit diffe↑rent
871		(3.2)
872	Jonathan:	umhhh
873		(7.0)
874	Pamela:	°jus-°
875		(1.0)
876	Pamela:	tu- tu- (.) tu- tu- tu-

877		((*sound of tape being switched off*))
878		(0.8)
879	Pamela:	°↓right it's ↑going ↓now°
880		(2.2)
881	Pamela:	°okay°
882		(1.8)
883	Pamela:	↑n↓ow (.) ↑I'm going to ↓ask you to make some ↓signs
884		(3.4)
885	Pamela:	an you ↑see these ↓blocks
886	Jonathan:	ye:[h ((↑syll ↓syll))
887	Pamela:	[↑they're all a↓like
888	Pamela:	and on ↑some sides they're all ↓re:d
889	Jonathan:	mmm
890	Pamela:	and on ↑some they're all (0.2) ↓white (0.6) and on ↑some
891		they're red and ↓white
892	Jonathan:	mmm
893		(1.4)
894	Pamela:	half red an half ↓white
895		(1.2)
896	Jonathan:	yeh
897		(5.8)
898		((*sound of blocks on the table top*))
899	Pamela:	°okay°
900		(5.2)
901	Pamela:	↑I'm going to put these blocks to↓gether (.) to ↑make a
902		de↓sign if you ↑just watch ↓me
903		(16.2) ((*sounds of blocks on the table throughout*))
904	Pamela:	now (0.4) ↑can you make one ↑just like ↓this and tell me when
905		you've ↓finished
906		(6.2)
907	Pamela:	right (.) goodness
908	Jonathan:	eh ↑hh hh ↓hh hh hh
909	Pamela:	↑wo↓:w that's good ↑isn't i:t
910		(0.4)
911	Jonathan:	goo- good (.) I- I- (.) I'm quick when I (([syll syll))

912	Pamela:	[↑that's ri↓:ght yeh
913		(4.0)
914	Pamela:	°↑you a↓:re°
915	Jonathan:	eh ↑hh hh hh ↓hh
916		(3.2)
917	Pamela:	this toime
918		(0.4)
919	Jonathan:	oh:
920		(1.2)
921	Pamela:	you're ↑going to put these blocks to↓gether (0.8) ↑to make
922		them look like this ↓picture (1.2) but ↑watch me ↓first
923		((*sound of blocks dropping onto the table*))
924		(2.2)
925	Jonathan:	let see who gets ↑quick↓er
926	Pamela:	ehh [heh heh
927	Jonathan:	[hh hh hh
928	Pamela:	ri:ght (.) okay
929	Jonathan:	↑hh hh ↓hh
930		(1.8)
931	Pamela:	((↑syll ↓syll ↑syll ↓syll))
932	Jonathan:	ye↑:h
933		(5.2)
934	Pamela:	↑ooh:
935		(1.2)
936	Jonathan:	.ehh ((*in breath*)) (.) ↑heh (.) ↓heh
937		(1.6)
938	Pamela:	does ↑that ↓look right
939		(2.8)
940	Jonathan:	let's have a look (0.4) ↑yes it does=
941	Pamela:	=o↑kay
942		(1.4)
943	Pamela:	↑o↓kay
944		(4.2) ((*sound of blocks being moved on the table*))
945	Pamela:	now (0.6) ↑look at the ↓picture (0.2) and make one ↑just ↓like
946		it with these blocks and ↑tell me when you've ↓finished
947		(2.0)

948	Pamela:	°↑ri↓:ght°
949	Jonathan:	eh ↑HAH HAH HAH HAH HAH ↓hah hah
950	Pamela:	hehh
951		(1.2)
952	Pamela:	↑ohkha↓:y (0.2) ↑hh hh [HH
953	Jonathan:	[I'll say ↑dad ↓can ↑I come here
954		a↑gain
955	Pamela:	he[hh hehh ↑hehh
956	Jonathan:	[eh huh huh huh huh huh
957		(3.2)
958	Pamela:	↓ri:ght (0.4) ↑o↓kay ↑let me just
959		(2.4)
960	Jonathan:	should put on a ↑ti↓mer see who ((sounds like beats worse))
961		eh [HA HA HA HA
962	Pamela:	[we::ll ↓think I'll ↑have to ↓in a minute
963		(1.2)
964	Jonathan:	°I love ↓[doin°
965	Pamela:	[hold on hold on
966		(6.2)
967	Pamela:	o↓kay (1.2) ↑can you make one just li:ke ↓this (0.4) and try to
968		work as ↑quickly as you ↓can and again ↑tell me when you've
969		↓finished
970		((sound of blocks on the table))
971	Jonathan:	ri:ght
972	Pamela:	thank ↑you
973		(19.4) ((sounds of blocks on the table throughout))
974	Jonathan:	hmphh (0.4) ↓heh ↑heh heh heh
975		(0.4)
976	Pamela:	gr↑eat (0.2) ↓thank ↑you
977	Jonathan:	eh heh hh hh
978	Pamela:	°↓mm↑hm°
979		(5.2)
980	Jonathan:	°↓I just love it°
981		(1.0)
982	Pamela:	ehh ↓hh hh he↑hh hh

983		(3.2)
984	Jonathan:	↓it's like a bow ↑ti::e (0.2) eh heh
985	Pamela:	↑it is ↓a bit you're ↑ri:ght
986		(8.6) ((*sound of blocks on the table*))
987	Jonathan:	↓there she goes mi↑xin them ↓u:p
988		(1.8)
989	Pamela:	okay you can ↑start now
990	Jonathan:	yeh ↑↑I'm ↓startin
991		(13.2) ((*sound of blocks on the table throughout*))
992	Jonathan:	°oh god°
993		(19.4) ((*sound of blocks on the table throughout*))
994	Jonathan:	ri::ght
995		(2.2) ((*sound of blocks on the table throughout*))
996	Jonathan:	wrong
997		(2.0)
998	Jonathan:	↑oh n↓o: (0.6) ↓does it ↑wrong
999		(9.6) ((*sound of blocks on the table throughout*))
1000	Jonathan:	HEHHH ((*sounds like* ↑can't ↓enjoy it))
1001		(26.4) ((*sound of blocks on the table throughout*))
1002	Pamela:	↑shall we leave ↓that one (0.2) want ↑to leave that one
1003		(1.2)
1004	Pamela:	hell↑o:
1005		(3.8)
1006	Jonathan:	↑ain't ↓gotta ↑white ↓in it (0.6) huh
1007	Pamela:	↓mmm
1008		(3.0)
1009	Jonathan:	°still exactly the same°
1010		(2.2)
1011	Jonathan:	arh's ard
1012		(1.0)
1013	Pamela:	↑they do ↓get harder ↑don't ↓they
1014	Jonathan:	↑actua↓lly I- ↑it don't ↓look hard to me (.) it looks ↑ea↓sy
1015		(2.8)
1016	Jonathan:	you need to do a ↑tri↓angle ↑don't ↓ya (0.8) ↑fi↓:rst
1017		(1.2)
1018	Jonathan:	°↑o↓kay° (.) beaten me

1019		(1.4)
1020	Pamela:	a c- I ↑can't ↓help you with it Jonathan: I'm sorry=
1021	Jonathan:	=a:↑:h don't ↓worry about
1022		(1.2)
1023	Pamela:	↑o↓kay (0.4) ↑let's just try a↓nother one
1024		(0.6)
1025	Jonathan:	↑o↓kay
1026		((*sound of blocks dropping on the table*))
1027		(3.2)
1028	Pamela:	↑have a look at ↓that one
1029		(2.8)
1030	Pamela:	thanks
1031		(27.6) ((*sound of blocks on the table throughout*))
1032	Jonathan:	mmhhph (0.6) °hh hh°
1033	Pamela:	thank ↑you
1034		(0.4)
1035	Jonathan:	°hh° (.) °↓hh°
1036	Pamela:	hh ↑hh (0.8) [doing al↑right ↓there ↑aren't ↓you
1037	Jonathan:	[some o them (.) ↑some o ↓them are ↑ha↓:rd
1038		(1.2)
1039	Pamela:	well ↓they vary ↑don't ↓they
1040	Jonathan:	mmm
1041		(4.4)
1042	Jonathan:	↑oh ↓please don't tell me I gotta do this ↓one
1043	Pamela:	yep (.) ↑now hang ↓on ↑you need a few ↓more
1044		[((*sound of blocks being dropped onto the table*))
1045	Jonathan:	[((*sounds like* no (.) doesn't))
1046	Pamela:	ri:ght (0.6) ↑find ↓out that for me ((syll syll)) (.) thank you
1047	Jonathan:	↑o↓kay no tru- (0.2) ↑I'll ↓do it
1048		(34.4) ((*sound of blocks on the table throughout*))
1049	Jonathan:	.ehhh ((*in breath*)) (.) he:::h:::
1050		(57.2) ((*sound of blocks on the table throughout*))
1051	Jonathan:	ah it's well ↓a[rd
1052	Pamela:	[ri:ght ↑o↓kay
1053		(0.4)

