

# Lingua Inglese 2A

## **Conversation & variation**

# Plan of the day

- Textual metamorphosis
- Conversation: IRF & C.A.
- Getting started with speaking and other varieties

**EXTRA-CLASS WORK:** *Discovering*, Chp. 1 (pp.13-16); Chp 2 (pp. 17-18); Chp 15 (pp. 113-115); Chp 23 (p. 157)  
Exercises: *Discovering* 2.1 (pp. 18-19); *Discovering* 23.1 (pp. 158-159)

# Survey & Course registration

Please, make certain that you complete this survey

<https://goo.gl/forms/VL0p0km2gaYS9La02>

# In-class activity



- **Use the printed material**
- It **MUST** be a small notebook size sheet (A5)
- On top of the page, write:
  - LAST NAME & first name (BLOCK LETTERS, please)
  - ID#
  - today's date
  - NO

**SIGNATURE**

Rossi Mario 20358962 14-3-2019

# Conditional sentences in *Change*

If/when I (get to) know it, I (will) say it to you

If I knew it, I would say it to you

If I had known it, I would have said it to you

These are the regular forms of conditional sentences.

Explain what brings Stansfield's lyrics to show mixed types.

Put differently, what do the following lines convey?

*And if I didn't want you I [12]\_\_\_\_\_ have turned around by now*

*'Cause if I [13]\_\_ love you I would [14]\_\_ turned around.*



For SUBMISSION

# Textual metamorphosis *Change*

Consider Stansfield's song lyrics, almost all of it.  
Each line is uttered by you.  
Create a dialogue inserting your partner's lines.  
As side (literally) notes write what speech act is carried out.  
*See example below*

If I could change the way I live my life  
today I wouldn't change a single thing.

Let's assume this is a commissive.  
What could your partner's act be?



# Textual metamorphosis *Change*

Consider Stansfield's song lyrics, almost all of it.  
Each line is uttered by you.  
Create a dialogue inserting your partner's lines.  
As side (literally) notes write what speech act is carried out.  
*See example below*

**YOU:** *If I could change the way I live my life today I wouldn't change a single thing.*

Let's assume this is RESPONSE: reply with a commissive.  
What could your partner's act be?

The simplest solution:

**YOUR PARTNER:** *I don't understand (3) something('s) not working between us (4) anything you want to change?*

So, in your worksheet write:

# Textual metamorphosis *Change*

*P: I don't understand (3) something('s)  
not working between us (4) anything you  
wanna change?*

*M: If I could change the way I live my life  
today I wouldn't change a single thing.*

Representative  
+ eliciting

commissive.



# Exchange Structure and Conversation Analysis

**Exchange Structure:** from a model to data. How do data fit the model?

**Conversation Analysis:** from data to the pattern.

# To recap about modals and introduce conversation

Consider the following exchange between a student and a teacher:

*S: Can I go to the bathroom?*

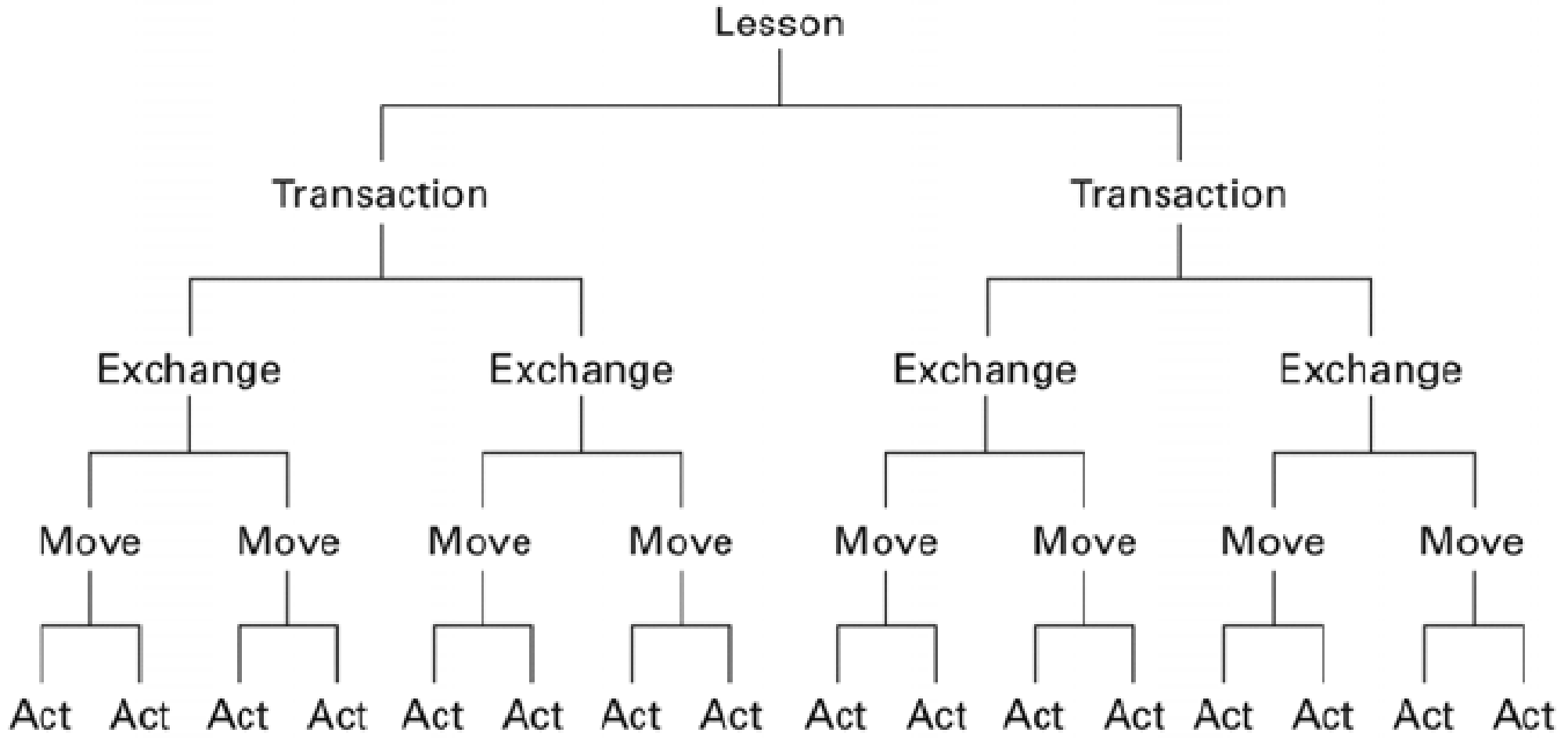
*T: Yes, you can but you may not*

What is an “exchange”?

