

## Preface

The following contains a manual for coding transcripts of recorded spoken language conversations developed at the Danish National Research Foundation LANCHART Centre. Early on, the analysis which the manual has been devised to make possible, was baptized the Discourse Context Analysis or the DCA. The DCA is intended as a substitute for what has been referred to, since the seminal work of Labov 1966 (2006), as the analysis of contextual styles (cf. Labov 1966, 1972, Eckert and Coupland 2001, Coupland 2006). The central problem of style analysis is that the individual not only varies in respect to other individuals but also varies him- or herself according to contexts. This intra-individual variation is a confounding factor when comparing recordings across time (to infer change or stability) and within a sample in general. Imagine that an individual varies significantly as to formality as defined by Labov 1966ff. If we compare a formal passage in which the individual has a specific pattern of a specific variable with a passage from another individual which is informal, we do not know whether style or individual is the relevant factor to use in describing – let alone explaining – any differences found. Imagine further that we compare the same individual's use of the same variable in two recordings which are 20 years apart (this is the case with most of the data collected at the LANCHART Centre). Again, if we do not control for style we risk either diminishing or exaggerating any difference found as evidence of change or stability. Hence the need for an analysis of relevant contexts for intra-individual differences, i.e. a DCA.

In the early days of the LANCHART Centre much energy was spent on creating an updated form of style analysis building on the previous work by Albris 1991. In a rather extensive working paper, Janus Møller, Dorte Greisgaard Larsen, Minna Olesen and Frans Gregersen presented this extension of Albris to the 1<sup>st</sup> meeting of the Centre's International Council 29<sup>th</sup> 31<sup>st</sup> of May 2006. The analysis was severely criticized notably by J. Normann Jørgensen, Ruqaiya Hasan, Peter Auer and Nikolas Coupland and we decided to give it up altogether. The alternative was to develop a framework which would include more dimensions than formality alone and thus make it possible to analyze intra-individual differences from several viewpoints, detailing all dimensions which could be proven to be of relevance in a small subset of recordings selected so as to maximize the differences found in the data set as such. This exploratory subset of recordings was duly analyzed and the DCA was developed in a continuous dialogue with the exploratory data set<sup>1</sup>.

We distinguish here between the DCA dimensions, six in total, and the subcategories of these dimensions. Conditions for including a dimension and a category in the DCA were the following:

- The category had to be delimitable vis à vis other categories, easy to detect and easy to apply to the data: The DCA as such has to be applied consistently to data or not at all. And since we envisaged that succeeding generations of coders would have to use the DCA, we decided to write a detailed manual, cf. below.
- The category had to be relatively frequent and relatively significant.
- The category had to be extended in length or duration; we were aware that the coding of an extended number of transcripts of recordings necessitated another strategy than e.g. Conversation Analysis or Speech Act analysis, all their respective merits untold.
- The category had to be abbreviated consistently and with mnemotechnical efficiency so that the possibility of typos would be diminished when the coders had to deploy the categories directly to the transcripts.

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<sup>1</sup> The 10 students who participated in the development of the DCA manual were: Maria Marquard Jensen, Hanne Sæderup, Stine Boas Dabelsteen, Andreas Stæhr, Astrid Ag, Louise Højrup, Maria Strate, Liva Hyttel Sørensen, Rikke Vivian Lange and NN. The scientific staff in charge of the DCA work at the LANCHART Centre during the years was: Minna Olesen, Dorte Greisgaard Larsen, Christina Fogtmann, Søren Beck Nielsen, Astrid Ag, Randi Skovbjerg Sørensen and Nicoline Krintel and Benjamin Marco Dalton. The group working on this translation included: Benjamin Dalton, Thomas Lasse Munding, Maiken Nissen and Nicoline Krintel.

We have adopted the following conventions of use of the manual:

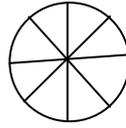
1. Only transcripts are coded, not recordings. This is to avoid vicious circles.
2. Coders are initially trained by experienced coders and their first codings are checked by the trainers before they are allowed to code on their own.
3. Early on, the six dimensions were divided into SMU (i.e. Type of Speech Event, Macro Speech Act and Enunciation), on the one hand, and AIG (i.e. Activity type, Interaction Type and Genre), on the other hand.
4. Coders at the centre specialized in either SMU or AIG and the two coders collaborate on the SMU, or AIG, codes as follows: First, one coder hand codes the transcript, i.e. enters his or her codes in the transcript of the recording and files the result in the archives. The second coder checks the first coder's code and enters the final result into the Praat text grids.

Below you will find the DCA manual proper. It would be possible to argue in detail about a lot of the dimensions and probably even more about most of the categories but I shall restrict myself to the following two pieces of information:

We distinguish two types of code: partial annotations and full annotations. Full annotations demand that all passages be assigned to one or the other category making up the dimension. Full annotations are: S (Type of Speech Event), A (Activity Type) and M (Type of Macro Speech Act). Full annotations are marked by the ⊗ symbol. Partial annotations, on the other hand, demand that only passages which fulfill the criteria for one or another category of the dimensions are annotated. Partial annotations are symbolized by the ⊙ and include the 3 dimensions of G (Genre), I (Interaction) and U (Enunciation). There is an intended relationship between the full annotation of M and the partial annotation of G so that such passages which elude one dimension are believed to be captured by the other and vice versa.

The DCA is central to the work of the phonetic group at the centre. On the basis of the exploratory data set we concluded that a reasonable control on the phonetic variation could be had if we used the category of Exchange of Information within the dimension of Macro Speech Acts as our guide. This means that only passages labeled as Mvi, Exchange of Information, have been coded phonetically. This is not to say that Mvi is the last word as to intra-individual variation but since we code at least 40 instances of a particular (rather context specific) phonetic variable, this means that we may control for variation by using the other dimensions of the DCA. For one example of how this may be done, see Gregersen and Barner-Rasmussen 2010.

1<sup>st</sup> of August 2011



# Type of Speech Event – S

Each conversation is assigned a single code, depending on the constitution of the group. We distinguish between five types of speech event, and these five types cover the diversity [range] of the LANCHART corpus with regard to type of interaction (interview or non-interview), number of participants (one, two or more) and, finally, familiarity of interviewer(s) and informant(s). When there is a lasting shift in the composition of participants during the conversation, the passage in question is assigned a different code than the original. For example, a conversation changes from being a single person interview to a group interview when a spouse returns and participates actively in the conversation.

When defining type of speech event it is possible to distinguish “ordinary” conversations from conversations in which problem solving is the primary focus. Problem solving is a feature of all group conversations without an interviewer in the corpus, but this is not the case in interviews. (Problem solving does regularly take place in interviews, but is limited to separate phases: reading aloud and [assignments] activities concerning the declaration of rights of use; these are coded as [Activity Types](#) (level 2). The orientation towards a goal that characterizes problem solving conversations, and which also exists in many interviews, e.g. in the shape of the interviewer's control of conversation, is captured by the annotation of [Type of Macro Speech Act](#) (level 3) and [Type of Interactional Structure](#) (level 4).

The interviewer and informant's gender, age, and social background, and also, the relations between these factors, are excluded from the definition as well because the correlation between these variables and the phonetic and grammatical variation is examined separately.

The dimensions used to define speech event are influenced by, among others, [Brown & Fraser \(1979\)](#) and [Hasan \(1992\)](#).

The five Types of Speech Event distinguished here are: Single person interview where the interlocutors are known to each other in advance ([Siek](#)), Single person interview where the interlocutors are not known to each other advance ([Sieu](#)), Group interview where the interlocutors are known to each other in advance ([Sifk](#)), Group interview where the interlocutors are not known to each other advance ([Sifu](#)), and: Group conversation (without any interviewer) ([Sgfk](#)).

## **Siek<sup>2</sup> – Single person interview where the interlocutors are known to each other in advance**

In a Siek-interview, one main informant and one or more interviewer(s) are present. No distinction is made between interviews with one or more several interviewer(s), respectively.

In a Siek-interview, both the interviewer and the informant know each other beforehand, i.e. the two persons know each other either directly or indirectly through a shared private acquaintance. Interviews where the interviewer has interviewed the same person previously are included.

If a third person is involved for only a short period of time in a single person interview, there is no shift of code; this is annotated at the level of activity type as Asi (Conversation with non-participant). If, however, in addition to the primary informant, one or more person(s) actively participate(s) for a longer period of time, then the passage is coded as a group interview.

## **Sieu<sup>3</sup> – Single person interview where the interlocutors are not known to each other in advance**

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<sup>2</sup> The abbreviation refers to "interview", "enkelt" (single), and "kendt" (known).

<sup>3</sup> Danish: Enkeltinterview, ukendt.

A Sieu-interview is defined in the same way as above, except that the interviewer and the informant do not know each other beforehand, neither directly nor indirectly. If the only familiarity that exists is that of the interviewer having selected the informant through another informant, or the interviewer and the informant having spoken previously on the phone, the conversation is annotated as Sieu.

#### **Sifk<sup>4</sup> – Group interview where the interlocutors are known to each other in advance**

In a group interview, one or more interviewer(s) is/are present, and there are two or more informants. The interviewer and at least one of the informants know each other beforehand, either directly or indirectly. The category also includes conversations where the interviewer has interviewed (one of) the same informant(s) before.

In general, the code is assigned to conversations where it is obvious that there is more than a single informant present during the entire conversation. Brief deviations from the specific mixture of participants, e.g. if an informant goes to the toilet or fetches coffee, do not give rise to a shift of code; if an informant leaves the conversation entirely or arrives after the conversation has begun, however, the passage is assigned a new code.

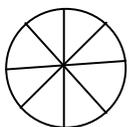
#### **Sifu<sup>5</sup> – Group interview where the interlocutors are not known to each other in advance**

The definition of Sifu-interviews is the same as above, except that the interviewer and informants do not know each other beforehand and do not have any common acquaintance. Even if the informants have been found by the interviewer through another informant, or if a previous phone conversation has taken place, this is not enough to warrant a sufficient acquaintance. (In the LANCHART data material the participants all know each other beforehand since they were recorded together before or were recruited from the same school classes).

#### **Sgfk<sup>6</sup> – Group conversation (without any interviewer)**

No interviewer is present, and the group consists of three participants or more. Very often these groups will have a specific assignment so that the conversation is focussed on problem solving.

### **3. Activity Type – A**



All conversations are subdivided according to the various phases or types of activity in which the participants engage.

This division according to type of activity is inspired by Labov's (1972) identification of a number of contexts which, according to him, determine certain styles of conversation. In contrast to Labov, we do not place the identified styles somewhere along a continuum of formal/informal style. Instead, we delimit and separate passages in which the respective central activities are distinct.

The six relevant activity types are: *Background interview*, *Conversation*, *Conversation with non-participant*, *Elicited speech*, *Language attitude study*, and *Informants' Declaration of Consent form*.

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<sup>4</sup> The abbreviation refers to: "interview", "flere" (several), and "kendt" (known).