1054	Pamela:	do you ↑want to give ↓up
1055		(0.8)
1056	Jonathan:	eh- (0.4) yeh
1057	Pamela:	okay ↑don't ↓worry
1058		(3.2)
1059	Jonathan:	↑I can do ↓the next one
1060		(1.2)
1061	Pamela:	↑have a look ↓at the next one
1062	Jonathan:	look [↑at the next ↓one
1063	Pamela:	[just turn over the ↓pa:ge
1064		(1.6)
1065	Jonathan:	↑oh that ↓one's ↑ea↓sy
1066	Pamela:	o↑kay (0.6) have a go at that one then for me (1.2) thank ↑you
1067	Jonathan:	↑yeh o↓kay
1068		(78.8) ((*sound of blocks on the table throughout*))
1069	Pamela:	↓do ↑you want to give ↓up
1070	Jonathan:	°ssehh°
1071	Pamela:	okay ↑don't ↓worry
1072		(3.6)
1073	Pamela:	↑let's just try one ↓more cos ey- (0.6) they ↑are getting quite
1074		↓difficult
1075		(4.4)
1076	Jonathan:	no ↓problem
1077		(98.2) ((*sound of blocks on the table throughout*))
1078	Jonathan:	g↑ah↓hh
1079		(0.8)
1080	Pamela:	hehh hh hh ↑oh↓khay ↑.ehh (0.2) ↑do you want to give ↓that
1081		one up
1082		(0.6)
1083	Jonathan:	↑yeh
1084		(2.2)
1085	Pamela:	okay ↑I think we'll stop ↓that there Jonathan: (1.8) ↑okay cos
1086		↑they actually more ha- (0.4) difficult not ↓easier I'm afraid
1087		(2.6)
1088	Pamela:	alri↑:ght just put those ↓blocks away

1089		(6.4)
1090	Pamela:	ri:ght
1091		(1.4)
1092	Pamela:	thank ↑you
1093		(2.6)
1094	Pamela:	think we'll (0.8) ↑we'll finish ↓there for toda↑:y (0.4) okay ↑so
1095		↓I'll switch the tape recorder ↓off now and we can DE↑CIDE
1096		WHEN WE'LL MEET A↓GAIN
1097		(0.8)
1098	Pamela:	let me just erm (.) ↓stop it
1099		(1.2)
1100		((sound of tape being switched off))

Interview Three

Transcription: 3B

1	Pamela:	moving and this [is (0.2) tape two
2	Jonathan:	[eh heh heh heh
3	Pamela:	isn't it this is the se[cond session
4	Jonathan:	[yeh
5	Jonathan:	↑I ↓don't know what to ↑say
6	Pamela:	oh right ↑don't ↓worry (0.4) let's jus-
7		((sound of tape being switched off))
8		(0.6)
9	Pamela:	↑I think ↓that's fine [I'm sure I'm sure that's recording
10	Jonathan:	[mike was on al↑rea↓dy
11	Pamela:	r↓i:ght (0.4) °okay°
12		(1.4)
13	Pamela:	just check it's working and everything cos that's quite difficult=
14	Jonathan:	=yeh I'll bring my ↓next one in (0.2) ↑next ↓time
15		(0.4)
16	Pamela:	↑oh ↓ri:ght yeh yeh ↑bring me ↓another transformer to show
17		me that'd be ↑go↓:od
18	Jonathan:	er well (0.2) I've got erm (1.8) ↑ott↓er
19	Pamela:	↑oh that'↓d be nice
20	Jonathan:	he's got a (.) curly ↓tail
21		(0.4)
22	Jonathan:	↑YOU EVER SEEN erm (0.6) ↓wildlife it was on last ↓ni:ght
23	Pamela:	I ↑didn't see ↓that last night but I know it's (.) it's ↑good [↓isn't
24		it
25	Jonathan:	[it's
26		↑absolutely ↓brilli[ant
27	Pamela:	[es- ↑you enjoyed ↓it
28	Jonathan:	with David Att↓enbah [(.) is in it
29	Pamela:	[yeh
30	Pamela:	ri:ght=
31	Jonathan:	=when e s:: (.) all ↑them bats ↓man (0.4) ↑oh ↓my ↑go:d
32	Pamela:	ey heh heh heh heh
33	Jonathan:	the bat just (.) ↑got ↓the spider straight off it's ↓web

34	Pamela:	mmm
35	Jonathan:	absolu- (.) the programme's ↑ab↓solutely wicked it's on tonight
36		again
37	Pamela:	tch (.) ↑go↓:od
38	Jonathan:	I'm gonna have a ↑look (0.2) ↓in the pa↓per (0.2) if it ↑is:
39	Pamela:	I'm ↑pleased you en↓joyed it (.) [erm:
40	Jonathan:	[↑I ↓did an all I just layed on
41		me ↑bed an just ↑watched ↓it
42	Pamela:	↑Jon↓athan we- we've a↑greed to try ↓an (.) carry on with the
43		assess↓ment
44	Jonathan:	ye[h
45	Pamela:	[o↑kay
46	Pamela:	if ↑that sounds al↓ri:ght (1.4) erm: (0.2) ↑so if I just intro↓duce
47		it a↑gain
48	Jonathan:	.ehhh ((*in brearth*)) (0.2) hehh
49	Pamela:	ri:ght (0.4) I'll be ↑asking you to do a number of ↓things today
50		like giving some ↓word definitions (0.2) and solving a few
51		num↓ber problems
52		(0.6)
53	Jonathan:	yeh
54	Pamela:	you'll find ↑some of these tasks ↓easy whereas others may be
55		more ↓difficult (0.2) also ↑most people don't answer every
56		↓question correctly or finish every ↓item
57	Jonathan:	mmm
58	Pamela:	but ↑please give your ↑best ↓effort on all the ↓items
59		(1.0)
60	Jonathan:	yeh (.) yeh [okay
61	Pamela:	[↑have you got any ques↓tions
62		(0.8)
63	Jonathan:	nah (.) aint got ↓no °questions°
64	Pamela:	ri:ght lets ↑see where we'll start to↓day then
65		(1.0)
66	Pamela:	erm:
67		(2.2)
68		(2.6) ((*noises from outside of the room*))

69	Pamela:	it's a ↑bit ↓noisy out there ↑is↓n't it
70		(0.8)
71	Jonathan:	what they ↑doin out there
72		(1.2)
73	Pamela:	well they ↑do all the ↓deliveries back there (.) that 's the
74		trouble (0.6) er<u>m:</u> (0.4) ↑just tryna ↓find my place just now
75	Jonathan:	↑real↓ly need a new (0.2) place to ↓park
76		(2.2)
77	Pamela:	o[kay
78	Jonathan:	[could park (.) ↑just near ↓the si:de
79		(5.2)
80	Jonathan:	phf<u>f::::</u>
81	Pamela:	we're going to start with em (1.2) ↑some arith↓metic problems
82		today (0.8) an I'm going to ask you to solve some arith↓metic
83		problems
84	Jonathan:	>o<u>o:</u>h ooh ooh<
85	Pamela:	↑rh hi:↓hght=
86	Jonathan:	=a know ↑yeh=
87	Pamela:	=heh ↑oh↓khay (0.2) ↑jus- just ↓see how you get on
88	Jonathan:	o↓kay (0.4) [↑go ↓on then
89	Pamela:	[er<u>m:</u>
90		the ↑first ↓one is (.) ↑how much is ↓four pounds plus five
91		↓pounds
92		(13.4)
93	Jonathan:	well ↑five pounds ↓lest is: (0.2) er is the erm ↑le↓:ss (0.6) cos
94		↑four is ↓the em: (0.8) oh god (0.4) ↑OH ↓TH- TH- hh any
95		money
96	Pamela:	°↑o↓kay° (0.6) ha- but ↑how much ↓is four pounds (.) ↓plus (.)
97		↓five pounds
98		(0.8)
99	Jonathan:	↑how much is four ↓pounds
100	Pamela:	plus [five five ↓pounds
101	Jonathan:	[plus five ↓pounds
102	Pamela:	yeh
103		(16.6)

