

## **PART THREE**

### **STEPS IN DOING A TRANSCRIPTION**

This guidance is based on Gumperz and Berenz 1993, Atkinson and Heritage 1986 and Langford 1994.

- STEP ONE: TUNING IN
- STEP TWO: DOING A ROUGH TRANSCRIPTION
- STEP THREE: CONVERSATION ANALYSIS TRANSCRIPTION
- STEP FOUR: DOING AN INTERACTIONAL SOCIOLINGUISTIC TRANSCRIPTION
- SUMMARY OF SYMBOLS USED IN INTERACTIONAL SOCIOLINGUISTIC TRANSCRIPTION

Before you work through this part of the materials, answer the following questions:

Have you done any transcribing before?

If 'yes' then you may only want to read through steps one and two quickly.

Are you familiar with Conversation Analysis notation?

If 'yes' then you may just want to briefly remind yourselves of the conventions in step three.

## Step One: Tuning in

1. Before you start to transcribe, you need to think about the whole interaction and the purposes of your transcription (see [Part One](#) of these materials). There is a tendency for those new to transcribing to transcribe too much and to produce only rough transcriptions. Once you have listened to the whole interaction, you need to stop and think about whether you are going to transcribe it all. The best way to help you decide a) whether you are going to transcribe the whole sequence and b) how you are going to relate any part you are concentrating on to the whole, is to mark out where there are boundaries which indicate the different phases of the activity. Gumperz and Berenz describe this (1993:4) as ‘the segmentation of the interaction into thematically coherent and empirically boundable portions, that is, ‘events’ within the encounter as a whole.’

It is not always easy to do this just by listening through several times. Sometimes, these events are quite clear e.g. in a job interview there is often a clear boundary between going through the applicant’s cv and asking questions about the job that (s)he is applying for. But other phases of the encounter are not so clearly marked. It is best to start the analysis with the clearly bounded events. Once these have been analysed, the less clearly bounded ones can be analysed more easily. In the CDROM and the Gumperz paper in the [Appendix](#) the different ‘events’ are already marked out i.e. there is a phase where the applicant is asked about procedures, and a later phase where he is asked about his previous experience.

2. Take one ‘event’ and listen through two or three times for general meaning. Identify the different people/voices in this event Listen out for the overall sequential organisation eg. is it largely question and answer, a discussion, a teaching event and so on. If you are analysing informal conversations, discussions and so on, this may be a very difficult thing to do. At this stage, leave the problem of sequences where there is multiple overlapping of voices until later and indicate that there is a sequence to return to once you have done a rough transcription of the rest of the event.

## Step Two: Doing a rough transcription

1. Think about lay out. Use an initial for each speaker and leave plenty of space between the speaker identification and their utterances. If it is not clear who is speaking, then use 'X' instead of a speaker initial. Number the transcript at the left hand margin. Some researchers number by line and some by turn. Numbering by line is recommended. Capital letters should only be used for proper names ( and for CA transcription to indicate loudness in which case no other upper case letters should be used). So, new lines should not start with a capital nor should any word that follows a particular diacritic. For example, '?' is used to indicate rising intonation but should not be followed by a capital letter:

### *Data Example 1*

1. R: ok can we just clarify one or two points ? ok ?
2. A: yes
3. R: you did a capstan setting operating course
4. A: yes
5. R: was that a skills centre course?
6. A: yes

2. Think about both readability and representation when making decisions about setting out lines on the page. ie how to represent the speaker's turn on the page. It is not a good idea to run the line to the margin of the page. It is much more useful to set out the turns starting a new line at the end of what has variously been called a breath group, an intonational phrase or what Gumperz calls an 'informational phrase'. This is a string of words within an intonational contour marked off usually by pausing and recognisable as syntactic wholes. (See also [Part One](#)). Depending how long each phrase is, it is common to have one or two phrases for each line. This is usually quite readable and also means that the transcript follows the rhythmic organisation of the speaker:

### *Data Example 2*

- C: all right. i see from the information that i've got here (xx)  
that you spent eh,...twelve months,  
working for a builder, [hi] in the south of france?