<sup>5</sup> The abbreviation refers to: "interview", "flere" (several), and "ukendt" (unknown).

<sup>6</sup> The abbreviation refers to: "gruppesamtale" (group conversation), "flere" (several), and "kendt" (known).

As already mentioned, problem solving is not counted as a distinct activity, but two of the activity types in use, namely Elicited speech and Language attitude study, may be regarded as types of problem solving among which it is meaningful to differentiate. With any activity type, introductory and concluding turns at speaking should be included in the annotated passage, so that the activity is coded from start to finish.

## ***Abi – Social background interview***

In LANCHART interviews and in some earlier material from Næstved, southern Zealand, the background interview is a separate phase that takes place initially. It consists of short, precise questions and relatively short answers dealing with the personal background data of the informant. Included are also requests for elaboration and responses to such requests. The specific questions vary slightly among different interviews. In the LANCHART interviews, the code Abi is only applied where informants answer specific questions. Short, precise questions concerning the informant's background (e.g. "Do you have any siblings?"), asked in immediate continuation of the background interview may, even if they are not part of the standard set of questions normally used in the background interview phase, be annotated Abi if they are regarded as serving the same function. Any prelude or introduction on the interviewer's part to the activity should be included in the coded passage.

Generally, there is some variation as to the duration of background interviews – where one is included at all. In some cases, the shift in character of the interviewer's questions may be difficult to pinpoint (e.g. in S1 interviews from Vinderup, western Jutland). Still, consistency in placing the boundary between Abi and Asa should be approximated among the interviews that make up a particular project (or dataset).

In other types of data than the LANCHART interviews, the code is applied wherever the type of question-answer sequence described above occurs, even if it is in the form of singular, isolated [pairs of turns](#). That is, the code is not dependent on a separate phase being devoted to background information.

Where long elaborate responses or other different activity types interrupt the background interview, the passage should be annotated as the relevant other activity type. The long elaborate responses mentioned should, for instance, be marked [Asa](#).

Relevant for the following [types of speech event](#):  
[Interviews](#)

### **The category consists of:**

- Any introduction, delivered by the interviewer, to the background interview.
- Short, precise and factual questions, delivered by the interviewer, concerning the informant's personal background data.
- Short, precise answers to the questions delivered by the informant.
- Any requests for elaboration of information given as well as corresponding responses to such requests.

### **Initiation and conclusion of the code:**

- Application of the Abi code should start at the first instance of the relevant type of question – or when the interviewer starts his introduction to the questions.
- The annotated sequence should conclude with the informant's final response of the relevant type.

- Should any long elaborate responses or other activity types interrupt this phase, these intermediate sequences should be annotated as the relevant other activity type.

### Example of Abi:

\*XMM: <ha> [<] you can imagine if a dog comes tearing into <this> [>1] then ha  
 <then c[/]> [>2] then # hh # but I have a # form I would like to # ask you to # to fill out  
 # first I'd like to know what is your full name.

\*LAI: <yes> [<1].

\*LAI: <ha> [<2].

\*LAI: it's Laila Hansen.

\*XMM: yes.

%com: # interviewer writes down name on paper.

\*XMM: hh and when were you born.

\*LAI: the twenty seventh of um May # um ha nineteen sixty five ha.

\*XMM: yes # and where were you born.

\*LAI: you mean um at which hospital or in <town> [>] it's in Århus.

\*XMM: <yes> [<].

\*XMM: okay # and where did you grow up.

### Asa<sup>7</sup> – Conversation

The major part of what takes place during the conversations in the LANCHART corpus belongs to this category which covers unmarked conversation between interviewer(s) and informant(s) or among informants. That is to say, all other activity types, with their respective characteristics, deviate from this primary category. This activity type corresponds to what Labov (1972) terms *careful speech* within the context “interview”.

Relevant for the following types of speech event:

All

#### The category consists of:

- All passages that are not covered by the other activity types, i.e. which may not be characterised as a background interview, a conversation with a non-participant, elicited speech, as part of the language attitude study, or as pertaining to the consent form.

#### Start and finish of the code:

- Any passage marked Asa should begin with a clear change from another activity type – or at the beginning of the overall speech event.
- The passage marked Asa should finish at the start of another type of activity.

### Example of Asa:

\*XMM: how far is it.

\*NOP: it's # fifty seven kilometers each way <€> [>1] mm # but it's exciting # so ha <so ha of course I keep going> [>2].

\*XMM: <yes> [<1].

<sup>7</sup> Danish: 'Samtale'.

\*XMM: <so it's worth> [<2] driving <for> [>].

\*NOP: <yes> [<].

\*XMM: yes but it is # but is it like do you have time to do anything leisurely when eventually you come home then

\*NOP: no:.

\*XMM: no # not really.

\*NOP: not really <€ [>1] ha <€ [>2] so um: our boys they do motocross # <then> [>3] that takes up a lot of time # go there and watch.

\*XMM: <mm> [<1].

\*XMM: <no> [<2].

\*XMM: <mm> [<3].

## **Asi<sup>8</sup> – Conversation with non-participant**

This category covers what Labov (1972) characterises as “speech with third person” and “speech outside the interview” – i.e. conversation involving a non-participant. This code is applied where an informant or interviewer converses with any person not included as informant or interviewer in the overall speech event, e.g. a spouse coming home when the interview is still going on, a colleague entering the room, or a child or pet. Also included are telephone conversations. The code is applied to any passage where the non-participant influences or disturbs the conversation. Documentation as to when the non-participant enters and exits the room is not required. If a person partakes in conversation over an extended period of time – if the person is, for an extended period of time, included in the conversation – that person should be given status as an informant. In such cases, the passage cannot be marked Asi, but instead as the relevant other activity type.

There is no clear-cut answer as to when a non-informant should receive status as an informant (thus changing the appropriate code). A change of status may be appropriate where a non-informant plays a substantial part in an extended conversation or repeatedly makes significant contributions throughout the interview. However, case-by-case evaluation is necessary.

**Relevant for the following types of speech event:**

All

### **The category consists of:**

- Speech delivered to or by a person or several persons external to the interview, including telephone conversations.

### **Start and finish of the code:**

- Sections marked Asi should begin with a participant addressing a non-participant or a non-participant interrupting the conversation.
- Sections marked Asi should finish where the original participants no longer have contact with non-participants and the participant constellation from prior to the interruption is resumed.

### **Example of Asi:**

<sup>8</sup> Danish: 'Samtale med ikke-deltager'.

\*MNO: ha # Karsten would you go fetch the kitchen cloth.

\*XFG: <xxx> [<] ask if I could borrow your um toilet but maybe now  
you: daughter is on <the toilet xxx> [>].

\*DEF: <she might be f:> [<] # are you done Marianne.

\*MAR: ye:s [% heard vaguely].

## ***Ael – Elicited speech***

This category covers speech which, as part of certain activities, is deliberately provoked from the informant by the field researcher, for a specific purpose. The entire activity should be annotated – i.e. including any related instructions, introduction or concluding remarks delivered by the field researcher. In these cases there will always be a document stating that this activity should take place during conversations and most often also when.

The following types of elicited speech may occur:

- Reading from texts constructed for reading aloud during the interview in some of the projects. Comments, self corrections, restarts etc. during reading should be included in annotation.
- Sentences read aloud in response to questions from the interviewer, e.g. in the S1 interviews from Odder, eastern Jutland. The entire passage around the questions and answers from interviewer and informant, respectively, should be annotated.
- Words and sentences repeated by the informant after the interviewer or spoken as fast as possible by the informant, as an assignment. These cases occur in S1 interviews from The Copenhagen Study in Urban Sociolinguistics in an attempt to collect data for a study of allegro speech.
- The initial phase in many interviews, where the informant counts to ten or does something similar in order for the field worker to adjust the recording equipment.

Spontaneous reading aloud, e.g. in group conversations, should not be marked Ael, as it does not occur as part of a distinct activity. Instead, such sequences are annotated at the [Enunciation](#) level as a part of the dimension of Enunciation.

Relevant for the following types of  
speech event:

All

### **The category consists of:**

- Any introduction to the assignment by the field researcher.
- Reading from texts constructed for reading aloud, including any comments, self corrections, restarts etc.
- Reading aloud of sentences as response to questions in older interviews.
- Words and sentences repeated after the interviewer by the informant.
- Sentences spoken as fast as possible by the informant.
- Counting etc. in order to adjust recording equipment.

**Start and finish of the code:**

- Sections marked Ael should begin with any preliminary remarks made by the field worker before the activity, or at the first word read aloud from the text.
- The section should conclude with the final word read aloud from the text or with any concluding talk about the activity.

### Example of Ael

(Note that passages have been omitted due to considerations of space.)

\*INF: then I think that's that's what I want ha  
 and my family are doing well 「 yes yes that's the way  
 it is 「 ha hh

\*XSS: ʌ mm ʌ  
 \*XSS: ʌ yes ʌ  
 \*INF: 「 0.

%events: rømmen Asa>

\*XSS: ʌ right then ʌ I have these sentences <Ael  
 \*INF: yes  
 \*XSS: that I'd like you to 「 say for me  
 \*INF: ʌ yes ʌ  
 \*XSS: even though they're on the paper  
 \*INF: yes  
 \*XSS: um and it's the same  
 \*XSS: eight sentences that are repeated  
 (XSS explains the reading procedure)

\*XSS: ʌ yes you can um ʌ 「 take a look at the first page  
 and then  
 \*INF: ʌ yes yes ʌ  
 \*XSS: ha go ahead ha  
 \*INF: ha  
 \*XSS: hh  
 \*INF: ha yes Koefoed and Thorsen are going by coach from  
 Odder to Århus at four o'clock on Tuesday  
 \*INF: 0.

%events: clearing throat  
 \*INF: they got out the sleighs for chr- for New Year the best  
 (reading continues)

\*INF: camping areas is going to be closed soon ha 「 ha ha  
 \*XSS: ʌ thanks ʌ  
 \*XSS yes  
 \*INF: what's the point of that ha 「 ha ha 「 ha  
 (talk about the point of the reading)

\*XSS: ʌ to ʌ see if there's any difference  
 \*INF: yes okay  
 \*XSS: in this 「 melody depending on where people come 「  
 from  
 \*INF: ʌ yes ʌ  
 \*INF: ʌ yes ʌ yes oh but that was fun 「 ha yes yes but it Ael> <Asa  
 ha 「 that kind something towards that end I don't  
 know about ha

## Asp<sup>9</sup> – Language attitude study

The activity type Language attitude study mainly covers speech delivered as part of a specific type of empirical study. The activity involves having informants respond in various ways to recorded speech samples. Annotation should include the interviewer's introduction to the activity. Where the activity is not explicitly introduced, the passage marked Asp should begin at the point where it is clear that the attitude study has been initiated.

Furthermore, the code should cover passages where recorded speech is played, to the informant as well as all ensuing speech concerning language at large, dialects, ways of speaking etc. The annotated passage should finish where an identifiable shift in topic occurs, giving rise to [Conversation](#), [Consent form](#), reading aloud, or another activity.