# “Exchange”

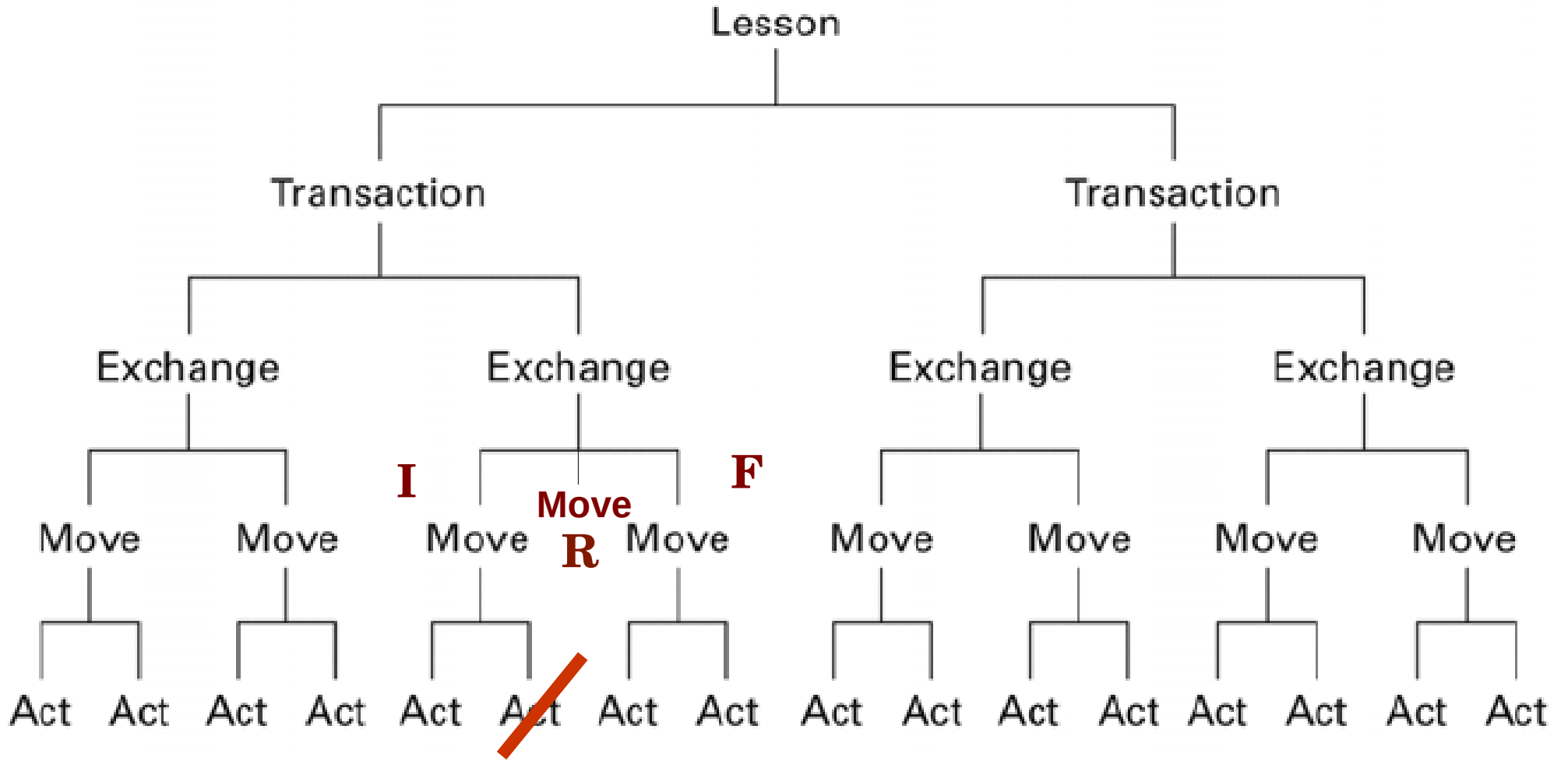
## according to IRF approach

### Initiation\_Response\_Follow-up



# "Exchange"

according to IRF approach  
Initiation\_Response\_Follow-up



# Exchange Structure

Sinclair & Coulthard, Birmingham School 1970s

**Let's observe an interaction [pp. 24-25]**

Is the relationship between the speakers **symmetrical**?  
Why?

Can you identify any **directives**?

What about **commissives**?

List directive and commissive speech acts. State whether they are explicit or implicit

# Fortune of the IRF

The Exchange Structure approach has many limitations.

Can you guess what they are?

[see Cutting pp. 26-27]

# Fortune of the IRF

The Exchange Structure approach has many limitations.

Nonetheless, in our previous written activity, we have just verified that if we consider IRF as a “maxim” *à la* Grice, namely something we expect to experience when interacting in conversation, it might be useful and unveil meaning.

# Conversation Analysis (CA)

CA starts off from data.

A set of procedural mechanisms are applied on data:

- Turn-taking
- Adjacency pairs
- Sequences

Conversation is discourse mutually constructed and negotiated in time between speakers; it is usually informal and unplanned .



# Conversation Analysis. According to Cook...

Talk may be classified as conversation when:

1. It is not primarily necessitated by a practical task
2. Any unequal power of participants is partially suspended
3. The number of the participants is small
4. Turns are quite short
5. Talk is primarily for the participants not for an outside audience

→ the lesson and the doctor-patient talk are not conversations

# Turn Taking

Cooperation in conversation is managed by all participants through turn-taking .

How is the turn-taking in your family or friends' interactions?

# Changing turn

According to Levinson (1983)

1. The current speaker selects the next speaker
2. The next speaker self-selects
3. The turn lapses

Levinson (1983). *Pragmatics*. Cambridge: Cambridge University Press.

# Turn

Turn: basic unit of conversation

- Conversation is analyzed in turns:
  - One speaker **holds the floor**
  - the next one **takes the floor**
- Turn = one or more **Turn Constructional Units** (a single word, a phrase, a clause, a sentence)
- **Transition Relevance Place (TRP)** = End of a turn constructional unit

# Interruption

B: *yes . Tell, tell me what it// is you want*

A: *// umm. Um, may I first of all  
request the introduction please?*

- Takes turn away from other (Person B continues speaking)

**B talks, A interrupts, B keeps talking**

- Occurs NOT at a TRP

# Overlap

Interviewee *But not no more. Yeah=*

Interviewer = *What happened to them?*

- Continues the previous turn of the other:  
**A talks, B overlaps, A stops talking**
- Occurs at a TRP (Transition-Relevant Place)

# Pause (attributable silence)

A Did you have a good time last night?

B (3) Yeah.

A So he asked you out then?

B He did.

# Adjacency pairs

- Frequently occurring patterns, in pairs of utterances
- The utterance of one speaker makes a certain response of the next speaker **very likely**.
- Adjacency pairs have a number of “core features:
  - (1) They consist of two turns
  - (2) by different speakers,
  - (3) which are placed next to each other in their basic minimal form,
  - (4) which are ordered and,
  - (5) which are differentiated into pair types.” (Liddicoat 2007: 106)



Liddicoat, Anthony J. (2007). *An Introduction to Conversation Analysis*. London and New York: Continuum.



# Spoken language and getting started with cohesion and coherence

**On your worksheet, number 1 to 12  
lines, as follows**

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

.....

11) \_\_\_\_\_

12) \_\_\_\_\_

**Fill in the numbered blanks  
in the captions**

full

Fill-in-the-  
blanks



# Spoken language and getting started with cohesion and coherence

While listening and filling in the blanks,  
try to spot

FILLERS

FALSE STARTS

PROSODIC PECULIARITIES

# Spoken language and getting started with cohesion and coherence

## PROSODIC PECULIARITIES

Valley speak OR Valley Girl accent

<https://www.youtube.com/watch?v=AlsopqHX0C8>

<https://www.youtube.com/watch?v=mIBg-w6TNLE> (from  
minute 2:30)

<https://www.youtube.com/watch?v=iYLosOtsjLM>

<https://www.youtube.com/watch?v=81IZDhXeJBk>

Just a short description:

[https://en.wikipedia.org/wiki/Valley\\_girl](https://en.wikipedia.org/wiki/Valley_girl)