In each of these lines there are two informational phrases. Can you identify them ?

3. Pausing and unclear utterances: At this stage put empty brackets for any long pauses.

These can be timed later. For any unclear words/phrases use brackets filled with xxxx :

***Data Example 3***

C: hello mr A

A: (xxx)

4. At this stage, use conventional orthography for representing speech.

**Step Three: Conversation Analysis transcription**

The next step is to look more closely at the sequencing of the interaction and this requires familiarity with Conversation Analysis (CA) conventions. The CA notation system is also introduced here because it is well known and widely used. Some elements of this system are used for doing the rough transcription in the CDROM. The CA system also forms the basis of the Gumperz and Berenz model used for the detailed transcription in the CDROM. This model is used in interactional sociolinguistics which draws heavily on CA notations but has a more refined system for transcribing prosody ([See Part Two](#) for a detailed discussion). You should be able to read CA transcribed data even if you are not following CA notations exactly in your own transcriptions. You are not asked to undertake a CA transcription in the CDROM, although, the data could be used for this.

Most of the examples below are taken from CA conventions and they do not necessarily follow the advice about presentation given above. This is one of many instances where researchers use different forms of presentation and representation to show interaction on the page. It is important to note these differences and take a critical attitude towards them. Does the researcher's choice of modes of presentation reflect their theoretical position? Or have they simply not thought through all the implications of transcribing and presenting in this way?

1. **SIMULTANEOUS UTTERANCES:** When two speakers start talking at the same time, their utterances are linked together by a left hand bracket:

***Data Example 4***

R: now are the details the same as when you applied?  
you s- living at the same address?

K: [yes

R: [ back in road A ? (Gumperz and Berenz 1993)

2. **OVERLAPPING UTTERANCES** These are marked with left and right hand brackets to show which parts of the speakers' utterances occur simultaneously

R: no. i think you crossed the wrong ones there  
just ah [(xxx) ]

T: [right ]

3. **LATCHING.** This is when one speaker immediately follows the speaker before, without any pause between the two speakers. This is marked by an equals sign after the first speaker's utterance and before the second speaker's:

***Data Example 5***

T: i used to smoke a lot =

B: = he thinks he's real tough

(Atkinson and Heritage 1986:x)

This notation is also used within a single turn if that turn is interrupted by another speaker but the first speaker continues their flow of speech:

***Data Example 6***

T: i used to smoke [ a lot more than this =

B: [you used to smoke

T: = but i never inhaled the smoke

(Atkinson and Heritage 1986)

If more than one speaker latches on to the previous utterance, double brackets are used as well as the equal sign:

***Data Example 7***

T: i used to smoke a lot =

B: = [ he thinks he's tough

A: [ so did i

(Atkinson and Heritage: x)

Although the same transcription notation is used for overlapping and interrupting ie. the left and right hand brackets (see above), it is often difficult to distinguish between overlapping and interrupting when it comes to analysing the transcript and it is worth bearing this in mind at the transcription stage. Langford argues that it is an overlap when we think the overlapper can predict what is going to be said next or when s/he believes that the other speaker has reached a turn transition point:

***Data Example 8***

M: you'll k [ eep the place ↑ really spotless ↑ ]

D: [ i will i'll make my friends ]

M: [and you'll ] make

D: [ i'll make ] friends

(Langford 1994: 93)

Both instances of simultaneous speech can be counted as overlap in this example. In the first case, at line 2, D says ' i will' and seems to be anticipating M's instruction to keep the place spotless. In the second case, her ' I'll make' begins after an apparent turn transition point by M who appears to have finished her turn after 'spotless'

#### 4. CHARACTERISTICS OF SPEECH DELIVERY

These notations mark the way in which words are pronounced and the intonation patterns of strings of words. Many of the diacritics used are familiar as punctuation signs and thus make for easy reading.