Should any participant or participants return to the topic of language later in conversation, this should also be annotated Language attitude study. In the present context, *the topic of language* refers to substantial passages, where participants talk about, for instance, language practice in school/at home/in the workplace, attitudes to language, or regional variations in language (e.g. dialects). If, however, speech concerning language occurs without dealing specifically with the everyday language experience of informants, the code Asp should not be resumed. Thus, discussion about pronunciation in a foreign language or the meaning of a certain word would not qualify to be marked Asp. Speech concerning language should also be marked Asp, where it occurs following a passage marked [Ael](#). In interviews where speech samples are not involved, the code Asp is still relevant in passages where a clear shift to the topic of language takes place.

**Relevant for the following types of speech event:**

Interviews

### The category consists of:

- Any introduction to the activity by the interviewer.
- The playing of recorded speech samples.
- Speech connected with the filling out of questionnaires for the study.
- Ensuing speech concerning language, regional variation including dialects, etc.

### Initiation and conclusion of the code:

- Passages marked Asp should begin with any introduction to the activity by the interviewer, or otherwise at the first instance where it is clear that the attitudes study has been initiated.
- Annotation of Asp should be started again where speech concerning language or about the actual study is resumed later in conversation.
- Passages marked Asp should finish where another activity type is initiated, or where a clear change of topic occurs.

### Example of initiation of the code:

\*XDG: but if you needed some family time as well <I was actually thinking that> [>] maybe we could ju[/] I have to p[/] I have to put you through a test.

\*DEF: <there isn't yes # actually> [<].

\*ABC: yes.

\*XDG: are you up for that.

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<sup>9</sup> Danish: 'Sprogholdningsundersøgelse'.

\*ABC: we can always try.

%com: #.

\*XDG: it's not a hard test # I'll just give you one of these each # and that one # hh # see now um  
I'm going to play these three um voices for you # and they say something or other  
and [...]

### Example of conclusion of the code due to change of topic:

\*INF: she keeps saying u:m all the time as well

\*XFG: yes yes.

\*INF: I suppose it's to gain time while she thinks.

\*XFG: mm yes I suppose she's quite thorough anyhow.

\*INF: yes.

\*XFG: I mean.

\*INF: in telling about those.

\*XFG: yes.

\*INF: instruments that.

\*XFG: yes [!!].

\*INF: impressive feat on the inland ice to take readings that must really take <something  
probably also just # to make time pass ha> [>].

\*XFG: <ha> [<] # but you've been up there yourself.

\*INF: no.

\*XFG: you haven't <you> [>] haven't been to Greenland.

\*INF: <no> [<].

INF's utterance "impressive feat..." is attached to the content of the speech sample, whereas XFG, by remarking "but you've been up there yourself" initiates a new course in conversation.

Accordingly, annotation changes here.

## Ati<sup>10</sup> – Consent form

This code covers the sequence in which the informant or informants are presented with the consent form and proceed to sign it. This includes all speech concerning the content of the consent form. (This activity type only occurs in a few recordings).

Relevant for the following types of  
speech event:  
Interviews

### The category consists of:

- Any introduction to the form by the interviewer.
- Any questions from informants concerning the form, as well as any other utterances relevant to the form.
- Any sequence where the actual signing takes place.

### Initiation and conclusion of the code:

- Passages marked Ati should begin where the interviewer introduces the consent form.
- The passage should end with the signing of the form, or simply where the form is no longer

<sup>10</sup> Danish: 'Tilsagnserklæring'.

spoken about.

### Example of initiation of the code:

\*INF: <no> [<] he's probably the one that has the <ha> [>1] most and then he's also married to a Russian wife <sp ha> [>2].

\*XMM: <ha> [<1].

\*XMM: <oh okay> [<2].

%com: # leafing through papers.

\*XMM: now if you'll look here I have a sort of # a certificate [!!] I'd like to ask you to sign <€> [>] and what this is about is that um hh when w[/] now when we get home then: um [...]

## 4. Type of Macro Speech Act



*All conversations should be fully annotated in this respect.*

In general, at this level, the conversations are classified according to the pragmatic function the speech serves at a given time. In other words, the conversations are classified according to the *macro speech act* that takes place. Such acts are designed to keep track of what speakers do in uttering specific words in a certain order. Macro speech acts refer to this functional dimension of speech while staying at a much more abstract level than the specific speech act. Macro speech acts are defined by the type of content exchanged among the interlocutors. The following types of macro speech act are to be distinguished:

- Exchange of information
- Exchange of attitudes
- Exchange of emotions
- Speech accompanying action
- Exchange of fiction

This division is inspired by speech act theory (Austin and Searle), but it differs from the latter in that the annotation does not take place at the level of utterances. Instead, it takes place at a sequential level, and thus (with the exception of the annotation Mha - Speech accompanying action) over extended passages which always also include the contributions of the interviewer or other of the present participants to the conversation. The categories are inductively derived from data in the LANCHART corpus to a higher degree than they are defined on the basis of theories about language. This means that the list of Macro speech acts is not finite or at least not yet all-inclusive. Further Macro speech acts may be added.

### **Mvi1** – Exchange of information

The general act in this category is that of informing, i.e. passing on information by describing, explaining or clarifying external facts and conditions fairly objectively.

The annotation of Mvi thus covers speech concerning the real world outside the physical space or the situational context which the interlocutors share at the time of recording. Specific facts, such as, for example, questions about and responses to questions about the informant's age, civil status, geographical roots of parents, sibling relations etc. and also broader factual information in terms of topics on the informant's actual life, old times, specific [**geographical**] locations, school, work, family relations, the work of the LANCHART Centre, the local area, language etc. are to be coded Mvi.

The code is applied in one-way communication as well as in passages where the interlocutors mutually exchange information, thereby jointly seeking to uncover information or discuss factual matters. E.g. speech concerning who the first man on the moon was, when Bill Clinton was president, or how best to insulate a house. The code is also applied to argumentative speech concerning facts and factual matters. Evaluations that occur during [Exchange of information](#) are also included in the annotation of Mvi.

This category contains the majority of the speech passages in most interviews and conversations, and the majority of the content of conversations will thus receive this code.

**Relevant for the following [types of speech event](#):**

All

**The category consist of:**

- Questions concerning specific factual information delivered by the interviewer and the informant's answers to these.
- Speech about factual matters, specific experiences, accounts of events or courses of events, delivered by the informant.
- Discussion of factual matters by informant and – possibly – interviewer.
- Any evaluative elements related to the above.

**Initiation and conclusion of the code:**

- The Mvi code starts when questions concerning specific factual information are delivered by the interviewer or by an informant's unsolicited speech concerning factual matters or reproduction of specific experiences, events or courses of events delivered by the informant.
- The annotated sequence ends when another macro speech act begins.

**Example of Mvi:**

\*ABC: <we> [<] had bought this little um # enameled stove right # that was you know we burned um # burned um # solid fuel in it I mean coke # back then we had a shack out in

the court # stuffed it in there # then we came to Saint Paul's Square and we brought that stove with us there.

\*DEF: I mean we had it quite a[/] <I mean hell I> [>].

\*ABC: <and and we had it> [<] um.

\*DEF: remember it standing there in the corner.

\*ABC: yes um # I don't know wether we probably had it for two three four years # then we had an expert over # from the lighting authority # and then we agreed that it was going to be gas # and then we could also get hot water.

\*XEM: oh right.

\*ABC: and so we had a bathroom too.

\*GHI: <before there wasn't any hot water at all> [>1].

\*DEF: <but does that mean that there wasn't any> [<1] warm [?] bath [?] <that> [>1] was in that bathroom at all.

\*ABC: <no um> [<1].

\*ABC: what.

\*DEF: wasn't there any hot water in that bathroom then.

\*ABC: no um.

\*DEF: what the hell have they been used for <then> [>1].

\*ABC: <what I did was I> [<1] drew a cord # from out there # um because we had the gas water heater out in the kitchen right # for hot water mum did the dishes hh so then I drew a copper cord there from that # then out bathroom for a shower.

## **Mho2 - Exchange of attitudes**

The Macro Speech Act of exchange of attitudes covers speech where the speakers share or exchange opinions, viewpoints and positions, i.e. statements that can be challenged and defended. The speakers present, unfold, defend and exchange views concerning people, objects or events of relevance for society as a whole, meaning that they express an individual or in some respect collective evaluation of whether something is right or wrong, good or bad, or they assess whether the given circumstances in the real world are desirable.

Thus Exchange of attitudes differs from [Exchange of information](#) which concerns facts that can be verified objectively, which may also concern (personal) evaluations based on the experiences of and lessons learned by the speakers, and which, therefore, usually cannot be disputed - i.e. they are not open for discussion. Prejudices, possibly unjustified ones as well, are also annotated as attitudes if they are developed to a point where they are relevant to society as a whole.

Exchange of attitudes may take - but does not necessarily take – the form of argumentative speech where the arguments concern what one thinks or believes and why one thinks or believes so. In contrast arguments about what something is, and why it is as it is, are annotated as Exchange of information, Mvi.

Besides the unfolding of the topic, the code also requires that the topic be unfolded over a minimum of six turns at speaking. This is to avoid too many minute interactions being treated as Macro Speech Acts.

### **Relevant for the following [types of speech event](#):**

All

### The category consists of:

- Statements that present, unfold, defend and exchange opinions about people, objects or events of relevance to society as a whole, in terms of individual or collective assessments of whether something is right, wrong, good, bad, desirable or the like.

### Start and finish of the code:

- Application of the Mho code should begin when a participant displays an attitude.
- If a question solicits a statement that expresses an attitude, the application of the Mho code begins with this question.
- The annotated passage should finish when attitudes are no longer exchanged.

### Example of Mho:

\*CDE: <that> [<] hell don't know if you can make that kind of preferential but anyway it is damn <maybe it's somewhat scary thoughts> [>].

\*XFG: <hh> [<] yes.

\*CDE: treating people differently but I mean people are treated differently in all sorts of other respects.

\*XFG: mm.

\*CDE: it's like it's just not sort of comme il faut to talk about some some being smarter than others but that's how it is.

\*XFG: mm.

\*CDE: there's also some that earn more money [!!] than others.

\*XFG: yes.

\*CDE: that's the way it is.

\*XFG: yes.

\*CDE: and I don't know why you # you aren't allowed to flaunt the fact that some are brighter than others # whether that might be because # their parents # are wealthier and they don't have to work then we probably have to say well what the hell # we can't change that anyway.

\*XFG: no.

\*CDE: and so might as well take the bull by the horns and say well that's how it is.

\*XFG: mm.

%com: #.

\*CDE: I mean in this social democrat philosophy where # the smartest one isn't allowed to learn any more than the stupidest is able to that just won't fly any more.

\*XFG: no.

\*CDE: it's # it won't do # I think public school our public schools are a more [!!] than adequate example of that that no matter # how much you criticise those surveys that are made it just isn't the surveys that's wrong with # it's a bloody outrage that we're number twenty or thirty # on equal footing with Brazil or Guatemala.