104	Jonathan:	that's like a ↑sum
105	Pamela:	↑yes ehhh
106	Jonathan:	eh hh hh hh =
107	Pamela:	=↓yes (0.6) ↑do you want to have a ↓go at it or=
108	Jonathan:	=I'll ↓try
109		(2.2)
110	Jonathan:	so it's (1.4) four add ↑five
111	Pamela:	↓y↑ep
112	Jonathan:	o↑kay
113		(9.8)
114	Jonathan:	it's ↑nine pound
115		(1.0)
116	Pamela:	o↑kay (0.6) ↓thank ↑you
117		(4.8)
118	Jonathan:	if you ↑got ↓me a piece of paper I could write ↓some sums
119		↑down
120	Pamela:	we- ↑we can't do ↓it that way for this [I'm afraid
121	Jonathan:	[mmm
122	Pamela:	erm:
123	Jonathan:	↑I'll ↓just have to get them ↑using my ↓mind
124		(2.0)
125	Pamela:	o↓kay
126		(4.2)
127	Pamela:	erm: (1.8) ↑if you have ↓three books (1.6) ↑and give one
128		a↓way (0.4) how many do you have ↓left
129	Jonathan:	three take away ↓one (1.4) °three° (0.4) °take a-° (0.8) TWO
130	Pamela:	well ↓done (1.8) °o↑kay°
131		(2.2)
132	Jonathan:	it's alright I'm goin back to ↑college ↓tomorrow I'm ↑gonna do
133		all ↓these sums
134	Pamela:	ri:ght [↑are ↓you (0.4) o↓ka:y
135	Jonathan:	[hh hh hh hh hh hh hh .ehh ((*in breath*))
136		(4.0)
137	Pamela:	well ↑you've been ↓doing some of this at coll↓ege ↑haven't
138		↓you

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139	Jonathan:	yeh
140		(28.2) ((*sounds of blocks being arranged on the table top*))
141	Pamela:	o↓kay (0.4) ↑if you ha- (3.2) ↓if you have ↑seven ↓blocks and
142		take (.) ↑two blocks a↓way
143		((*sound of blocks being slid across the table top*))
144	Pamela:	↑how many do you have ↓left
145	Jonathan:	five
146	Pamela:	well done
147		(0.8)
148	Jonathan:	you can see em in a ↓line
149	Pamela:	yeh
150	Jonathan:	herhh hh hh hh
151	Pamela:	↑it's easier ↓when they're there in front ↓of you ↑isn't ↓it
152	Jonathan:	still do it on ↑your ands
153	Pamela:	↑we:ll that's ↓true
154		(1.6)
155	Pamela:	well done thank ↑you
156	Jonathan:	no (0.4) ↑oops (0.2) ↑no prob↓lem
157		(2.8)
158	Pamela:	↓that's ↑good
159		(1.0)
160	Pamela:	°thanks°
161		(14.6)
162	Pamela:	right (1.6) ↑try something ↓different (0.6) ehm: (.) ↑if you ↓buy
163		(0.2) ↑six ↓pounds worth of ↓petrol (1.2) and ↑pay ↓for it with
164		a ten pound ↓note (0.6) ↑how much ↓change (.) should you
165		get ↓back
166		(4.0)
167	Jonathan:	oh ↓god
168		(5.6)
169	Jonathan:	↑this is a sum ↓aint it
170		(2.2)
171	Pamela:	↑a↓ck- ↑I can't ↓give you any [more help ↓really
172	Jonathan:	[hehhh ↓heh heh heh heh
173	Pamela:	if you buy ↑six ↓pounds worth of petrol (0.4) and ↑pay for it

174		with a ten pound ↓note (0.4) ↑how ↓much change should you
175		get ↓back
176		(17.6)
177	Jonathan:	↑not two pound ↓something is ↑it
178		(3.2)
179	Pamela:	okay ↑that's ↓fi↑:ne
180		(3.8)
181	Pamela:	thank ↑you
182		(3.6)
183	Pamela:	ehm::
184		(2.4)
185	Pamela:	↑soft ↓drinks (0.2) are sold ↑six cans to a ↓package
186		(1.8)
187	Jonathan:	°right°
188	Pamela:	↑if you want (.) thirty ↓cans (0.2) ↑how many packages must
189		you ↓buy
190		(15.8)
191	Jonathan:	haven't gotta ↓clue
192	Pamela:	°o↓kay don't worry°
193		(3.8)
194	Pamela:	↑can we try just one ↓more (0.8) thanks
195		(4.0)
196	Pamela:	↑chewing ↓gum costs ↑twenty five pee per ↓pack (0.4) ↑how
197		↓much would it cost ↓to buy six packs
198		(16.4)
199	Jonathan:	haven't gotta clue
200	Pamela:	okay ↑don't ↓worry (1.4) bit difficult ↑aren't ↓they
201	Jonathan:	they are
202	Pamela:	yeh
203	Jonathan:	especially when you got somethin like that buyin stuff like that
204	Pamela:	mmm (0.2) you ↑did really ↓well though when you had the
205		↑blocks in ↓front of [you and you could just ↑see it in ↓front of
206		you
207	Jonathan:	[mmm
208	Pamela:	erm: (2.2) ↑o↓kay

209		(4.6)
210		((*noises from outside*))
211	Jonathan:	they've ↓got a job cos they ↑must (0.8) ↑stuff off or ↓sommat
212		(0.4)
213	Pamela:	yes ↑it's quite ↓noisy back there ↑isn't it
214	Jonathan:	mmm
215	Pamela:	right ↑we're going to erm
216		(11.2)
217	Pamela:	I'm ↑going to show ↓you now
218		(12.2)
219	Pamela:	↓ri:ght (1.2) ↑I'm going to show you some ↓pictures
220		(2.2)
221	Jonathan:	↓mm↑hm=
222	Pamela:	=↑for each ↓picture there's a part ↓missing
223		(1.0)
224	Pamela:	if you could look at a:ll ↓aspects of each picture care↓fully
225		(0.4) and choose (0.8) the ↑missing ↓part from the ↑five
226		↓choices
227		(2.8)
228	Pamela:	ri:ght (.) ↑for ex↓ample (0.6) tell me ↑which of these ↓pictures
229		(2.4)
230	Pamela:	should go ↓here
231		(2.0)
232	Pamela:	make sure you look (.) ↑carefully [at the picture at the ↓top
233	Jonathan:	[yam yeh I a- I am looking
234		(2.6)
235	Pamela:	↑and at the response ↓choices (0.6) before making your
236		se↓lection (0.4) ↑if you think there's more than ↓one correct
237		answer to the problem (.) ↑choose the ↓best one (0.6)
238		remember you are to choose the one ↑that best completes the
239		↓pattern
240		(3.6)
241	Jonathan:	number two
242	Pamela:	↑well ↓done (0.8) o↑ka↓:y
243		(1.8)

244	Jonathan:	next ↑page
245	Pamela:	NEXT ↑PAGE (.) [yep (.) I'll just get that ↓down
246	Jonathan:	[hehh hh hh hh hh hh
247	Pamela:	°you did that° (.) °ri:ght° (.) °that's o↑kay°
248		(1.2)
249	Pamela:	↑no↓:w ↑tell me which of ↓these pictures
250		(1.2)
251	Pamela:	o↑kay (.) ↓should go ↓he↑:re (0.6) an again make sure you
252		look↑carefully at the picture ↓on the top and the pictures
253		be↓low (0.8) before you choose your ↓answer (0.4) and if you
254		↑think (.) there is more than one correct ↓answer to the
255		problem choose the best ↓one
256		(2.0)
257	Jonathan:	number five (1.2) it goes there
258		(0.4)
259	Pamela:	o↑kay good (0.8) ↓well ↑done (0.4) ↑can you just explain to
260		me ↓why you thought it was number ↓five
261		(1.0)
262	Jonathan:	cos it's y- (.) it's (0.2) ye- (.) it's a- (.) yell↓a an it goes ↑there
263	Pamela:	ri:ght fine (0.2) o↑k[a:y ↑let's move onto the ↓next one
264	Jonathan:	[hehh hh hh
265		(0.4)
266	Pamela:	now ↑tell me which of these ↓pictures (1.4) should go (1.6)
267		↓here
268	Jonathan:	°not there°
269		(1.2)
270	Pamela:	all the pictures (1.0) °right s'alright°
271		(4.2)
272	Jonathan:	number ↓four
273		(0.8)
274	Pamela:	↓goo[d
275	Jonathan:	[goes in there=
276	Pamela:	=↑can you explain ↓that to me
277	Jonathan:	it's a ↑small cir↓cle
278	Pamela:	good