But it is important to remember that they do necessarily convey the meaning they have in conventional orthography. (The following is based on Atkinson and Heritage):

- . A period indicates a stopping fall in tone, with some sense of completion (but not necessarily the end of a sentence).
- , A comma indicates a slightly rising tone giving a sense of continuation
- ? A question mark indicates a rising tone which may (or may not) indicate a question
- ! An exclamation mark indicates an animated tone, not necessarily an exclamation
- : A colon is used to indicate to indicate a stretched sound and is placed after the stretched vowel.

#### ***Data Example 9***

R: what ha: ppened to you

Additional colons indicate the sound is stretched over a longer period:

#### ***Data Example 10***

T: i'm so::: sorry

(Atkinson and Heritage: xi)

- a single dash indicates a cut off either because of an interruption or self-repair:

***Data Example 11***

T: i s- i spent two years over there

- ↑↓ an upward arrow indicates a marked rise in pitch ↑  
a downward arrow indicates a marked lowering of pitch ↓

NB. To insert a symbol, such as an arrow, which is not on the keyboard, select 'symbol' on the 'insert' tool bar.

***Data Example 12***

T: ↑ yep.. ↓ i've been there

— Emphasis is indicated by underlining

***Data Example 13***

R: the purpose of it is to confirm,  
finally that eh, you've chosen the right course

CAPS Capitals are used to indicate that part of the utterance which is louder than the surrounding talk:

***Data Example 14***

T: UHM WELL YEAH. i did actually

- The degree sign ◦ is used to indicate that part of the utterance which is softer than the surrounding talk:



**Data Example 15**

M: .hhhh °um : : ° how is your mother

hhh Audible aspirations (hhh) and inhalations (.hhh) are inserted in the speech where they occur

.hhh

(( )) double parenthesis is used:-

- (i) for vocalisations which are not easy to spell out such as ((cough)), ((snort)) and ((sniff))

**Data Example 16**

T: I worked in a boatyard for some time,  
and ((clears throat)) I worked for a builder as well.

- ii) for other noises which are part of the context.

**Data example 17**

J: this is just delicious  
(telephone rings)

K: i'll get it  
(Atkinson and Heritage :xiii)

- (iii) or for special characteristics of talk eg ((falsetto)), ((whispered))

> < Speeding up the pace of delivery: the part of the utterance which is speeded up is enclosed by 'less than' brackets > < :

**Data Example 18**

T: I did some brick laying ( ) over there  
> I suppose thats what got me interested, you know <

## 5. TRANSCRIPTION DOUBT

( ) Doubts about the actual words or part of a word are put in single parenthesis. When the word(s) are quite unclear, the parenthesis is left empty. If there is any doubt or the words are unclear but partly intelligible, the words are enclosed in parenthesis:

### *Data Example 19*

C: two years in f(ull time)

## 6. DISTINCTIVE PRONUNCIATION

Most transcription is written using conventional orthography. In CA, deviations from what is assumed to be ‘normal’ tend to be written using what is called ‘eye dialect’ ([see Part One](#)). This term was coined because the pseudo phonetic forms used resemble the speech of characters in comic strips. For example, ‘b’cuz’ for ‘because’, ‘dju’ for ‘do you’, ‘wanna’ for ‘want to’, ‘dz’ for ‘does’. Although it is important to recognise these phoneticised spellings as they occur quite often in CA transcriptions, it is not very advisable to use them as they often make the transcript harder to read. If it is really important to show distinctive pronunciation, then use standardised phonetic symbols, or use eye dialect but also include the conventional orthography. ( The issue of how to represent speech is dealt with in more detail in section 4 below and [see also Parts One and Two](#).)