\*XFG: mm.

\*CDE: it simply can't [!!] just be that there's something wrong with the surveys it damn well has to be the:

\*XFG: yeah but if <you> [>] +/.

\*CDE: <school system too> [<] <or something> [>].

\*XFG: <m:[]> [<] if you actually have the experience that they don't know squat when they get there then really then there can't really be <not really that much to argue about> [>].

\*CDE: <yeah but that I mean you hear that you> [<].

### **Mfø<sub>3</sub> - Exchange of emotions**

In general the code Mfø is applied when speaking of topics that are usually of a private nature, which may be said to concern the "inner life" of a person, i.e. when private feelings and thoughts are expressed. Emotional speech will often occur in connection with conversation concerning changes in life stages. For example, conversation on losing a child or a parent, the experience of having a baby, getting married, but also more difficult situations or conditions such as mobbing or being mobbed at school, on the job or the like, are applied with the Mfø code.

For this code to apply, it is required that the topic be unfolded and that the speaker relate to it reflectively by expressing his private thoughts and/or feelings in relation to the specific topic. The Mfø code is applied even when the speech cannot be characterized as pure emotional exchange, because it also involves informative speech. If however, a matter which falls within the above is included without being emotionally dealt with, then the code is not applied, but instead the sequence is coded [Mvi](#).

Besides the general annotation for emotional speech that consists of the above mentioned factors, which is applied when a topic is treated emotionally, there are two genres affiliated with this Macro Speech Act, namely [Confidences](#) and [Existential reflections](#) which are marked up as [Gbe](#) and [Gre](#), respectively.

#### **Relevant for the following [types of speech event](#):**

All

#### **The category consists of:**

- Topics covered in passages labelled as Mfø concern the informant's inner life, i.e. are usually of a private nature.
- The topic is unfolded over several turns.
- The speaker reflects upon the topic and expresses personal involvement in terms of feelings or thoughts.

#### **Initiation and conclusion of the code:**

- The application of the code should begin when a speaker starts expressing emotional involvement.
- The passage coded Mfø should conclude when the topic is abandoned or when emotions give way to objective treatment.

#### **Example of Mfø:**

\*JKL: yes um well I was quite happy with it but then of course we were ha privileged # our um a friend of ours she's a midwife and was a midwife at Rigshospitalet at the time

\*XJA: mm.

\*JKL: and delivered the baby with us.

\*XJA: yes.

\*JKL: and of course we still have a lot of contact with her # and her husband and children.

\*XJA: yes.

\*JKL: so I mean that's um # a good thing # I supposed that way you're probably more privileged as #

staffs <in quotation marks> [>] # so that someone dances attendance a bit more on you.

\*XJA: <yes of course> [<].

\*XJA: yes.

\*JKL: not too much but # a little # a little is also [?] nice [?].

\*XJA: ha <ha> [>].

\*JKL: <ha> [<] oh yes <xxx> [>].

\*XJA: <no but really we did> [<] have quite a good experience with # with the maternity ward # no of course

um those night nurses # they're a couple of sort of severe elderly um # ladies but but but # that's part of it really um.

\*JKL: yeah <that um> [>].

\*XJA: <that> [<] and they're quite maternal right # <um> [>] and at the same time they're quite severe.

\*JKL: <sure> [<].

\*JKL: sure.

\*XJA: and of course also used to dealing with um pregnant women.

\*JKL: 0 [?] mm [?] # well I mean it's an amazing experience to get to be present at a delivery.

\*XJA: mm.

\*JKL: whether it's yourself or <it's um> [>] someone else having their child # because just that fact that something [!!] or other comes of it.

\*PQR: 0 <[% cough]> [<].

\*XJA: mm.

\*JKL: and it's a living creature just squalling from the first moment it emerges.

\*XJA: yes.

\*JKL: it's sort of a blessing <every> [>] time I think and I can still feel that

\*XJA: <yes> [<].

\*XJA: yes.

\*JKL: I become all blissful when I think about it.

\*XJA: yes.

\*JKL: so.

\*XJA: 0 [?] I remember the ones [?] those ones that we spoke with who worked there they were also

# well of course our deliveries were um # that's to say my wife's deliveries # obviously they weren't mine # were without complications so <it was um> [>1] it was quite sort of # um <peaceful> [>2] # but I went with them to see um the babies in those incubators.

\*JKL: 0 <[?] mm [?]> [<1].

\*JKL: <yes> [<2].

\*JKL: yes.

\*XJA: and that's not all fun.

\*JKL: no <xxx> [>].

\*XJA: <but> [<] <of course> [>] you learn to approach it professionally um.

\*PQR: <no> [<].

\*PQR: mm.

\*JKL: sure um you do but still there's # there's in certain situations where you just can't

help being affected a little <you know> [>1] # if you rush into um G\_N that's that department for <new born> [>2] babies with s[/] a little lump at less than eight hundred grammes.

\*XJA: <mm> [<1].

\*XJA: <yes> [<2].

\*XJA: yes.

\*JKL: and then you say # if only that little creature # could make it if only because # those parents have actually gone through a fair bit.

\*XJA: mm.

\*JKL: and gone through a period of maybe # seven or eight months or so before and.

\*XJA: mm.

\*JKL: that just comes to nothing.

\*XJA: yes.

\*JKL: I mean you can sort of put yourself in their place and sympathise <with> [>] them # no you can't always be professional # you just can't.

\*XJA: <mm> [<].

\*XJA: no.

\*JKL: and I mean it would be boring as well if you were # and it um you shouldn't be working in a hospital <at all> [>] then.

\*XJA: <yes> [<].

\*XJA: no.

\*JKL: you definitely shouldn't # it I think it's significant that you be able to also give off some emotion.

\*XJA: yes.

#### **Mha4 - Speech accompanying action**

Speech accompanying action occurs when the participants are talking about what they are doing at the present moment, what they have just done, or what they are about to do. Examples could be: "can I use the toilet?", "I'm going to the convenience store – anybody need anything?", "hand me the scissors" and "do you want some more coffee?". Besides speech accompanying action this category also consists of speech concerning objects present in the room where the interview takes place. Thus, the code covers instances where participants articulate something that they physically sense, i.e. see, smell, hear, feel or taste in the present situation (in contrast to all of the other categories at the Macro Speech Act level, where participants talk about objects of thought, i.e. issues that only take place in the situation in a mental or verbal sense). Examples of this could be: "are they homemade", or if a fly flies across the room and a participant bursts out: "oh, look at that huge fly". Also conversation about physical objects before and after a telephone conversation is marked Mha, but the telephone conversation itself is annotated according to the content of the conversation. Conversation in connection with the recorded voice samples in the [language attitude study](#) are also marked Mha, since they are about the equipment or the materials present.

Sequences at the end of the interview, where the interview is referred to as a whole with deictic markers (such as 'I guess it's about time to finish, so I just want to thank you for this'), or where speech accompanies physical actions, such as when the recording is stopped ('so I'll just turn this/that thing off'), are also to be coded Mha. Speech about the interview in general, on the other hand, is not annotated Mha in cases where the interview is neither deictically nor physically referred to. Thus, the following sentence would not be annotated Mha: 'let's begin and let me start

by asking you your name'.

The code is applied regardless of how many utterances occur, since this macro speech act, regardless of its range, is a type of excursus that breaks with the overall framework constituted by the interview or the topic of the group conversation. Mha thus differs from the other categories at the Macro Speech Act level, in that its boundaries should be determined as far down as the clause level, so that the code exclusively covers speech accompanying physical actions. Hence, an annotated passage may simply consist of a single word or a single clause.

Apart from being based on the transcript of conversation, the annotation of Mha may also take into account external information, gathered by the field worker(s), concerning the interview situation.

The application of Mha will be particularly frequent in group conversation without any interviewer.

**Especially relevant for the [2010] data set from The Copenhagen Study in Urban Sociolinguistics is:**

Distinct from interviews where the informant is introduced to three voice samples and has to relate to them and then mark up his own position in a triangle (displayed in the physical room), the informants in the [2010] part of The Copenhagen Study in Urban Sociolinguistics are presented with one voice sample at a time (a total of six voice samples) and are asked a series of questions in relation to every sample. This necessarily leads to a higher percentage of Mha in relation to the voice samples. It is important to be aware of when the conversation after a voice sample shifts from speech concerning the person in the sample ('how does she look?', 'what kind of job has she got?', etc.) to a matter private to the informant. Here, the important question to pay attention to is: 'Do you know anybody who talks this way?' This question opens up to several possible responses. If the answer is no, the Mha code is maintained (because the conversation then is about the voice sample that has just been played). If the answer is yes, there are two possibilities which are either an unfolded reply or a reply that is not unfolded. The annotation should switch from Mha to Mvi only if the answer is unfolded and deals with issues of a private nature. If the answer is yes, but with no story connected to it, then the Mha annotation is maintained.

**Relevant for the following [types of speech event](#):**

All

**The category consists of:**

- Imperatives, instructions, and call for action in the physical/practical situation.
- Speech that accompanies or is accompanied by physical actions or sensory objects.

**Initiation and conclusion of the code:**

- The annotation of Mha should be initiated when an informant talks about something concretely present in the physical/practical situation.

- The annotated passage should finish whenever another topic is introduced.

### Example of Mha<sup>11</sup>:

\*INF: hh I suppose you could say that's a bit  
annoying from time to time

\*INF: but then on the other hand Mvi>

\*INF: stay down there Fido okay <Mha

\*INF: what the hell is going on

\*INF: ha 「 ha so and that's not really something I Mha> <Mvi  
worry much about

\*XSS: ㄥ ha mm ㄣ

\*INF: I mean as such

### Example of Mha:

\*OPQ: no I haven't I've never gone to day care ha # then we lived there some years a: # one or  
two years at the most and then we moved to Elsdyrsgade # thirty five <hh> [>1] and  
that was also a flat of # say: one [!!] # living room # a small bedroom hh and a kitchen  
<hh> [>2] <and> [>3] we liv:ed # fo:ur # six families around one staircase like that.

\*XEM: <mm> [<1].

\*XEM: <oh> [<2].

\*XEM: <0[?] to think [?]> [<3].

\*XEM: I mean i[/] it's actually it you have sort of.

\*OPQ: it's actually if you: take that wall there right and then: # then put a # wall in front right  
then it would actually be # similar to if you went in there right I mean there used to be a  
door there earlier you know.

\*XEM: yes.

\*OPQ: and came in and then you'd have a living room that size here # and then a little #  
cubicle [% sniff] I remember a bit of that I remember mostly from the kitchen how I'd  
sit up on the counter and when # mum she would cook and things like that that [!!] I  
really remember hh.

\*XEM: j[/] <hh> [>1] so that's ho[/] how many kitchens were in those flats.

\*OPQ: <o[/] > [<1].

\*OPQ: there was one per hh um # per flat <right> [>].

\*XEM: <oh> [<] there was.