279	Jonathan:	an it goes in ↓there
280	Pamela:	lovely (0.4) okay fi:ne (0.4) got the i↓dea [that's what I ↑think
281	Jonathan:	[yehh hh hh hh
282	Pamela:	lovely
283		(4.0)
284	Pamela:	now tell me ↑which of these ↓pictures
285		(3.2)
286	Pamela:	°right° ↑should go (.) ↓here
287		(4.0)
288	Jonathan:	the red star number ↑three (0.4) goes ↓there
289	Pamela:	thank ↑you
290		(9.4)
291	Jonathan:	anything ↑else (0.4) or do you want me to carry ↓on
292	Pamela:	yes we ↑just carry ↓on [have a look at ↓that one
293	Jonathan:	[yeh o↓kay
294		(1.0)
295	Pamela:	there ↑are quite a ↓few of these °so just carry on an°
296		(6.2)
297	Jonathan:	↑I ↓dunno what you ↑call ↓them but it's number ↑three
298	Pamela:	that's lovely that's fine
299		(3.8)
300	Pamela:	°ri:ght° ↑which one of those ↓pictures (0.2) do you think fits in
301		↓there
302		(4.2)
303	Jonathan:	number ↓two
304		(0.6)
305	Pamela:	thank ↑you
306		(5.4)
307	Pamela:	°the book is stuck heh heh heh°
308		(8.2)
309	Jonathan:	definitely number ↓two ↑can't be number ↑four (0.4) cos they
310		all go the ↑opposite
311		(0.8)
312	Pamela:	okay
313		(7.0)

314	Jonathan:	ahh that's what you use ↑on sa↓:ws (1.2) it's when you ↑cut
315		wood (.) ↓with
316		(2.0)
317	Pamela:	↑can you tell me which of these (.) ↓pictures down here would
318		fit in there (0.8) °which would go there°
319		(1.8)
320	Jonathan:	number three
321	Pamela:	°o↑kay° (0.8) thank ↑you
322		(7.8)
323	Jonathan:	number one
324		(1.8)
325	Pamela:	thank ↑you
326		(11.6)
327	Jonathan:	↑definite↓ly number five (0.6) it's gotta ↓be
328		(1.0)
329	Pamela:	thank ↑you
330		(12.0)
331	Jonathan:	number four
332		(2.2)
333	Pamela:	thank ↑you
334		(4.8)
335	Jonathan:	°turn the page over°
336		((sound of page being turned))
337	Pamela:	right just ↑don't em (0.4) that's ↓it
338		(33.2)
339	Jonathan:	↑it can't ↓be number ↑fi↓:ve
340		(4.4)
341	Jonathan:	((sounds like she'll avus off ↑sign))
342		(3.2)
343	Pamela:	↑which one did you think it might ↓be
344		(2.0)
345	Pamela:	↑just ↓have a try
346		(4.0)
347	Jonathan:	number ↑three
348		(0.6)
349	Pamela:	o↑kay ↓we're going ↑on (1.0) ↓thank ↑you

350		(6.2)
351	Jonathan:	↑number ↓five
352		(1.6)
353	Pamela:	↓tha:nk ↑you
354		(0.4)
355	Jonathan:	mhehhh
356		(3.2)
357	Jonathan:	↓no: I: ↑wo:n:'t
358	Pamela:	hehh heh (1.2) getting a bit more difficult isn't it
359		(24.2)
360	Jonathan:	↑you ↓cannot ↑tell (0.4) cos it's (0.2) it's either two three or
361		(0.4) or four
362	Pamela:	↑m↓mmm
363		(8.8)
364	Pamela:	↑do you want to have a ↓guess
365		(1.0)
366	Jonathan:	I'll say::
367		(23.8)
368	Jonathan:	I can't tell
369	Pamela:	o↓kay
370		(1.8)
371	Pamela:	↑sh[all we leave ↓those there
372	Jonathan:	[I do-
373	Jonathan:	yeh
374	Pamela:	but they do get more diff↓icult so ↑THANKS ↓very much
375		you've done ↑well ↓on that (0.4) ↑give me: ↓the booklet back
376		thank you very ↓much
377		(2.4)
378	Jonathan:	↑some ↓o them were ↑a↓:rd
379	Pamela:	they (.) they [↑do ↓get ha::rd
380	Jonathan:	[↑you can't tell a lot o them
381	Jonathan:	↑they're all exactly the ↓same
382	Pamela:	mm[m
383	Jonathan:	[three an four f[ive
384	Pamela:	[↑well they get they get ↓harder
385		(2.2)

386	Pamela:	you ↑know a sai- I said at the beginn↓ing that they all start off
387		easy and they get ↓harder dhon't thhehy [like the questions
388	Jonathan:	[↓mmm
389		(0.4)
390	Pamela:	erm: (.) ↑but no ↓you've done ↑well ↓the↑:re (0.6) that's fine
391		thank ↓you
392		(0.4)
393		((*sound of page turning*))
394	Pamela:	°let's just see° (0.4) °ahh°
395		(3.8)
396	Pamela:	I'm ↑going to say some ↓numbers (0.8) ↑listen ↓carefully and
397		↑when I'm ↓through I ↑want you to say them (.) right after ↓me
398		(.) just- ↑just say what (.) >what ↓I say<
399		(1.0)
400	Jonathan:	o↑kay
401		(1.2)
402	Pamela:	↑one ↓seven
403		(3.6)
404	Jonathan:	er::
405	Pamela:	jus- ↑just say ↓what I've said
406	Jonathan:	↑one se↓ven
407	Pamela:	that's ↑it THAT'S IT ↑that's all ↓it is
408	Jonathan:	or you could put seven ↑one
409		(1.6)
410	Pamela:	↑just say exactly ↓what I say this time
411	Jonathan:	yeh [okay
412	Pamela:	[o↑ka↓:y
413	Jonathan:	yeh
414	Pamela:	thank ↑you
415		(1.6)
416	Pamela:	↑six ↓three
417		(1.8)
418	Jonathan:	six three
419	Pamela:	thank ↑you
420		(1.2)

421	Pamela:	↑five ↓eight (.) ↓two
422	Jonathan:	>five eight two<
423		(1.8)
424	Pamela:	↑six (.) ↓nine (.) ↓four
425		(7.2)
426	Jonathan:	s::::: (0.2) s:: >six nine ↑four<
427	Pamela:	thank ↑you
428		(2.8)
429	Pamela:	↑six ↓four ↓three ↓nine
430	Jonathan:	s::ix four three nine
431	Pamela:	thank you
432		(1.0)
433	Pamela:	↑seven ↓two eight ↓six
434	Jonathan:	seven eight two (0.8) s::↑put (0.4) ↑OH NO:: (0.6) ↓I missed
435		one ou:t
436		(1.6)
437	Pamela:	↑don't ↓worry (.) ↑that's ↓fi↑:ne (0.6) thank ↑you
438		(1.6)
439	Pamela:	↑four ↓two seven three ↓one
440		(4.2)
441	Jonathan:	↑four s::: ↓seven three two ↑one (0.6) or ↑is that ↓right >or
442		well I don't ↑know< (0.4) could be right phehh hh hh
443	Pamela:	°don't worry ↑that's fine ↑thank you°
444		(2.2)
445	Pamela:	↑seven ↓five eight three si↓:x
446		(4.8)
447	Jonathan:	↑seven ↓five eight three ↓six
448		(0.6)
449	Pamela:	well (.) good ↑thank ↓you
450		(0.4)
451	Jonathan:	excellent
452		(1.8)
453	Pamela:	↑six (.) ↓one (.) ni:ne (.) ↑four (.) seven (.) ↓three
454		(1.2)
455	Jonathan:	°s:::°
456		(5.4)