## 7. PAUSES AND GAPS BETWEEN UTTERANCES

Pauses are timed in tenths of a second and inserted within parenthesis, either within an utterance:

### *Data Example 20*

R: come in (2.1) hello mr

or between utterances:

### *Data Example 21*

H: step right up  
(1.3)

H: I said step right up

(0.8)

J: are you talking to me

(Atkinson and Heritage :x - xi)

A short untimed pause within an utterance is indicated by a dash:

***Data Example 22***

R: and did you look at the - brick shop ?

Untimed gaps between utterances are described with double parentheses and inserted when they occur:

***Data Example 23***

((pause)) R: are you ready to order

((pause))

P: yes thank you we are

(Atkinson and Heritage : xi)

8. NON-VERBAL COMMUNICATION

Gaze direction:

The gaze of the speaker is marked above the utterance and that of the addressee below it. Dots mark the transition from non gaze to gaze and the point where the gaze reaches the other is marked with an X:

***Data Example 24***

B: . . . . [ X -----

Terry - [ Jerry's fa [scinated with elephants

D: . . . . [X-----

B moves her gaze towards D while saying 'Terry'. D's gaze starts to shift towards her and reaches her just after she starts to say 'fascinated'.

Commas are used to indicate the dropping of gaze:

***Data Example 25***

A: -----  
 Karen has this new hou:se. en it's got all this  
 B: ----- ' ' '

B's gaze starts to drop away as A begins to say 'new'.  
 (Atkinson and Heritage: xiv)

Other non - verbal communication:

Different CA researchers mark other non-verbal signs in different ways. For example, either above or below the relevant utterance, using arrows, brackets or double parentheses. Christian Heath who has studied the sequential organisation of speech and body movement uses the following notations in his research on doctor/ patient communication:

***Data Example 26***

P gazes at D  
 ↓  
 . . .  
 -----  
 P: have a look you know about err ::: (0.7) ...  
 ----- ' ' '  
 ↑  
 D turns back to the records

P starts to look at D as he comes to the end of 'have'. The doctor's gaze is on him until he turns back to his records at the word 'about'. At this moment, the patient hesitates and shows signs of perturbation (Heath 1986: 255).

If CA transcription is quite new to you, take some time to read transcripts from CA books and papers (see examples in the Bibliography below). You could also view the CDROM at this stage and try using the CA conventions after you have made a rough transcript of either the Bricklayer or the Electrician.

#### **Step 4: Doing an Interactional Sociolinguistic Transcription**

Many aspects of interactional sociolinguistics (IS) draw on conversation analysis and this is particularly true in the use of transcription notations. This section is based on Gumperz and Berenz, except on a few occasions where other systems are referred to. This is the section you need to read very carefully before undertaking an IS transcription using the CDROM data.

Where the notation system is the same as CA, this is clearly marked. It may be confusing to use a system which is so similar to CA but Gumperz and Berenz, and other researchers who are not strictly CA people, use and adapt the CA system for their own purposes.

It is also important to be able to read and use different transcription notations and many CA transcriptions are used by other researchers. Being familiar with more than one transcription system means that the transcriber has a choice when they come to do their own transcriptions and can learn the skill of rapidly familiarising themselves with any set of conventions used and then of reading transcribed data accurately.

There is no one best way of deciding which elements of the transcription should be done first. The rough transcription should give you the basic turn taking mechanism which is central to CA theory, although the precise details of how turns are taken will not have been registered yet. You may want to refine the turn taking next or look more closely at the characteristics of speech delivery. So the order given here is by no means a fixed one and you may find you partially transcribe using a number of the notations given and then return to the data later to refine the transcription before going on to use some new notations.