Look at the example of the Mfi code in order to see an example that illustrates overlap with the Mha code.

### Mfi – Exchange of fiction

The code for fiction is applied to utterances where the truth value is represented as less important than entertainment value, or utterances that concentrate on obviously invented matters, which are situated in a parallel, fictional world. Thus, the content of the utterance must be fictional, i.e. invented, not merely hypothetical. The utterances concerned are typically jokes, tall stories, and direct reproductions of lines or scenes from an imagined fictitious universe.

<sup>11</sup> This particular example is a substitute for an earlier one (January 2011).

Furthermore the code includes utterances whose content is designed in advance and which are, consequently, not to be taken at face value, i.e. recitals of texts or sentences, sentences recited as answers to questions posed (e.g. in the data set from [Odder, Eastern Jutland in S1](#)), sentences repeated after the interviewer or spoken rapidly, and the playing of the voice samples themselves in the language attitude study. Examples of the combined annotation of Mfi and Ucil, as seen for example in recitals or repetition of the interviewer's speech, are illustrated below in the section on the dimension of Enunciation Ucil. Singing should be marked with Ucil as well as with Mfi. Please add a note in the comment tier specifying that the particular Mfi is singing: Mfi= singing so that the analyticians will know.

**Relevant for the following types of speech event:**

All

**The category consists of:**

- Utterances in which truth value is represented as less important than entertainment value, or utterances which concentrate on obviously invented matters, situated in an imagined parallel world.
- Utterances whose content is designed in advance and which is, consequently, not to be taken at face value, i.e. recitals and 'repeat after me' sentences.

**Start and finish of the code:**

- The code should begin when the first fictive or designed utterance is initiated.
- The code should finish whenever the initiation of another topic is introduced.

**An example where a voice sample is annotated Mfi and a passage of overlapping receives the combination code Mha Mfi:**

\*XMM: there we go and here's the first one Mha>

\*S02: well I um first I was hired eight hours <Mfi

a day right

\*S02: and then um Mfi>

\*INF: is that number one <Mha>

\*S02: that [was at the naval station <Mfi><Mha  
Mfi><Mfi

\*XMM: [yes]

\*S02: Copenhagen

\*S02: then later

\*S02: I um applied for a a job

\*S02: over in um

\*S02: the supplies department

\*S02: so that's

\*S02: distribution of clothes and

\*S02: shoes and

\*S02: well literally I mean if a new soldier came in he had to be dressed head to toes you know Mfi>

\*XMM: and then here's number two <Mha

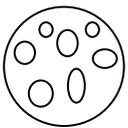
1Danish: 'Viden'

2Danish: 'Holdning'

3Danish: 'Følelse'

4Danish: 'Handling'

## 5. Type of Interactional Structure – I<sup>12</sup>



With inspiration from Linell & Gustavsson's *initiative-response analysis* (Linell & Gustavsson 1987, Linell 1990), *interactional structure* refers to the degree and type of control exercised in conversation, as defined by the symmetry or asymmetry found in the local relation among interactional roles played by participants.

In *single person interviews* and *group interviews*, annotation covers five different types of interactional structure: I4, Absence of asymmetry (control not exercised by any participant(s) in particular); I5, Reversal of interactional roles (informant takes initiative and interviewer responds); I6, Struggle for the floor; I7, Informants taking over (informant takes initiative and another informant responds); I8, Monologue.

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<sup>12</sup> Originally we worked with I1 to 3 covering various asymmetries between informant and interviewer. These categories were, however, hard to operationalize unambiguously and consequently were abandoned leaving only the trace of the code starting with a category called I4.

I4 is not applied in **group conversations** without any interviewer, as this category is taken to be the default in such speech events.

## **I4 – Absence of asymmetry**

This code covers passages in which no participant in particular can be said to exercise control of the interaction. Usually, this would imply that sequences of question and answer be virtually absent. A question may, however, initiate a passage of this type, and isolated questions may occur. Regardless of the absence of control, the code should be applied to passages where participants broadly cooperate according to a common focus of communication. In group conversations with no interviewer, this type of structure is the unmarked mode. It may, however, be found in interviews as well, where it should be explicitly annotated.

Sequences with shared turn construction should also receive this code, unless there is a struggle for the floor, in which case **I6** should be applied.

Passages marked I4 should consist of a minimum of three pairs of turns following the interactional structure described above.

**Relevant for the following types of speech event:**

All

**The category consists of:**

- Symmetrical, focused interaction, not controlled by any participant in particular.

**Start and finish of the code:**

- Passages marked I4 should begin at the transition from another type of interactional structure.
- Passages marked I4 should end whenever another type of interactional structure starts.

**Eksempel på I4** (fra gruppesamtale)

**Example of I4** (from group conversation)

\*XPQ: why do you spend a lot of time with Miranda.

\*ABC: we we're also like.

\*DEF: you're very alike too.

\*ABC: yes.

\*ABC: I mean like clothes and # the music # no we're actually quite different # she likes that kind of boys # like that one +/-.

\*DEF: yeah at the pool # wasn't it.

\*ABC: yes they were ugly ones she likes that ugly kind

%com: everybody laughs

\*ABC: I mean they # even if they've just # something or other they've said something she thought sounded funny or something like that she likes them # even that guy Frederik at the library she was all in a state.

\*GHI: oh he was just so ugly <#>[>] so stupid and fake ph my he was so bad.

%com: Ghita laughs

\*ABC: <mm.>[<]

\*ABC: those are the kind she likes.

\*GHI: no.

\*DEF: whereas then you're the opposite xxx.

\*ABC: yes.

\*ABC: like that guy # who came into our class before you # what was his name again.  
 \*XPQ: Jacob.  
 \*ABC: yeah # she thought there was something about him # the rest of us were about to get sick.  
 \*GHI: it was like that computer nörd that was here the one with long hair that was here some some time ago som young people to install those computers in here right and then there was this young guy who when you saw him sort of at first he looked amazing right +/.  
 \*DEF: then when you sort of got a proper look.  
 \*GHI: sort of up close <then he wasn't +...>[>]  
 \*DEF: <then the nose it was hanging out here you know.>[<]  
 \*GHI: then it wasn't [//] he wasn't all that good looking anyway right but [...]

All the talk in the example is initiated by XPQ's question "why do you spend a lot of time with Miranda". Furthermore, along the way, ABC asks XPQ the question "what was his name again". Neither of these questions is annotated separately, since one initiates the I4 structure and the other is embedded therein as a request for elaboration.

#### **Example of I4 (from single-person interview)**

\*XFG: yes yes # did you follow the Bundesliga too then.  
 \*INF: oh yeah are you kidding I knew all players by heart <a:nd> [>].  
 \*XFG: <yes yes> [<].  
 %com: #.  
 \*INF: <oh yes> [>].  
 \*XFG: <with us> [<] we have this steady joke about that world cup with Rummenigge # Rummenigge with number eleven on his back that was what he always [!!] said that idiot who did the s:peaking.  
 \*INF: yeah yeah # Karl Heinz yes.  
 \*XFG: yes yes # he was a solid player by the way.  
 \*INF: oh definitely yes # yes we did that too by the way I'd completely forgotten # Niels a:nd # Finn you know we collected autographs as well.  
 \*XFG: right.  
 \*INF: and we used to scrounge about and see if we couldn't get # out of the tabloids where were those top teams staying.  
 \*XFG: mm.  
 \*INF: I remember we stood an entire afternoon in front of Trafalgar because <that> [>] was where Real Madrid were staying.  
 \*XFG: <right> [<].  
 \*XFG: yes # when what did they play was that um the famous match where we came number thirteen..  
 \*INF: um no it was against the played um <hvid[/]> [>] Hvidovre # Hvidovre yes.  
 \*XFG: <xxx> [<].  
 \*XFG: was that when it was between Bernd Nickel a:nd <Steen> [>1] O <xxx> [>2].  
 \*INF: <yes> [<1].  
 \*INF: <and yes yes> [<2].

### ***15 – Reversal of interactional roles***

In this type of structure, the standard interactional roles of an interview are reversed, the informant

taking several strong initiatives directed at the interviewer, often in the form of questions, and the interviewer responding or replying beyond a minimal response. In such passages, the informant is in control of the interview, whereas the interviewer plays the role of informant. A minimum of three **pairs of turns** is required for the application of this code. Both the initiative and the response are included in the annotated passage.

**Relevant for the following types of speech event:**  
Interviews

**The category consists of:**

- Reversal of the standard asymmetry of interaction in interviews.

**Start and finish of the code:**

- Passages marked I5 should begin with a strong initiative taken by an informant and directed at the interviewer.
- The passage should end where the interviewer takes on initiative directed at the informant.

**Eksempel på I5<sup>13</sup>:**

In the following example, several informants take the initiative. When I5 occurs in single person interviews, obviously only one informant will take the initiative.

\*INF1: do you teach there. <I5  
 \*XEM: yes xxx # I teach a group of first year students.  
 \*INF2: what subject.  
 \*XEM: language # I just spoke Zealandic with them <yesterday ha> [>1]  
 <and they had to guess where I was> [>2] [>3] from.  
 \*INF2: <Zealandic> [<1].  
 %com: imitates dialect.  
 \*INF2: <ha> [<2].  
 \*INF3: <ha> [<3].  
 \*INF1: what is which: <um:> [>] degr[/] is it Danish then or what.  
 \*INF2: 0<[% clears throat> [<].  
 \*XEM: yes it's Danish language and literature # and then they have to take this  
 <introduction to it> [>1] [>2].  
 \*INF3: <yes xxx> [<1].  
 \*INF1: <yes right> [<2].  
 \*INF2: oh it's an intro +/-.  
 \*XEM: yes <yes bu[/] xxx> [>].  
 \*INF2: <introductory seme[/]> [<] <introductory semester> [>].  
 \*INF1: <xxx> [<].  
 \*XEM: no those have been abolished.  
 \*INF2: you don't have those anymore.  
 \*XEM: no um sixty eight is over [% punches his hand].  
 \*INF2: oh.  
 \*XEM: n[/] now we've gotten it together [!!] ha.  
 \*INF2: aha.  
 \*INF2: there was a <um xxx> [>].  
 \*INF2: <now you have to take> [<] now you don't get it anymore

<sup>13</sup> This example is a substitute for an earlier one (January 2011).

<minor subject exam> [>].

\*XEM: <no> [<] # now now you have there's no choice anymore # now you get three areas # textual history # textual analysis and language # now it's called three areas of knowledge.

\*INF2: aha.

\*XEM: and plus a subject of your own choosing # so in language you have to go through all # braches of linguistics.

\*INF2: oh.

\*XEM: fro:m phonetics <dialectology> [>].

I5>

\*INF2: <I remember I> [<] had thirteen boxes to choose <from> [>].

## I6 – Struggle for the floor

*Struggle for the floor* covers passages with simultaneous or parallel speech from two participants or more, none of which yield the floor. This means that participants either continue speaking in spite of counter initiatives or take several initiatives without getting a response. Consequently, Struggle for the floor may or may not contain overlapping, unfinished, or interrupted turns at speaking. The minimum requirement for the code to be applied is three turns at speaking where participants compete for the floor, rather than three pairs of turns.