457	Jonathan:	I think it's six seven
458		(4.0)
459	Jonathan:	no
460		(3.4)
461	Pamela:	↑three (.) ↓nine (.) two: (.) ↑four (.) eight (.) ↓seven
462		(13.2)
463	Jonathan:	don't know
464		(1.0)
465	Pamela:	°okay don't worry°
466		(1.2)
467	Jonathan:	.ehh ((*in breath*)) heh<u>h::</u>
468	Pamela:	fine (2.0) °right° (3.0) ↑NO↓:W (0.2) ↑I'm going to say some
469		more ↓numbers (1.2) ↑<u>but</u> this time when I ↓stop ↑I want you
470		to say them back↓wards
471	Jonathan:	hehh ↑o::h ↓my ↑god
472	Pamela:	s:o ↑for exam↓ple ↑if I ↓say ↑seven (.) one (.) ↓ni↑:ne ↑what
473		would ↓<u>you say</u>
474		(7.4)
475	Jonathan:	ask me that ques↓<u>tion again</u>
476		(2.0)
477	Pamela:	↑I'm going to say ↓<u>some more numbers</u>=
478	Jonathan:	=mm[m
479	Pamela:	↑<u>but</u> this time when I ↓stop I ↑want you to say them
480		↓backwards
481		(0.4)
482	Jonathan:	yeh
483		(2.0)
484	Pamela:	for example ↑if I <u>say</u> seven ↓<u>one</u> nine ↑what would ↓<u>you say</u>
485		nine seven ↓<u>one</u>
486		(1.6)
487	Pamela:	↑<u>what's</u> seven one nine ↓<u>backwards</u>
488		(4.4)
489	Pamela:	↑<u>you</u> would [↓<u>say</u>
490	Jonathan:	[↑<u>ni</u>nety se↓ven
491		(3.2)

492	Jonathan:	or is it's (.) ↑no ↓seventy nine
493		(2.0)
494	Pamela:	↑seven ↓one nine
495		(1.6)
496	Jonathan:	oh [seven ↓one (.) se↑ven one nine
497	Pamela:	[backwards
498	Pamela:	you would ↓say (0.2) ↑nine one (.) se↓ven
499		(0.6)
500	Jonathan:	yeh
501		(4.8)
502	Jonathan:	↓ohh ↑right ↓o
503		(2.8)
504	Pamela:	°right° (0.4) ↑I said ↓seven one ni:ne (0.2) [so
505	Jonathan:	[I say nine [nine
506		seven one
507	Pamela:	[so to
508		↑say
509		(0.8)
510	Jonathan:	or ↑nine one se↓ven
511		(1.4)
512	Pamela:	°ri:ght° (2.2) ↑can you just (0.2) just lis↓ten to
513		(0.6)
514	Jonathan:	↑yeh I'm liste↓n[ing
515	Pamela:	[I'll try an explain it alright
516	Jonathan:	it's cos I'm not quick ↓enough (0.6) I'm not fast enou[gh to
517		understand it
518	Pamela:	[well ↑it's
519		↑quite hard ↓to explain as well ↓though
520	Jonathan:	mmm
521	Pamela:	okay
522		(1.0)
523	Pamela:	↑I've ↓said seven one ↓nine (0.4) so to ↑say it ↓backwards
524		(0.2) you would say nine (.) one (.) se↓ven
525		(12.2)
526	Pamela:	↑can we just try anoth↓er one
527	Jonathan:	mmm (0.4) ↓that looks ard

528		(0.4)
529	Pamela:	↑o↓kay (0.2) hehh
530	Jonathan:	iht ihhs iht loohhks ard
531	Pamela:	°right° (1.6) well ↑jus- just try ↓this one ↑try ↓these numbers
532		(1.0) re↑member to ↓say them backwards (0.4) ↑three ↓four (.)
533		↓eight
534		(2.8)
535	Jonathan:	↑eight ↓four three
536	Pamela:	↑go↓:od (0.2) ↑that's ri↓:ght
537	Jonathan:	hehh [hh hh cos ↑I didn't ↓do the ↑other ↓one
538	Pamela:	[↑that's ri:ght ↓we-
539	Pamela:	well
540	Jonathan:	↑hah ↓hah hah
541	Pamela:	good (0.2) ↑okay (0.2) well let's try ↓these
542		(1.2)
543	Pamela:	↑two ↓four
544		(3.0)
545	Jonathan:	four two
546	Pamela:	°↓good° (0.4) ↑that's it
547	Jonathan:	↑when you said the ↓other one's li:ke (0.2) s:: seven nine one
548		↓or som↑mat (0.8) you said one (.) seven ni↓:ne (0.2) I woulda
549		said (0.2) ↑nine seven one (1.0) an that's (.) back↓wards ain
550		↑it (0.6) ↓or ↑is it for↓wards
551		(3.4)
552	Pamela:	well jus- ↑just try ↓these and try to remember to say them
553		↓backwards
554	Jonathan:	mmm
555	Pamela:	right (.) ↑the next one's ↓five (.) se↓ven
556		(1.2)
557	Jonathan:	seven fi:ve
558	Pamela:	good (0.6) ↑six ↓two ↓nine
559		(6.8)
560	Jonathan:	nine six::::: (0.4) ↑is it a five
561	Pamela:	o↑kay (0.6) thank ↑you
562		(1.8)

563	Pamela:	↑four ↓one five
564		(7.6)
565	Jonathan:	one four five
566		(2.2)
567	Pamela:	right thank ↓you
568		(4.2)
569	Pamela:	o↑kay ↓that's fi↑:ne
570		(1.6)
571	Jonathan:	↑I ↓found them ↑brill↓iant hehh ↑HH HH HH
572	Pamela:	i:::t's ↑quite difficult ↓that backwards [cos you've got to=
573	Jonathan:	[they are
574	Pamela:	=remember it and [then you've got to remember to put it
575		back↓wards
576	Jonathan:	[well I couldn't it words an all if you're spellin
577		words backwards ↑well ↓ard
578	Pamela:	↑m↓mmm (0.2) it is isn't it
579	Jonathan:	spellin Li- (0.2) like Liverpool or Leicester backwards or (0.2)
580		then ↑can't ↓do it (0.2) ↑LE↓ON ↑it's ea↓sy that's jus erm: en
581		(2.4)
582	Jonathan:	ehhh
583		(2.8)
584	Jonathan:	↑en ↓owe ee ↑ell
585		(2.0)
586	Jonathan:	↓ell ee owe ↑en
587	Pamela:	↑ri↓:ght
588	Jonathan:	↑so that's (0.2) ↓backwards
589	Pamela:	↑that's ea↓sier is it
590	Jonathan:	mmm
591	Pamela:	okay ↑well thanks for ↓trying cos I think they are quite diff↓icult
592		(0.4)
593	Jonathan:	well I (.) ↑done ma ↓best
594		(0.8)
595	Pamela:	that's the main ↓thing ↑is↓n't it
596	Jonathan:	↑m↓mm=
597	Pamela:	=°that's the main thing that's it exactly° (1.0) so ↑thank ↓you

598		↓Jonathan:
599		(2.2)
600	Pamela:	ehm: ↑we'll do something ↓different now (0.2) [hehh (.) heh
601		heh
602	Jonathan:	[oh ↑that's
603		↓al↑ri:ght
604	Pamela:	↑I'm going to ask you some ↓questions and I'd ↑like you (0.2)
605		to (.) ↓tell me (.) the ↓answers (2.4) ri[ght ↑the first ↓one we'll
606		try is
607	Jonathan:	[okay
608		(0.4)
609	Pamela:	↑what is a ther↓mometer
610		(3.8)
611	Jonathan:	you ↑put in your mouth
612		(1.8)
613	Pamela:	y[eh
614	Jonathan:	[to see what your tempe↓rature is (.) see what you erm: (0.2)
615		if you're ↑bad ↓or not
616	Pamela:	ri:ght
617		(2.0)
618	Pamela:	o↑kay thank ↑you
619		(4.8)
620	Jonathan:	↑we ↓did these last ↓time (2.2) and we done ↑brilli↓ant
621		(1.8)
622	Pamela:	↑we did ↓something slightly ↑diffe↓rent last time didn't ↑we (.)
623		↑haven't ↓done these before
624	Jonathan:	no we did the erm: (0.8) ↑what ↓dya call it one
625	Pamela:	I asked you the ↓meaning of some words
626	Jonathan:	yeh
627	Pamela:	yep ↑o↓kay (0.2) ↑this is ↓slightly different ↓though
628		(2.8)
629	Pamela:	↑erm: (0.4) ↑in what ↓direction does the sun ↓rise
630		(7.0)
631	Jonathan:	↓e↑ast
632		(0.6)