## 1. FIRST STEPS AND LAY OUT

The initial steps are those given as steps one and two (above): Tuning in to the different events in the encounter, identifying the sequential organisation and thinking about lay out. As Gumperz and Berenz assert, the basic unit of speech production is the breath group (Couper-Kuhlen 1986), the idea unit (Chafe 1993), the information unit (Halliday 1976) or what they call the ‘information phrase’. (see step 2 above and the detailed discussion in [Part Two](#) on Prosody). These units are absolutely crucial to IS analysis and are not simply a matter of readability (see below). Some analysts only put one information phrase or breath group on each line. This makes the transcript less readable and takes up a lot of space but has the advantage of marking the phrases clearly:

### *Data Example 27*

I: 10 but anyway he describes. . it’s a very poor/very poorly  
 11 characterised like a pressure or cramping abdominal  
 12 pain .. it waxes and wanes ...it’s usually worse during the  
 13 day ..it’s better.. in the morning or the  
 14 evening ..... etc.

(Erickson 1999)

In this case most lines are a single breath group (except for line 12 where there is a brief comment in parenthesis). The syllable which is most stressed, containing the tonal nucleus, appears at the left margin. This lay out has the advantage of helping the reader to sound out in their heads where the main stress lies but it is also rather counter intuitive to have the piece of information which normally falls at the end of the phrase put at the beginning of the utterance on the page. This example has been put in to raise the representational issues of lay out originally raised by Ochs in 1979 (and [see Part One](#) where this example is also used). For the rest of the analysis, the Gumperz and Berenz lay out will be used ie. One or two information phrases on each line with the line ending at the end of a phrase.

The use of capitals is restricted to proper names and the first initial of a name where it is important to protect anonymity. Unlike CA, capitals are not used for any other purpose ie to indicate loudness. If capitals were used for both, there would no way of distinguishing whether a person's name was being uttered loudly or not.

## 2. REPRESENTING DISTINCTIVE PATTERNS OF SPEECH

Gumperz and Berenz argue that most speech should be transcribed using conventional orthography. This still leaves the problem of how to represent significant features of pronunciation, style and dialect. Like other sociolinguists, they are unhappy with the CA use of 'eye dialect'. This is because it is often used inconsistently, it reduces readability - especially for those readers who are not familiar with comic strip conventions - and it tends to trivialise and stereotype non-standard varieties. Where there are well known spelling conventions of informal styles of speaking *and this informality is a significant marker of participant categorisation* e.g. somethin', wanna, then the transcriber can use the popular spelling but include the conventional orthography as well:

### ***Data Example 28***

H: ahma git (I'm going to get) me a gig (Gumperz 1982)

When transcribing code switching, a similar format can be used:

### ***Data Example 29***

A: to this day he says that .. uh..it's a shame they don't speak ..uh ..spanish/

*estában como burros/ les habla uno y*

( "they are like donkeys, someone talks to them and" ).

Where one or more participants consistently use a variety or dialect and the usage is relevant to the research interests for which the transcript is being developed, then it is useful to put in a table which shows how the transcriber has regularised the spelling.

### 3. PHRASE BOUNDARY MARKERS

These are the features of speech performance used by speakers to indicate phrase boundaries and the diacritics used to show them. Most of these markers are in the section ‘Characteristics of speech delivery’ in the CA transcription above. There are, however, two major differences between IS and CA transcription stemming from their theoretical differences.

The first is that, for CA, turn taking mechanisms are more important than information phrases ( and this is why, no doubt, in Atkinson and Heritage’s description of transcription notations, turn taking mechanisms are the first aspects of conversation to be described). The second is that where CA describes these markers as characteristics of speech delivery, Gumperz and Berenz anchor them within the notion of phrase boundary markers showing the centrality of information phrases in speech production and so the importance of the intonational contour in the interpretation of speech. The markers are used to process incoming information, to show whether a speaker has finished their turn or not, to elicit listener feedback and so on. And in conjunction with other prosodic features, such as shifts in pitch, they are used for rhetorical effect to be persuasive.