In I6, participants obstruct each other's efforts, rather than cooperating around a common focus, as is the case with I4.

Relevant for the following types of speech event:

All

### The code consists of:

- Simultaneous or parallel speech where several speakers struggle for the floor, i.e. maintain their respective turns at speaking in spite of counter initiatives.

### Start and finish of the code:

- Annotation of I6 should begin where parallel or simultaneous speech of the type described above first occurs.
- Annotated passages should end where a single participant holds the floor without dispute.

### Example of I6<sup>14</sup>:

\*INF2: <it> [<4] smells as well.

<I6

\*INF1: but I mean.

\*INF2: it's a different smell there with sort of I mean I can feel

<sometimes when I'm r[ / ]> [>].

\*INF1: <oh yeah but that's> [<] maybe just a question of l <whether you you:'re> [>].

\*INF2: <when I'm riding in Gert's car I can> [<] smell they've sometimes had a dog in the car it's nice clean the car you can't see it but there definitely i:s this: # I don't know if that y[ / ] hair: smell or fur sm[ / ] I have to say it's a <bit funny> [>].

\*INF1: <oh but that might just> [<] be a question of getting used to

<sup>14</sup> This example is a substitute for an earlier one (January 2011).

it right # but I mean I think it's something to do <with xxx >

[>1] being <used to you know> [>2].

\*INF2: <but surely it's also because you do[/]> [<1].

\*INF3: <xxx smell> [<2] <of> [>] if.

\*XEM: <mm> [<].

\*INF2: but surely it's also because you're not u[/] yeah it's because <you're not used> [>1] to <dogs> [>2].

\*INF1: <have you owned a dog> [<1].

I6>

\*XEM: <yes> [<2] # but their um my parents own a dog I can smell it in their car.

## ***I7 – Informants taking over***

This category is relevant primarily in [group conversations \(with or without an interviewer\)](#), as it covers sequences in which an informant assumes and exerts control of interaction in relation to another or several other informants. The dominant informant takes a strong initiative in the shape of, for instance, a question, an order, or a request, thereby initiating conversation over several turns at speaking, where he or she continues to hold the overall initiative. Either an interviewer is absent, or the interviewer allows the informants to control the conversation.

I7 should be applied only where speech among informants is concerned. An informant interacting with a non-informant, e.g. a child or an outsider interrupting conversation, should not be marked I7. Such interaction is covered by the [activity type Asi, Conversation with non-participant](#). Note that an initial non-informant may be included as a participant, should he or she take part in conversation during an extended passage.

### **Relevant for the following types of speech event :**

- Group interview, where the interlocutors are known / are not known to each other in advance.
- Group conversation (without any interviewer).

### **The code consists of:**

- A strong initiative, typically in the form of a question, taken by one informant and directed at another or several other informants.
- Another informant or several others responding over several turns at speaking.
- A minimum of three pairs of turns where the informants interact among themselves.

### **Start and finish of the code:**

- The beginning of the code should coincide with the beginning of the initiative in question.
- The annotated passage should finish where turns at speaking no longer respond to the initiative taken, or when the interviewer takes a new initiative.

### **Example of I7<sup>15</sup>:**

<sup>15</sup> Four examples of passages *not to be coded* have been deleted in January 2011 since they were misleading.

\*ABC: and then they also have to then Amina has gotten them to smoke and # then we have to  
Smuggle some along you know right # but I don't f[/] I don't smoke I really don't  
feel like it I don't know why # I don't mind drinking.

\*DEF: are there any Turkish girls in your year that smoke. *initiative*

\*ABC: no but they're going to at school camp right.  
*response*

\*DEF: <ha> [>].

\*MNO: <ha> [<].

\*DEF: are they going to smoke at school camp just to like be cool. *initiative*

\*ABC: yes.  
*response*

\*DEF: weeah ha.

%com: weeah is a sound meant as an underplayed indication that DEF does not find smoking  
cool.

\*DEF: should we come up with something <where we're cool> [>]. *initiative*

\*MNO: <yeah> [<].  
*response*

\*ABC: <don't tell this to anybody> [<].

\*TUV: no no I'll keep quiet.

\*DEF: drink chocolate milk in fifteen minutes <ha> [>] # no.

\*MNO: <ha> [<].

\*XPQ: are you going both classes to the same school camp.

\*MNO: no.

## ***I8 – Monologue***

This category covers sequences where a single speaker exclusively determines the topic of speech over an extended passage. Characteristically, in Monologue, contributions from other speakers are treated only as response utterances or questions of clarification – i.e. not as contributions which in any significant way determine the direction of speech. In other words, a single speaker dominates interaction completely. An indicator as to whether or not the speaker dominates is development of topic: in a monologue, speech content will not be restricted to merely answering a preceding question. The monologue may initially answer a question, however, the topic should then, in most cases, develop or change.

I8 may also apply in certain cases where a proper shift or development in topic does not occur, if the topic is deemed to be adequately unfolded. This could mean that, for example, a [type of speech genre](#), such as [Specific account](#) or [Narrative](#), occurs, so that a speaker replies more elaborately to a question than expected. Thus an open question from the interviewer should not necessarily prevent application of I8, even if the reply may be said overall to respond to the question.

A monologue is not necessarily initiated by a question from another speaker. Monologues initiated by the speaker himself or herself – e.g. based upon a phone conversation – should equally be annotated as I8.

**[Furthermore, the range of a monologue sequence may be seen as a guideline concerning the applicability of I8. Range of sequence should not be considered a definite quantitative criterion, however, the following approximate measurements, based upon a number of analysed cases, may be taken into account:**

**A minimum of 100 words.**

**A minimum of 9 lines of transcript from the program Clan.**

**6 turn units (i.e. grammatical and pragmatic units the completion of which enable another speaker to interrupt)].**

**Relevant for the following types of speech event:**

All

**The code consists of:**

- An extended passage containing speech mainly produced by a single speaker who also dominates interaction, i.e. determines the overall direction of speech.
- Questions or comments are treated as response utterances or questions of clarification.

**Start and finish of the code:**

- Annotation should begin where the monologue starts, or at any question prompting a monologue.
- The end of the annotated passage should coincide with the conclusion of the monologue.

**Example of I8<sup>16</sup>** (note that the question/comment "oh okay really together 「 with the teachers then ooh" from the interviewer does not change the fact that the informant controls the direction of speech, even though the informant responds ("yeah yeah")):

\*XMS: were 「 you happy about the place or not <I8  
\*INF: ʌ but ʅ  
\*INF: yes I 「 very 「 much right 「 I mean yes I think so  
\*XMS: ʌ but ʅ  
\*XMS: ʌ yes ʅ  
\*XMS: ʌ yes ʅ  
\*XMS: yes  
\*INF: um  
\*INF: 0.  
%events: lips smack  
\*INF: but then it's I think we had loads of contact with the teachers then also actually we played we formed this handball team  
\*INF: 「 with the teachers where we played in just simply a in an um plain tournament series four handball together with them  
\*XMS: ʌ yes ʅ  
\*XMS: oh okay really together 「 with the teachers then ooh  
\*INF: ʌ yeah yeah ʅ  
%comments:<2w> actually [wow]  
\*XMS: hh  
\*INF: so then we had a lot with Toft and Nørregaard and  
\*XMS: ooh that 「 sounds 「 it sounds  
\*INF: ʌ yes ʅ  
\*INF: ʌ it was ʅ  
\*INF: yes we played I mean we were nearly  
\*INF: always there in the weekends too it was a long way home for us  
\*XMS: yes  
\*INF: so so I mean in many cases we were there for maybe three\_four\_five weeks in a row

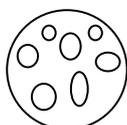
<sup>16</sup> The example is a substitute for an earlier one (January 2011)

you know  
 \*XMS: yes  
 \*INF: so so we had a completely different contact with them from the ones that went home every weekend 「 you could say right ikke ja  
 \*XMS: 「 yes yes I'll bet 」

I8>

In the passage above, INF answers a question from the interviewer, but he treats the question freely as an occasion for his elaboration of the topic so that this is developed in another direction than was implied by the question.

## 6. Type of Speech Genre – G



Eggs & Slade (1997) distinguish between two types of textual passages in speech events, namely *chat* and *chunks*. Whereas the structure of chat is constructed locally, thus making this type of conversation difficult to predict as far as both structure and content is concerned, chunks have a global macro structure and somewhat predictable content. In other words, chunks are what others have traditionally termed *genres*.

Based on the data and in conversation with literature, we have chosen to distinguish among eight different genres: Narrative, Specific account, General account, Soap box, Gossip and pejorative evaluation, Confidences, Reflection, and Joke. Some of these have a clear and specific function, and might thus be seen as having a relation to one or more of the categories of **Macro speech acts**. They have, however, due to systematic concerns, been included at the genre level. Other genres of spoken language, e.g. argument and advice, which may very well occur in other speech events, are extremely rare, bordering on non-existence, in the sociolinguistic interviews and group conversations of the LANCHART data. They have accordingly been omitted from the coding apparatus.

Passages should be annotated for Type of Speech Genre if the required characteristics and structural elements defined for one of the genres occur. Even discontinuous passages, which, taken separately, would not qualify as belonging to a genre, should be annotated as such, with any intervening passages receiving a different code. If, for instance, a narrative is interrupted by **conversation with a non-participant (Asi)** and subsequently continued and concluded, both passages preceding and succeeding the Asi passage should be annotated Gna, even if the respective halves separately do not qualify for the code.

### **Gna – Narrative**

A narrative is "one type of linguistic-communicative presentation of past experience" (Møller 1993: 113 [our translation]) – or, in other words, it is the account of a singular, unique, temporally fixed

event, experienced first-hand by the speaker and also presented by the speaker as worth recounting.

The purpose of delivering a narrative is to entertain. However, According to [Eggins & Slade \(1997\)](#), narratives may also be a means to sharing experiences or demonstrating agreement and common understanding of the surrounding world, as they contain representations of the world as well as reactions to events. Through narratives, the speaker communicates not only what has happened, but also how the speaker feels about the events concerned – that is to say, values, attitudes, and ways of seeing the world are created ([Eggins & Slade, 229](#)). Hereby, storytelling enables conversationalists to evaluate and confirm their affiliation with others

In [Eggins & Slade \(1997\)](#) the classical Aristotelic or Labovian narrative ([Labov & Waletzky 1967](#)) is listed as one of several subcategories of the genre *storytelling*. Since there are significant common traits among the subcategories of storytelling, we choose to subsume three of these subgenres under the code Gna – narrative.

Gna should thus be applied to the classical narrative as well as to the subgenres *anecdote* and *exemplum*. These three have the following defining traits in common:

- The account is concerned with a past, unique event, concluded prior to the time of narration. In other words, the narrative is limited in terms of time, place, and persons involved (thereby distinguishing itself from the types of account described below).
- The event is experienced first-hand by the speaker, i.e. the speaker is an actant (but not necessarily the protagonist) in the account.
- The event is presented as worth recounting.