633	Pamela:	g↑ood (2.6) thank ↑you
634		((*sound of pages turning*))
635	Pamela:	↑how many ↓weeks are there in a ↓year
636		(12.2)
637	Jonathan:	↑it's not ↓twenty four ↓is it
638		(3.2)
639	Pamela:	o↑kay (2.2) I'll take twenty four as your ↓answer is that
640		(1.0)
641	Jonathan:	I ↑think ↓tha- or is it twelve ↓I'm not so ↑sure (0.8) I ↑don't
642		know ↓about the years hehh hh hh
643	Pamela:	YOU ↑DON'T KNOW ABOUT ↓YEAR[S hehh
644	Jonathan:	[no
645	Pamela:	o↓kay ↑try ↓this one (0.8) ↑who wrote ↓Hamlet
646		(9.4)
647	Jonathan:	I ↓aint got a ↑clue
648		(1.0)
649	Pamela:	°o↑kay°
650		(7.6)
651	Pamela:	↑on what continent ↓is Brazil
652		(12.2)
653	Jonathan:	I ↓aint got a clue
654		(4.8)
655	Pamela:	↑just try a few ↓more
656		(1.2)
657	Pamela:	↑who was ↓Martin Luther King
658		(8.6)
659	Jonathan:	he's ↑a man↓ager in ↑he
660		(2.2)
661	Pamela:	ehm:: (1.2) ↑can you tell me a bit ↓more
662		(11.0)
663	Jonathan:	I ↑aint got a clue
664		(2.0)
665	Jonathan:	°ehm:°
666		(4.6)
667	Pamela:	↑can you name a prime ↓minister of great bri↓tain during the

668		second world ↓war
669		(18.4)
670	Jonathan:	aint got a clue
671		(2.8)
672	Jonathan:	not so sure if it's Tony ↑Blair
673		(2.6)
674	Jonathan:	can't remember that sohh ↑shhure (0.4) I know I ↓watch a war
675		films but=
676	Pamela:	=↑m↓mm
677	Jonathan:	there isn't (.) I don't know th- who he ↑is
678	Pamela:	you've ↓been watching (.) you've watched ↓war films [though
679	Jonathan:	[yeh
680	Pamela:	yeh
681		(2.6)
682	Pamela:	↑one ↓last one then I think (0.2) ↑who was Cle↓opatra
683		(4.0)
684	Jonathan:	prime ↑mini↓ster
685		(0.6)
686	Pamela:	o↑kay
687		(2.4)
688	Pamela:	thank ↑you (1.0) quite ↓hard questions ↑aren't ↓they
689	Jonathan:	>YEH YEH THEY ↓ARE but it doesn't bother me ↓we're havin
690		↓the hard questions< hehh hh hh (0.4) ↑I'm ↓gettin the ↑ang ↓of
691		um
692		(1.8)
693	Pamela:	↑well thanks ↓for try↑ing (0.2) that's (.) ↓really help↓ful thank
694		↑you
695		(3.2)
696	Pamela:	that's go↑od (0.4) erm::
697		(3.4)
698	Pamela:	°ri:ght° (2.0) got some more [pictures ↓to show you
699	Jonathan:	[scuse me
700		(4.8)
701	Pamela:	°let me° ↑just get them all ↓out
702		(6.2)

703		((syll syll ↓syll syll syll))
704		(2.0)
705	Pamela:	°that°
706	Jonathan:	↑well I ain't ↓done these before
707	Pamela:	↓no: (.) ↑I don't think you ↓have
708	Jonathan:	we ↑did the ↓others
709	Pamela:	yeh ↑they were diffe↓rent ↑weren't ↓they
710	Jonathan:	yeh=
711	Pamela:	=last week
712		(2.6)
713	Pamela:	°okay°
714		(1.4)
715	Pamela:	↑in this ↓section I'm ↑going to give you a ↑group of ↓cards
716		that are in the wrong ↓order (1.8) I'm going to ask you to ↑put
717		them to↓gether so ↑they tell a ↓story that makes (0.2) ↓sense
718		(4.0)
719		(8.2) ((sound of cards being placed on the table))
720		(4.6)
721	Pamela:	ri:ght ↑these ↓pictures (.) ↑tell a ↓story about a worker building
722		a ↓house but they are in the ↑wrong ↓order (.) ↑can you put
723		them in the right ↓order so they tell a story that makes ↓sense
724		(5.2)
725	Pamela:	love↑ly o↓kay ↑can you ex[plain it
726	Jonathan:	[starts ↑it
727		(1.2)
728	Jonathan:	and (.) fi- (0.2) fix the roof (0.6) ↑fix these ↓sides
729	Pamela:	↓mm↑hm
730	Jonathan:	an ee starts the windas and there's your house
731	Pamela:	lovely
732		(1.0)
733	Jonathan:	that's what you call a ↑buil↓ding si:te hehh [↑hh ↓hh hh
734	Pamela:	[hhhhh
735		(3.4)
736	Pamela:	quite ↑true ↓actually
737		(1.2)

738	Jonathan:	cos you ↑can't ↓put the opposite ↓way cos if you ↑do it ↑that
739		way then won't get the ↑answer=
740	Pamela:	=yeh [cos it doesn't make ↑sense ↓does it that way
741	Jonathan:	[>it's not gonna be not gonna be< ↑done ↓else
742	Jonathan:	nah
743		(2.0)
744	Pamela:	thank you very ↑much
745		(1.8)
746	Pamela:	↑o↓kay so we got (0.6) we gotta ↑few ↓more
747		(8.2)
748		((sound of page turning))
749	Pamela:	↑I've got some more ↓sets of pictures for you to arrange (0.2)
750		in ↑each ↓case the- they're mixed ↓up (1.4) and you are to put
751		them in the ↑right ↓order so they make the most sensible
752		↓story
753	Jonathan:	okay
754	Pamela:	if you work as ↑quickly as you ↓can (0.2) and ↑tell me when
755		you've ↓finished
756		(4.2)
757	Pamela:	thank you
758		(28.2)
759		((sound of a card dropping on the table))
760	Pamela:	okay ↓is ↑that it
761	Jonathan:	yeh
762	Pamela:	love↑ly
763	Jonathan:	makes (0.2) ↑makes ↓it
764	Pamela:	mm↑hm
765	Jonathan:	↑tosses ↓it
766	Pamela:	mm↑hm
767	Jonathan:	↑sticks up the ↓ceiling and lands on is ↓ead
768	Pamela:	ri:ght o↑kay love↓[ly
769	Jonathan:	[hehhh heh [heh
770	Pamela:	[hehh hh hh ↑quite a good ↓one
771		that as well
772	Jonathan:	looks ↑like me ↓doin cookin up ↑home

773	Pamela:	↑is ↓it (.) heh heh ↑heh heh .hehh
774	Jonathan:	↑I ↓do ↑I ↓do ↑[piz↓za base an- an- ↑pan↓cakes
775	Pamela:	[they don't stick to the ↑ceiling I'm su↓:re
776		(1.0)
777	Pamela:	can ↑you do ↓pancakes
778	Jonathan:	yeh they're easy just milk and erm̲:
779		(2.2)
780	Jonathan:	er̲:: ↑milk (1.2) an it's er̲:: ↑flo↓ur
781	Pamela:	mm↑hm
782		(1.0)
783	Jonathan:	an ↑just put it in a ↓pan (.) an [let it ↑cook
784	Pamela:	[mm↑hm
785	Jonathan:	>toss up in a ↓frying pan (0.2) an ↑that's what my ↓did ↑dad
786		tossed up on the cei↓ling<
787	Pamela:	dihhd ↑hhehh [heh heh heh heh heh heh
788	Jonathan:	[stuck up ↑cei↓lin
789	Jonathan:	.ehh ((in breath)) ↑heh ↓heh heh
790	Pamela:	↑oh: ↓de:ar I like that (.) that's great
791		(3.8)
792	Pamela:	a[s long as you gotta ↑piz↓za base ↑an ↓you
793	Jonathan:	[an that ↑an that ↓was large
794	Pamela:	e↑h (0.2) you ↑can't eat ↓it then
795	Jonathan:	no you can't ↓while it's stuck up ceiling
796	Pamela:	↑n↓o:
797		(1.2)
798	Jonathan:	I've done about twelve ↓of them (0.4) with jam in the mid↓dle
799		(8.2)
800	Pamela:	ri:ght ↑can you have a look at ↓those and put those into the
801		right or↓der
802	Jonathan:	o↓kay
803		(27.2)
804	Jonathan:	°wait a minute°
805		(22.6)
806	Jonathan:	nah I ↑can't ↓on this
807	Pamela:	oh dear ↑dya want to have a ↓go:

808		(21.8)
809	Jonathan:	that's ↑might ↓be ((↑syll syll syll)) (1.2) ↑I'll tr↓y
810		((*sound of card dropping on to the table*))
811		(10.0)
812	Pamela:	↑o↓kay
813	Jonathan:	↑yes she walks ↓in tr- ↑try an strike the ↓door (0.8) the do- the
814		kno- the door s:: (0.6) she ta- she's ↑tying ↓the knot=
815	Pamela:	=mmm=
816	Jonathan:	=but the door knob won't ↑budge (0.6) so ch-ch- ↑when she
817		opens the ↓door a friend ↓comes in (0.8) and ↑then a friend
818		walks ↓out
819	Pamela:	okay ↑so where does your story sta↓:rt
820		(2.0)
821	Jonathan:	well ↑my ↓story
822	Pamela:	↑where does it sta↓:rt (.) which is the first ↓picture
823		(6.2)
824	Jonathan:	that ↓one
825	Pamela:	right ↑o↓kay
826	Jonathan:	that's your first ↓one (.) them (0.4) wait ↓in there
827		(0.4)
828	Pamela:	oh ↑don't (.) don't look at the ↓back ehhh heh heh heh (0.2)
829		alright c- ↑could you give those ↓back to me (1.0) ehm::
830		(2.2)
831	Jonathan:	want play the other ↓one really hehhh heh
832	Pamela:	par↑don
833	Jonathan:	↑buil↓ding si:te (1.2) when build the ↑house ↓up ↑that's ↓a
834		good story
835		(0.4)
836	Pamela:	↑you did ↓that really well
837	Jonathan:	yeh (0.8) ↑but that ↓one's ↑a↓rd
838		(1.0)
839	Pamela:	it i↓:s
840		(8.2)
841	Pamela:	that's ↑good ↓though
842		(1.8)

843	Jonathan:	°mmm°
844		(2.0)
845	Pamela:	you ↑found that one quite hard ↓did you
846	Jonathan:	mmm
847		(3.2)
848	Jonathan:	I kno- I ↑know ↓I'm not supposed to be ↑looking ↓at the back
849		then am I (0.2) hehhh
850		(1.0)
851	Pamela:	well ↑the things on the ↓back are for me to ↓use for ↑lots of
852		↓things
853	Jonathan:	yeh
854		(7.2)
855	Pamela:	↑have a look at ↓these
856		(8.0)
857	Pamela:	and ↑could I ask you to start the story over this ↓side
858		(0.6)
859	Jonathan:	yeh I [will
860	Pamela:	[okay ↑this will be the first ↓card in the story (.) whe-
861		↑when you've ↓looked at them obviously
862		(0.2)
863	Pamela:	thank you
864		(30.2)
865	Pamela:	o↑kay ↓that's ↑it
866		(0.4)
867	Jonathan:	do- ↑the dog erm: (0.4) e walks in- near the ↓fence
868	Pamela:	mmm
869	Jonathan:	the ↑dog ↓barks at im [the dog tries to go out
870	Pamela:	[mmm
871		(0.2)
872	Jonathan:	erm a- ↑ave ↓im or sommat
873	Pamela:	right
874	Jonathan:	cos the ↑dog's bitin the erm f[ence
875	Pamela:	[yeh
876	Jonathan:	an ee's ↑climbin over and ↓then ↑two minutes ↓later e walks
877		(.) e walks (.) e sees the dog be in the ↓shop (.) and then (0.4)
878		°exactly the same but opposite way° (0.4) °wait a minute° (.)

879		°that's right° (0.8) an then erm: (0.8) e ↑looks at the dog (0.6)
880		dog's not doin ↓noffin an then e (.) just ↑walks there (0.2) ↓e
881		just ↑stands there an dogs u- ↓near the shop an then ↑two
882		minutes ↓later he waves to the ↑dog
883	Pamela:	right o↑kay thank ↑you
884	Jonathan:	I'm not so sure about the ((syll))
885	Pamela:	↑not ↓so sure
886		(8.0) ((*sound of cards being taken off the table*))
887		(9.2)
888	Pamela:	right thank ↑you
889		(2.2)
890	Jonathan:	I come ere again ↓though ↑somethin- d- do sommat di-
891		↑diffe↓rent ehh heh heh heh
892	Pamela:	yeh ↑next ↓time we meet we'll ↑finish this ↓assessment but I
893		think we're ↑gonna have to (0.2) decide what to do ↓after that
894	Jonathan:	mmm
895	Pamela:	but (.) ↑just have a look at ↓these for now
896		(5.0) ((*sound of card being placed on the table*))
897	Pamela:	this [is where the story
898	Jonathan:	[((syll syll syll syll syll syll syll))
899		(0.6)
900	Pamela:	if ↑you could start your story ↓that end of the table thank you
901		(23.8)
902	Jonathan:	yeh that's al↓right
903		(0.8)
904	Pamela:	o↑kay
905		(1.2)
906	Jonathan:	↑comes ↓in (0.6) with a bo- ba- er:: basket full of wash↓in
907	Pamela:	mm↑hm
908	Jonathan:	then he goes into the laun↓dry
909	Pamela:	ri:ght
910	Jonathan:	an then e folds ↑it (0.2) an then e sticks it in the:: er:: washin
911		machine and then ↑after ↓that e sticks it in the dri↓er
912	Pamela:	ri:ght (.) o↑kay thank ↑you
913		(6.2)

914	Jonathan:	↑oh ↓it's eleven o'↑clock
915	Pamela:	↓I know ↑time's ↓moving ↑on ↓isn't it
916	Jonathan:	m↑mm
917		(9.0)
918	Pamela:	we've got another half an hour though so we're ↑o↓kay
919	Jonathan:	o e's ↓alright ↑e'll be up ome ↓then ehh heh heh
920		(2.2)
921	Pamela:	he'll be at ↑home ↓will he
922	Jonathan:	ye:h (0.2) h[e'll be
923	Pamela:	[↑has he got a lot to do↓::
924	Jonathan:	yeh
925		(1.6)
926	Jonathan:	sorta like °doin some stuff° ↓out
927	Pamela:	ri:ght
928	Jonathan:	he's already ↑done (0.8) ↓grand kids
929		(4.2)
930	Pamela:	↓ri::ght ↑have a look at ↓these then
931	Jonathan:	o↑kay
932		(7.2)
933	Pamela:	↑thank ↓you
934	Jonathan:	you ↑want em sorted ↓out
935	Pamela:	yeh
936	Jonathan:	↑o↓kay=
937	Pamela:	=↑that's fine
938		(3.2)
939	Pamela:	↑so it ↓makes the most sensible ↓story
940		(25.4)
941	Pamela:	right=
942	Jonathan:	=↑bloke ↓standin ↑there (1.2) the woman's in the erm:: (0.4)
943		ba- ↑I don't ↓know what to call it ↑it's like a ((sounds like
944		lim↓o)) or sommat
945		(1.2)
946	Jonathan:	take clothes off (0.4) e's ↑hidin behind the ↓tree
947	Pamela:	mmhm
948	Jonathan:	to ↑see if she's not ↓lookin (0.2) ri↑:ght (0.4) s- ↑if ↓he'll nick

949		her clothes ↑an he has look at that (0.2) like an idi↓ot
950		(2.2)
951	Jonathan:	he took her clo- he's took her ↓clothes
952	Pamela:	mmm
953		(1.8)
954	Jonathan:	an then he er<u>m::</u> (0.8) ↑<u>he's got</u> a num↓ber on is erm: (0.2)
955		↑ba↓:ck (1.0) then they're looking for him
956	Pamela:	mmhm
957	Jonathan:	and then (1.8) ↑<u>well</u> actu↓<u>ally</u> ↑yeh (0.2) cos look
958		(4.0)
959	Jonathan:	the coppers er<u>m::</u>
960		(3.2)
961	Jonathan:	are after him
962	Pamela:	mmm
963	Jonathan:	cos he nicked her clothes
964		(0.8)
965	Pamela:	ri:ght (.) okay thank ↑<u>you</u>
966		(2.2)
967	Jonathan:	°that's two s- ↑three ↓<u>stories</u>°
968	Pamela:	↓mm↑hm
969		(6.0)
970	Jonathan:	↑<u>it</u> can't ↓<u>be getting</u> dark alrea↓dy (.) ↑ple↓ase
971		(4.2)
972	Jonathan:	cos last ↓time ↑<u>it</u> got dark ↓last time (.) ↑didn't ↓it
973	Pamela:	↑<u>didn't we</u> see each other in the afterno↓on (1.2) ↑<u>was it</u> an
974		afternoon ↓<u>appointment</u>
975	Jonathan:	yeh
976	Pamela:	I ↑<u>think</u> ↓it ↑<u>was</u> (.) yeh (.) it ↑<u>gets</u> dark around about four ↓at
977		↓<u>the</u> moment ↑doe↓sn't it
978	Jonathan:	I ↑<u>got</u> college ↓<u>tomorrow</u>
979		(2.2)
980	Pamela:	ri:ght ↑<u>I</u> think we'll leave those ↓<u>there</u> h[mhh hmhh ((*clearing*
981		*throat*))
982	Jonathan:	[yeh
983	Pamela:	↑<u>thank you</u> very much for ↓<u>trying</u>
984		(2.8)