// A double slash indicates a final fall i.e. a concluding fall either to show the end of a turn or emphasis. (CA uses a period . for this)

/ A single slash indicates a slight fall which may end the turn or suggest there is more to come. (CA has no regular notation for this)

? A question mark indicates a rising tone to indicate uncertainty, a question or to elicit feedback (as with CA)

, A comma indicates a slight rise to indicate continuation e.g. for a list or to show that more is to come (as with CA) :

#### ***Data Example 30***

1. L: what i said was /
  2. .. that it was not a suitable course / .. for you to apply for //
  3. .. now if you want to apply for it /
  4. .. of course you can do what you want //
- (Gumperz and Berenz 1993 [transcription simplified] )



Here L 's first utterance ends on a low fall indicating that there is more to come. In line two there are two information phrases with the second ending with a concluding fall. But she keeps the floor and produces a similar pattern with a low fall and then a concluding one. L is a teacher who is trying to persuade an ex-student that the new course that she has been helping to develop is not suitable for him. Her use of intonational contours both indicates interclausal relations and, it could be argued, a certain teacherly style of explanation.

#### 4. PAUSES AND GAPS BETWEEN UTTERANCES

- .. Two dots indicate a pause of half a second or shorter.
- ... Three dots indicate a pause of between half a second and one second
- .... Four dots indicate a pause longer than one second which is not timed.
- < 3> Angled brackets are used to show timed pauses e.g. 3 seconds (as with CA except that CA uses regular brackets).

( But see [Part Two](#) for a discussion of some of the limitations of exact timing). This system is different from CA where *all* pauses are carefully timed. In IS the decision to time pauses accurately or not depends on the extent to which the pause enters into participants' inferential processes. So some pauses are significant and others are not. A lengthy pause is entered on a new line with no speaker identified. There are sometimes difficulties in interpreting whether a pause 'belongs' to the speaker or to the recipient and this may only be resolved after a detailed analysis of the event as a whole, using non-verbal features as well where relevant:

#### ***Data Example 31***

- T: so how old are you now, twenty:: ? ... twenty-two/  
 A: yeah  
 or  
 T: so how old are you now, twenty:: ?  
 A: ...  
 T: twenty-two/  
 A: yeah/

(Gumperz and Berenz 1993)

After a close analysis, Gumperz and Berenz argue that the second transcription more clearly reflects the interpretation of the whole event. So instead of the interviewer appearing to pause before he answers a follow - up question ‘twenty two ?’, he pauses after twenty and does not get a reply from A. From an interpretive point of view, in the second transcription, T might judge A as not responsive while, in the first, A might be waiting for T to finish his turn. This is one of many examples to show that in transcription, it is not possible to assign a constant interpretation to a particular feature.

## 5. OVERLAPPING UTTERANCES

= the single equal sign before and after the overlapped portions is used to indicate overlap. Lay out on the page is also used to show overlap i.e. the words/ utterances that overlap are placed beneath each other as in the next example (CA uses long brackets):

### *Data Example 32*

C: ... and that - ... was that at B ?

A: ... B. yes, = skills centre. =

C: = who was your = instructor?

The equal sign can also be used to represent overlap of nonlexical material with both lexical and nonlexical material:

### *Data Example 33*

R: so that's ok = with you then ? =

L: = { [nod] sure/} =

## 6. LATCHING

= = Double equal signs at the beginning of the latched word(s) are used to indicate latching and as with overlapping can also be used with nonlexical material. They can also be used within a speaker turn to show that a speaker is latching her word (s) to what has just gone before. The double equal signs are entered in the left hand margin :

***Data Example 34***

R: have you visited the skills centre?

A: yeah once

R: == you have?

A: == before this, yeah

R: was that on Tuesday ?

The pacing of an event will depend (in part) on the culturally specific style of communicating. If pauses between turns are consistently different from the standard variety, then this may be taken to be the norm for this interaction and latching may be paced quite differently. If this is the case, a note to this effect needs to be added.