(from [Erik Møller 1991 and 1993](#))

Apart from these traits, a full narrative contains the following five structural elements of which only the third and fourth are mandatory:

	1	2	3	4		5
<b>Classical narrative</b>	(Abstract)	(Orientation)	Complicating Action	Evaluation	Resolu- tion	(Coda)
<b>Anecdote</b>			Remarkable event	Reaction		
<b>Exemplum</b>			Incident	Interpretation/moral		

#### 1) Abstract

May consist in:

- a summary stating the theme of the narrative, its meaning, or its consequences for the present, e.g. "And then I lost my ring", or "At least today I can speak; the other day I couldn't".
- a link connecting the preceding section of speech to the following, e.g. "That reminds me of when we were in Greece".

## 2) Orientation

A scene or setting is established, specifying who, what, where, and when, e.g. *"It was Sunday and we had nothing to do when we got home from church"*.

## 3) Sequence of events

In our definition of a narrative, the *sequence of events* element may consist in either a notable event, an incident, or an actual sequence of events. The narrative differs from the account genres in that this element is often meant to convey experience or to entertain. In other words, the sequence of events element is always concerned with something *worth telling*.

The sequence of events must consist of a minimum of two narrative clauses in chronological order, e.g. *"I went down to the baker's. I met an old friend"*.

A narrative clause is a main clause that contains an action verb in either the preterite (or another tense in which the preterite is an element) or the historic present. (Møller 1993 p. 98).

An action verb expresses a physical or mental action, e.g. *went, thought, said, met, decided, was used, had eaten*. However, a direct or covered recount of past speech should be regarded as interchangeable with a single action verb (namely *said*). Examples of non-action verbs are *was, lived, was called, knew, sat, lay, could*.

The classical narrative must contain a minimum of two narrative clauses that are subject to a so-called *temporal lock*, i.e. the sequence of action verbs must relate (parts of) the event in chronological order. For this requirement to be fulfilled, it must be true that a change in the order of clauses would also change the semantic content, thus constructing a different story. In other words it must be true that *"Action A, then action B" ≠ "Action B, then action A"*. (Møller 1993 pp. 95-96).

The story *"I met an old friend. I went down to the baker's"* is a different story from the one in the above example. The story *"I met an old friend. Before I met him, I went down to the baker's"* does not work as a sequence of events either, as it is not told chronologically. However, this is only the case if the story concludes immediately after the two clauses. Should a third narrative clause follow after *"Before I met him, I went down to the baker's"* relating a subsequent action, e.g. *"My friend told me something strange"*, a sequence of events would be established, since *met* and *told* are recounted chronologically, i.e. *"Action B, before that, action A, and then action C"*.

## 4) Evaluation, reaction, or interpretation

The event or incident must be accompanied by some sort of evaluation, reaction, or interpretation, i.e. a declaration as to what the event meant for the speaker him- or herself and for any **[co-actants]** or surroundings. This element may also consist in a moral. The evaluation may occur during the *sequence of events* element, and it may also be delivered by somebody else than the narrator. In the absence of an evaluation, the passage of speech should be regarded as an account, not as a narrative. It is precisely the evaluation which *"sustains the story and establishes its contextual significance"*. (Eggins & Slade p. 237)

## 5) Coda

A conclusion, often in the form of an evaluation.

Characteristically, an anecdote will often have no explicit solution. Instead, participants will often react to the event recounted, e.g. by expressing enthusiasm, frustration, embarrassment, humiliation or other such emotions. (Eggins & Slade 1997: 237, ref. to Plum 1988, Rothery 1990).

The exemplum is a special case in that it contains an explicit message concerning the way the world ought to be or not to be. The central aspect is not the recounting of events as problematic (as in a narrative or an anecdote), but rather the cultural significance of the macro-event is important – i.e. the significance of the occurrences within the culture in which they are retold (Plum 1988: 22).

The various structural elements may be delivered by informants, co-informants (e.g. spouses), or interviewers alike.

**Relevant for the following types of speech event:**

All

**The code consists of:**

The recount of a past event, experienced first-hand and presented as worth telling, containing the following structural elements:

- (Abstract)
- (Orientation)
- Sequence of events, notable event, or incident
- Evaluation, interpretation, or moral
- (Coda)

**Initiation and conclusion of the code:**

- The code should begin with the first of the above structural elements
- The code should conclude with the last of the above structural elements

**Example of a narrative:**

\*ABC: where he dropped it in between his own legs.

\*XFG: ha.

\*ABC: out by the po[/] blimey yeah I remember that's right.

\*XFG: yes it's fantastic.

\*ABC: goodness yes now you can you vaguely start to remember.

\*XFG: yes yes.

\*ABC: I also remember I don't remember whether it was # was it *abstract*  
 Manchester that lived out there I can I was very *orientation*  
 because they were all wearing track suits.

\*XFG: yes.

\*ABC: then George Best walked out # he wasn't wearing a track suit *action "walked"*  
 then I <remember> [>].

\*XFG: <no> [<].

\*ABC: he had that long stubble of his.

\*XFG: yes.

\*ABC: and then there were these little shops in front of Trafalgar there was *orientation*  
 a sort of silver # silver shop with silverware that sold Georg Jensen.

\*XFG: yes.

\*ABC: and then he asked if we asked if he couldn't # *action.*  
 "asked"

no but yes he was just going over # to buy something then w[/] #. *action. "asked"*

\*XFG: aha.

\*ABC: he'd give us all the autographs we wanted.

\*XFG: oh.

\*ABC: and of course we were damn lucky because there was nobody else that <was> [>].  
*evaluation*

\*XFG: <no> [<].

\*ABC: apparently nobody that had gotten track of it was a problem if there was a hundred people there.  
 [...]

\*ABC: and then he just stood there slamming [!!] those five hundreds down onto the counter  
*action. "slamming"*  
 I thought what's going on # and afterwards I thought *action. "thought"*  
 why the hell hasn't he just written a cheque.  
 [...]

\*ABC: and then he strolled back in # but I was so *actionl. "strolled"*  
 impressed that he didn't nobody had dared tell *actionl. "was impressed"*  
 him why # you have ti wear your track suit too. *coda*

\*XFG: yes.

\*ABC: he was in leisure wear.

\*XFG: yes.

\*ABC: all the others were strolling about in their <training outfits> [>]. *action. "strolled"*

\*XFG: <yes> [<].

%com: #.

\*XFG: do you still have it # the autograph.

\*ABC: no I've given them to um one of my d:ad's colleague out on Holmen #.

\*XFG: yes # aha.

\*ABC: I bloody well kept them for many <years> [>].

\*XFG: <aha> [<].

\*ABC: both Beckenbauer and Gerd Müller and <Johannes Löhr Johannes Löhr> [>].

\*XFG: <and and mm ye:s> [<].

\*ABC: and Wolfgang Overath .

\*XFG: yes.

**Example of a Gna, which might be mistaken for a Gsr:**

\*INF: but she got out of hand a lot and set  
 \*INF: the agenda or  
 \*INF: very controlling  
 \*INF: um  
 \*INF: and this one time we got up there *<Gna*  
 where  
 \*INF: there was an um argument between them  
 \*INF: um  
 \*XSS: about that  
 \*XSS: or  
 \*INF: no they were just um it was right you know at the beginning  
 my dad had been single for  
 \*INF: ten years and that  
 \*INF: and she had also been single  
 \*INF: um  
 \*INF: so that relationship thing took some getting  
 back into I think  
 \*INF: but um so my dad was so um anyway he  
 began to cry and came down to us and said  
 that he thought that

\*INF: that Laile that's my stepmum's name that she w-  
 \*INF: was moving back out  
 \*INF: because it wasn't working or something  
 \*INF: and that I think in a sense  
 \*INF: oh  
 \*INF: I mean that was a bummer  
 \*INF: for him  
 \*INF: now that he'd just found someone he was fond of and  
 \*INF: but  
 \*INF: we were like in a sense  
 \*INF: then we could get our dad back  
 \*INF: we were used to being with dad when  
 \*INF: we were up there

Gna>

### **Gsr<sup>17</sup> – Specific account**

In specific accounts, events are explained, described, or retold with the immediate purpose of accounting for a concrete course of events<sup>18</sup>. The events recounted must have been experienced first-hand by the narrator of the account. However, it is not obligatory that the speaker be the main actant of the events; he or she must simply have participated in and/or experienced the events in question. The account should contain **action verbs** and will often be initiated by a *what* or *how* question from the interviewer. The account differs from the narrative in that, among other things, it will often contain fewer details, the events are not presented as *worth telling*, i.e. the account does not progress towards a specific point, and in that even though the account *may* contain elements of evaluation, these are not central to it.

The tone is descriptive so that events may, for example, be recounted according to the pattern: “and then... and then... and then...”. An example could be an account of the progression of one’s education, career, or a period of illness.

A mere account of a concrete state of affairs, such as the constitution of the speaker’s family or the organisation of a workplace, should not be annotated Gsr. Minimal responses to concrete questions should not be regarded as accounts. Combined forms that alternate between the specific and the **general account** in such a way that the passage may not reasonably be ascribed to one category or the other, may be assigned a **combined code**.

Relevant for the **following types of speech event**:

All

#### **The code consists of the following elements:**

- (Introduction, e.g. a question from the interviewer).
- (Orientation concerning time, place, and activity).
- Account of a specific course of events, e.g. the progression a career, an educational programme, or a period of illness.
- (Conclusion, e.g. an evaluation).

<sup>17</sup> Danish: Specifik redegørelse.

<sup>18</sup> In order to qualify, the account must refer to a minimum of two separate actions.

### Initiation and conclusion of the code:

- The annotated passage should begin with the interviewer's question concerning specific factual information or with an informant's unsolicited recounting of concrete experiences or events, ordered as a sequence.
- The annotated passage should conclude with a shift to another type of passage.

### Example of Gsr:

\*XJM: have you been in the military.

\*RST: yes I have but not in the navy det har jeg ja men ikke i søværnet <ha I mean to say> [>1]  
when: I was in the ninth grade

I: um [% tsk] hh I what's the word applied to be accepted in u:m um as a pri[/] um  
Private First Class <€ [>2] in the navy <€ [>3] um but I didn't get in [!!] <€ [>4]  
um so I thought I mean they would so they they suggested that I go through um the  
tenth grade and a technical hh <preparatory course> [>5] and so afterwards I could  
apply to as um [% smacking lips] gosh what was it even I was I wanted to be hh a  
machinist I think it was <or> [>6] it it was something down there in the machine  
anyway right <€ [>7] hh and at the time I must say didn't feel much like going to  
school anymore so um <I> [>8] jumped into the army <€ [>9] and tha:t it it really  
wasn't it didn't come over well when I came home and told them <that hh so:> [>10]  
but that but that's what I did <€ [>11] and was with them fo:r nearly three years in  
Slagelse.