985	Jonathan:	okay
986		(1.2)
987	Pamela:	er<u>m:</u>
988		(19.0)
989	Pamela:	°put those a↓<u>way</u>°
990		(4.2)
991	Jonathan:	↑I <u>bet</u> that's ↑good ↓<u>you know</u>
992		(1.2)
993	Pamela:	you ↑<u>enjoyed</u> ↓that
994	Jonathan:	↓mmm
995	Pamela:	↑go↓od (0.2) good
996		(3.2)
997	Pamela:	ri:ght ↑<u>now I'm going</u> to ↓<u>ask you</u> to ↑tell me some so↓lutions
998		to ↑<u>everyday</u> ↓<u>problems or</u> social con↓cerns
999	Jonathan:	hehh
1000	Pamela:	ehh ↑<u>hh hh hh</u>
1001		(1.0)
1002	Pamela:	↑<u>ri:ght</u>
1003	Jonathan:	↑go ↓on
1004	Pamela:	↑<u>you up</u> for it
1005		(2.2)
1006	Pamela:	↑<u>what is the thing</u> to ↓do: (.) ↑<u>if you find</u> an envelope in the
1007		↓<u>street</u> (0.2) that is ↑sealed (.) add↓<u>ressed</u> and has a new
1008		↓<u>stamp on</u> it
1009		(5.4)
1010	Jonathan:	put in ↑<u>pillar</u> ↓box
1011	Pamela:	good
1012		(2.8)
1013	Pamela:	thank ↑you
1014	Jonathan:	ehh hh hh hh
1015		(16.2)
1016	Pamela:	↑tell me ↓<u>some reasons</u> ↑why many ↓foods need to be
1017		↓cooked
1018		(8.6)
1019	Jonathan:	↓<u>what</u> ↑cooked

1020	Pamela:	cooked (1.4) cooked
1021	Jonathan:	oh ↑COOKed
1022		(1.0)
1023	Pamela:	↑tell me why (0.2) ↓sorry ↑tell me some ↓reasons why ↑many
1024		foods need to be ↓cooked
1025		(4.0)
1026	Jonathan:	↑some ↓are meat (.) some ↑don't
1027		(1.4)
1028	Pamela:	↓ri↑:ght
1029		(1.6)
1030	Jonathan:	er::
1031		(7.8)
1032	Jonathan:	oh I don't ↑know this one now (0.8) ↑I've lost ↓it
1033	Pamela:	o↑kay
1034		(3.0)
1035	Jonathan:	↑I know I do ↓have food up home
1036	Pamela:	well ↓you do ↑lots ↓of cooking ↑don't ↓you
1037	Jonathan:	yeh
1038	Pamela:	yeh
1039	Jonathan:	eh ↑hh hh ↓hh
1040		(6.8)
1041	Pamela:	erm:: (.) ↑why do ↓people wash ↓clothes
1042		(3.8)
1043	Jonathan:	cos you got (.) cos if you wear dirty ↑clothes ↓you have to
1044		↓change your ↑clothes and ↓you have to ((syll syll syll syll))
1045	Pamela:	ri:ght (.) but (.) but ↑why (.) why do ↓people wash clothes
1046		(5.2)
1047	Jonathan:	cos they li- cos they ↑like ↓too (1.4) gives em sommat to ↑do
1048		(5.6)
1049	Pamela:	o↑kay
1050		(2.2)
1051	Pamela:	thank ↑you
1052		(11.2)
1053	Pamela:	erm:: (0.6) ↑why do ↓people wear wat↓ches
1054		(1.8)

1055	Jonathan:	so you can tell the ↑time
1056	Pamela:	↓goo::d
1057	Jonathan:	I remember one ↑now
1058		(0.4)
1059	Pamela:	you've ↓gotta ↑lovely ↓watch ↑haven't ↓you
1060	Jonathan:	yeh
1061	Pamela:	↑what do people use ↓money for
1062		(0.8)
1063	Jonathan:	to buy ↑food
1064		(1.6)
1065	Pamela:	o↑kay
1066	Jonathan:	or buy erm
1067		(2.0)
1068	Jonathan:	↑football ↓tickets or that
1069	Pamela:	mmhm
1070	Jonathan:	or erm:
1071		(3.2)
1072	Jonathan:	↑jewellery ↓stuff an all that (1.2) in ↑ar↓gos (.) °an that°
1073	Pamela:	mmhm
1074	Jonathan:	or ↑Christmas ↓presents
1075	Pamela:	Christmas prehsehnts
1076	Jonathan:	↓yeh you could ↑buy the↓:[m
1077	Pamela:	[yeh
1078	Jonathan:	if you ↑order ↓it
1079	Pamela:	°alright°
1080		(2.6)
1081	Pamela:	↓o↑kay (.) fine
1082		(4.8)
1083	Pamela:	↑can you tell me some rea↓sons that we have a parole
1084		↓system
1085		(2.0)
1086	Jonathan:	please ↓tell me what that ↑is
1087		(1.4)
1088	Pamela:	ri:ght
1089	Jonathan:	↑I aint ↓got a clue what that is

1090	Pamela:	yeh ↑you haven't heard ↓of a parole system
1091	Jonathan:	n[o
1092	Pamela:	[no ↑o↓kay
1093		(8.0)
1094	Pamela:	↑don't ↓worry about it ↑we'll try an↓other question I think
1095	Jonathan:	yeh (0.6) ↑cos I aint ↓gotta clue what that is
1096	Pamela:	no [okay
1097	Jonathan:	[°parole system°
1098		(7.2)
1099	Pamela:	↑tell me ↓some reasons why child employ↓ment laws are
1100		needed
1101		(15.6)
1102	Jonathan:	↑aint got a clue
1103		(4.4)
1104	Jonathan:	bad ↑behavi↓our or sommat
1105	Pamela:	par↑don
1106	Jonathan:	bad ↑behavi↓our
1107	Pamela:	↑bad behavi↓our
1108	Jonathan:	swearin ↓an all that (0.8) ↑tantrums ↓an all that (.) touchin stuff
1109		up (.) touchin women up touchin ↑girls ↓up or sommat like that
1110		(1.0) sommat like that (2.2) ↑I haven't ↓gotta ↑clue (0.8) I just
1111		aint
1112		(5.0)
1113	Pamela:	right
1114	Jonathan:	be that were ups ↑well ↓ard
1115	Pamela:	that's a hard ↓question is it
1116	Jonathan:	yeh hehh hh [hh hh
1117	Pamela:	[↑o↓kay
1118		(2.0)
1119	Pamela:	↑why does the ↓state (0.2) require people in some
1120		↓professions (0.2) to obtain ↑li↓cences (.) before offering
1121		services to the pub↓lic
1122		(20.2)
1123	Jonathan:	↓don't ↑know
1124		(3.0)

1125	Pamela:	o↑[kay
1126	Jonathan:	[shoulda asked all ↓my ↑dad ↓these questions ↑he
1127		↓shoulda been on tape in the ↑first ↓place
1128	Pamela:	so↑rry
1129	Jonathan:	shoulda put ↑my dad ↓on here
1130	Pamela:	ehh ↑heh [heh
1131	Jonathan:	[he's know [all ↓of em
1132	Pamela:	[you ↑reckon he's got all the an↓swers
1133		↓do you
1134	Jonathan:	he's got all the answers [↑every ↓single answer
1135	Pamela:	[↑has ↓he
1136	Pamela:	oh well ↑that's ↓helpful (.) at ↑least some↓body has (0.2) that's
1137		↓good (0.6) I ↑don't think I've ↓got all the answers half [the
1138		time
1139	Jonathan:	[ehh hh hh
1140	Pamela:	↑I don't ↓honestly (0.6) right ↑lets lets leave it ↓there (0.4) cos
1141		↑I think we- we've done ↑enough ↓of that assess↑ment (0.4)
1142		↑o↓kay (0.2) let's just stop that (.) tape recorder (0.4) thank
1143		↑you
1144		((*sound of tape being stopped*))