**7. TRUNCATION**

- a dash is used to indicate either when a speaker breaks off and possible self repairs or a speaker breaks off as a second speaker breaks in :

***Data Example 35***

R: .. from your point of view is ok, what you're saying is ok, bu -

B: == and as T has already told you, the preentry test is quite a stiff one/

Hyphens within words are not used (e.g. there is no hyphen in 'pre-entry' in the transcript) so that the dash only indicates truncation in order to cut out ambiguities in computer searches.

**8. CHARACTERISTICS OF THE WHOLE PHRASE: PITCH REGISTER, RHYTHM AND TEMPO**

The notations are not used here in any absolute sense. Loudness, slowness and so on are relative to the stretch of talk as a whole (see [Part Two](#) on recent approaches to prosody). A speaker's utterance is marked as loud, for example, relative to their previous utterances.

The utterance is marked as high, low etc. and this shift in pitch register is indicated by enclosing the whole phrase in curly brackets :

[hi] higher pitch register

[lo] lower pitch register

In CA these are marked by arrows  $\uparrow\downarrow$  but tend to be used to show changes in pitch within a single word and it is not always indicated when the marked form, up or down, ends).

Speed is indicated in the same way:

[ac] 'ac' is used to indicate that the speech is accelerating (CA uses < >)

[dc] 'dc' is used to indicate that speech is decelerating. (CA uses > <)

### ***Data Example 36***

T: I did some brick laying, .. over there

{ [ac] I suppose that's what got me interested, you know }

These features can also be nested one within another:

### ***Data Example 37***

J: { [lo] { [dc] I suppose } that could be right after all/ }

(Gumperz and Berenz 1993 )

## 9. ASPECTS OF INTONATION: ACCENT, LOUDNESS AND SYLLABLE LENGTHENING

Accent: that part of the phrase which is perceived as stressed as a result of pitch change which usually co -occurs with a change in volume.

\* a single asterisk indicates 'normal' prominence. This precedes the stressed syllable

\*\* a double asterisk preceding the syllable which indicates extra prominence

~ a tilde indicates fluctuating pitch over a single word. Again, this precedes the syllable:

### ***Data Example 38***

R: so you've \*had a look at the \*workshops ?

**Data Example 39**

C: there's no ~ way he's got all the \*\* right end of the stick

(Gumperz and Berenz: 15)

In the example of 'workshops' in Data Example 38, the accent falls on the last content word of the information phrase. This indicates normal information flow and, therefore, is predictable and so may not always be necessary to mark. But sometimes what is predictable may not be obvious to the reader ( or to the recipient of the message) in which case it is worth marking the accent. For example, certain dialectical or stylistic differences may be predictable in one variety of the language being transcribed but not in another. Or the predictable accent is combined with an accent on another syllable. For example, R (above) is trying to elicit from a candidate some response to his questions about the skillcentre and the two stresses in the single information phrase may signal an expectation of some extended response from the candidate. This stretch of discourse is marked by monosyllabic responses from the candidate and therefore this interpretation (and the need to mark the predictable stressed syllable) is validated. (The issue of accent is not explicitly addressed in CA although emphasis is shown by underlining.)

Loudness and softness are marked with musical notation and used with curly brackets in the same way in which pitch (i.e. hi and lo) and tempo (i.e. ac and dc) are used (see above).

[f] 'forte' indicates loud and is doubled to indicate 'fortissimo', very loud: [ff] . (In CA loudness is indicated with capitals)

[p] 'piano' indicates soft and 'pianissimo', very soft [pp]. (In CA this is indicated with the degree sign: ° )

Syllable lengthening:

: the colon is used for a stretched sound (as with CA)

## 10 OVERLAYS

IS makes a distinction between non verbal phenomena which occurs simultaneously with the utterance and that which interrupts an utterance (see 11 below). CA transcription schemes do not generally specify how non lexical phenomena should be transcribed ( apart from laughter and gaze) and individual researchers use their own techniques (see 3.8 above).

In IS where the non lexical phenomena overlay the utterances, it is transcribed as follows:

### *Data Example 40*

P: { [handing paper to doctor] is this it} is this the one you mean?

(Gumperz and Berenz 1993)

The non verbal stretch enclosed by square brackets overlays the verbal stretch enclosed by curly brackets. This notation is used for both body movement e.g. head nods, finger snapping, postural shifts etc. and for audible sounds such as laughter.

## 11. VOCAL AND NON-VOCAL INTERRUPTION

Where the utterance is interrupted by a vocal (e.g. cough) or non-vocal (e.g. papers fall on the floor) phenomenon, this is transcribed with square brackets:

### *Data Example 41*

T: come in [ pause while M enters ] hello M

## 12 BACKGROUND INFORMATION

This may precede or follow the transcribed data but sometimes, particularly when important information is known to some but not all the participants, it is useful to include background information as the interaction unfolds. A hash sign # can be used to mark off the information:

**Data Example 42**

J: who was it/

L: { [sigh] a \*\* client/ }

# J knows that one of L's clients has been phoning her at home and that L is annoyed by his call #

J: { [laugh] I think he must be in love with you/ }

T: who was it mom, got a new boyfriend ?

(Gumperz and Berenz 1993)

### 13 TRANSCRIPTION OF LANGUAGES OTHER THAN ENGLISH

As we discussed in [Part One](#), it is important to do the transcription in the original language and then translate. GUMPERZ and Berenz suggest a three line lay -out with the original language first, a literal (or morpheme by morpheme ) line next and an English translation third:

**Data Example 43**

R: você ta (“esta”) estudando pra (“para”) = o exame de amanhã? =

you are            studying for            the exam tomorrow

are you            studying for            = tomorrow's exam? =

(Gumperz and Berenz 1993 )

Where the sequence to be translated is very short, then the translation can just be put alongside in parenthesis.

Once you feel reasonably familiar with these notations then you can use the summary given below.

## SUMMARY OF SYMBOLS USED IN INTERACTIONAL SOCIOLINGUISTIC TRANSCRIPTION

(Based on Gumperz, J and Berenz, N 'Transcribing Conversational Exchanges' in J. Edwards and M. Lampert (eds.) 1993 *Transcription and Coding Methods for Language Research*. Hillsdale, NJ: Lawrence Earlbaum Associates, Inc.)

### TRANSCRIPTION NOTATION FOR THE ROUGH TRANSCRIPTION

Symbol	Significance
,	Slight rise (more is expected)
..	Pause of less than . 5 of a second
...	Pause of more than . 5 of a second (unless precisely timed)
=	Overlap
( )	Unclear word
(did)	Guess at unclear word
[clears throat]	Non-lexical phenomena, vocal and non-vocal, which interrupts the lexical stretch

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### INTERACTIONAL SOCIOLINGUISTIC DESCRIPTION

//	Final fall
/	Slight fall (indicating more could be said)
?	Final rise
,	Slight rise (more is expected)
-	Truncation

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..	Pause of less than . 5 of a second
...	Pause of more than . 5 of a second (unless precisely timed)
<2>	Precise units of time ( number enclosed in brackets indicates the number of seconds)
=	Overlap
==	Latching on to previous utterance

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<b>::</b>	<b>Lengthened segment</b>
<b>~</b>	<b>Fluctuation over one word</b>
<b>*</b>	<b>Accent; normal prominence</b>
<b>**</b>	<b>Extra prominence</b>
<b>{ [ac] }</b>	<b>Non-lexical phenomena, both vocal and non-vocal which overlays the lexical stretch i.e. ac = accelerate; dc = decelerate; hi = high pitch register; lo = low pitch register</b>
<b>[ ]</b>	<b>Non-lexical phenomena, vocal and non-vocal, which interrupts the lexical stretch</b>

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<b>( )</b>	<b>Unclear word</b>
<b>(did)</b>	<b>Guess at unclear word</b>

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