\*XJM: <oh okay ha> [<1].

\*XJM: <okay> [<2].

\*XJM: <yes> [<3].

\*XJM: <oh> [<4].

\*XJM: <yes> [<5].

\*XJM: <yes all right> [<6].

\*XJM: <yes> [<7].

\*XJM: <o:h> [<8].

\*XJM: <okay right> [<9].

\*XJM: <ha no> [<10].

\*XJM: <yeah sure> [<11].

\*XJM: yeah okay right # yes # in um Slagelse # three years.

**Example of a relatively short Gsr<sup>19</sup>** (they may be even shorter). The example contains two actions and a small evaluation (the latter is, however, neither mandatory for the code nor particularly dominant):

\*INF: well in my first leg i flew down to <Gsr

Langå

and when I when I 「reached

\*XMS: 「okay」

\*INF: Støvring in in the plane I was flying that day

then then I just couldn't get home again 「then

there's just nothing to do

\*XMS: 「no」

Gsr>

**Example of a Gsr<sup>20</sup>**, where the informant is not the main actant, but where he accounts for the

<sup>19</sup> The example has been added to this manual in January 2011.

<sup>20</sup> The example has been added to this manual in January 2011.

sequence of events the way he experienced it himself (whereby the passage meets the demand that it be self-experienced):

[The informant talks on the phone, rounds off the conversation, hangs up, and then tells the following:]

\*INF: Mona was at the dentist's this Monday <Gsr

\*INF: 0.

%events: noise

\*INF: hh which in itself is fine

\*INF: then she has g- I mean a long time ago she was  
siden I mean her teeth had been hurting a very long  
time hh

\*INF: to that had come and gone then she had forgotten  
it and then suddenly it started to  
hurt then she had to

\*INF: then she quickly got an emergency appointment and got something  
hh then f- they couldn't see anything then they found  
some holes by an

\*INF: X-ray

\*INF: thingy

\*INF: then she got they didn't have time to fix them either  
but they did drill it out borede det da ud and then she got some  
carnation hh 「 anaesthesia or whatever that was  
I don't even know what 「 is was  
so she got it fixed last Monday  
hh

\*XMM: 「 mm yes that 」

\*XMM: 「 no 」

\*INF: the she was when she came home she began  
to get this awful headachet

\*INF: and so she has had that Monday Tuesday

\*INF: and Wednesday

\*XMM: oh no

\*INF: yes

\*INF: so I went to the emergency s- I men the pho- pharmacy  
yesterday to

\*INF: get something even stronger than just those  
ordinary hh pinex or pamol or whatever  
they're called yes

\*XMM: they hopefully they haven't accidentally  
messed with something like 「 a  
nerve or

\*INF: 「 hh no but of course she had forgotten to say 」 that  
she had had a root canal

\*XMM: oh right

\*INF: that so she had that had slipped the doctor's the dentist's mind  
to tell her that ha 「 hh hh and so then she had  
also forgotten to say that when you have a root canal  
you may actually get a very bad  
headache um

\*XMM: 「 oh no 」

\*INF: a couple of days after

\*XMM: yes  
 \*INF: yeah so we were about to guess was it  
 \*INF: a sinus infection and whatever else it could ha 「 have  
 hh yeah  
 \*XMM: 「 yes 」  
 \*XMM: so  
 \*XMM: bummer 「 yes  
 \*INF: 「 no 」 so  
 \*INF: no so that was the dentist calling just now to  
 see how she was doing hh  
 \*XMM: 「 hh  
 \*INF: 「 hh 」 so  
 \*XMM: is there is that a dent- yes there is a dentist here  
 in town isn't there there is

Gsr>

## **Ggr<sup>21</sup> – General account**

Descriptions of recurring events, routines, or general processes and courses of events are annotated as General account. This may concern descriptions of how certain processes occur in the workplace, how games might take place during childhood, or other such things. The common denominator of the category is the description of how something typically is or was; how something normally happens or used to happen. The tone in a general account is descriptive.

Minimal responses to concrete questions should not be regarded as accounts. Combined forms that alternate between the **specific** and the general account in such a way that the passage may not reasonably be ascribed to one category or the other, may be assigned a **combined code**.

Please note that, as opposed to narratives and specific accounts, general accounts need not be told from first-hand experience.

<b>Relevant for the following types of speech event:</b>
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All
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<b>The category consists of the following elements:</b>
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- |                                                                                                                                                                                                                                                                                                                                                    |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• (Introduction, e.g. a question from the interviewer).</li> <li>• (Orientation concerning time, place, and activity).</li> <li>• Account of general process or of several events recounted as a whole, e.g. a process of work or a childhood game.</li> <li>• (Conclusion, e.g. an evaluation).</li> </ul> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

<b>Initiation and conclusion of the code:</b>
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- |                                                                                                                                                                                                                                                                                                                            |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• The annotated passage should begin at the interviewer's question concerning <i>how</i> something is or was done, or at the informants' unsolicited speech about such a topic.</li> <li>• The annotated passage should end where conversation shifts to something else.</li> </ul> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### **Example of Ggr:**

\*GHI: something I also remember when um when I was a boy was that Saturdays

<sup>21</sup> Danish: Generel redegørelse.

the shops were # open till eleven at night # and then my parents um they bought um they kept a tab # and then when they got to the point of having to pay on the first # the whole family would go over to the grocer's # and then my dad he got a bottle of wine and my mum got a box of chocolates and I got this paper cone of herbal +/.

\*ABC: from <the grocer> [>].

\*GHI: <§boiled sweets> [<] yeah yeah.

\*ABC: because you were willing to pay ha .

\*GHI: yes because we came over and payed.

\*ABC: xxx.

\*GHI: it was his sort of bribe right.

\*ABC: mm.

\*XEM: ha.

### Example of relatively short Ggr<sup>22</sup>:

\*XJB: what about Katrine what's good about 「her <Ggr

\*INF: ɿ Katrine ɿ

\*INF: um I don't know I mean that she she understand everybody you know n-

\*INF: how to describe when I mean like when w- um

\*INF: when people just say oh well I don't understand it she says okay we'll go over it one more time right

\*XJB: 「yes

Ggr>

\*INF: ɿ and that's ɿ not

## Gsb – Soap box

Soap box is a genre containing, broadly speaking, political statements concerning the way the world is or ought to be. Passages of this genre may contain accounts of events, an evaluation of these events, and the use of both elements to put forward a general political (again, in the broadest sense of the word) viewpoint. However, as the only mandatory element is the political statement, the latter should be annotated Gsb even in the absence of the other elements.

A political viewpoint is a value-laden “principle or opinion which directs the actions, decisions, etc. of a person, an organisation, or a corporation” (Hjorth & Kristensen 2005: Vol. 4, p. 578 [our translation] - dictionary entry on “politik”, i.e. *politics*). It is mandatory that the topic belong to the public sphere and that it be, in principle, of concern to everybody, i.e. that which is expressed in conversation must partake in a public thematization of problems about which one may have an opinion.

The speaker arranges his or her speech in such a way that it partakes in a, fundamentally speaking, public discussion concerning how to organise our common society. Obvious themes might be *immigrants* or *the environment*. What is seen as political will presumably vary over time, and there may be a certain range of cultural variation concerning the preferred topics. However, speech arranged as a contribution to a public discussion (i.e. Soap box) usually differs from speech tailored as a statement concerning the private sphere (i.e. not Soap box).

Interactionally speaking, soap box is often monological over extended sequences, and it is reminiscent of a public speech held before a private audience, but several speakers may also be involved if, for instance, a married couple supplement one another in putting forward a viewpoint.

Thus, Soap box as a genre marks an interruption from the surrounding world into the more or less intimate relation established among the conversationalists. This interruption is seen most clearly in places where long monologues are put forth concerning how smaller or larger parts of the

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<sup>22</sup> The example is a substitute for another one (January 2011)

rules or institutions of society ought to be organised. Where this occurs, other conversationalists are reduced simply to listeners. The tone is often lecturing, as the speaker presupposes that the opinions he or she puts forth are universally valid or just obvious, and that they are shared by the listener. This is marked by the adverb *jo* (Danish adverb, the approximate meaning of which is 'of course', 'as we know', or 'obviously'). The sociocentric sequences which will often occur in such passages imply that the topic is one about which everybody has an opinion, thus making it important to ensure that the recipient is on the speaker's side, i.e. not in opposition. There may, however, also be indications that the viewpoints are subjective, e.g. the phrase "I think", as long as the overall approach is generalising.

**Relevant for the following types of speech event:**

All

**The genre consists of the following elements:**

- (Account of events).
- (Evaluation of these events).
- A political statement put forth as a universal viewpoint.
- (Sociocentric and modal discourse markers, such as "jo", "vel", "ikke også", "altså", faktisk, "det er klart", "jeg synes" . These phrases in Danish approximately cover such expressions as: "supposedly", "right?", "you know?", "I mean", "actually", "really", "obviously", "clearly", and "I think").

**Initiation and conclusion of the code:**

- The annotated passage should begin at the first occurrence of one of the above elements
- The annotated passage should conclude with the end of the last of occurrence of one of the above elements.

**Example of Gsb:**

\*BCD: but Hassan he isn't very particular about religion either is he.

\*HIJ: no <Hassan> [>].

\*TUV: <no> [<] Hassan he goes to the parties as well.

\*HIJ: he goes to the parties # smokes and drinks and all that.

\*TUV: ha.

\*LMN: but I think they should be allowed to do that I mean just because sure I can understand that they want to keep their religion right but I mean now # in any case their parents will have to accept that now they've come to another country and <€ [>1] are meeting Danish friends and the Danish friends haven't I mean for instance we don't <sit at home go to church> [>2] every Sunday right the same way they sit and pray you know # I mean we don't.

\*TUV: <yeah> [<1].

\*TUV: <well it's possible that some of the Danes don't> [<2].

\*TUV: it's possible that some of the Danes don't sort of # um accept their religion right <€ [>1] and then don't get used to what they're allowed and what they aren't.

\*LMN: <mm> [<1].

\*XPQ: but do you think are there other groups around the after school classes or around xxx that at school # is it different # groups of friends that are there # in those two places.

LMN makes general statements as to how persons of a different religious outlook or cultural background than that of the Danes ought to behave and relate. In other words, she puts forth a political viewpoint. The initial “I think” marks a subjective opinion. However, by way of the phrase “right”, among other things, an appeal is made for the listener to accept the viewpoint as universally valid.

## **Gsl<sup>23</sup> – Gossip**

This genre covers gossip and pejorative evaluation, i.e. negative categorisation. The genre is especially relevant for group and couple interviews, as the informants in these conversations know each other’s social circles, acquaintances etc. However, it may also occur in single person interviews, as gossip is possible without both parties being acquainted with the person subject to gossip – in such cases, pejorative evaluation is the correct label.

**Gossip** is defined broadly as talk involving pejorative evaluations of a person not present. This person must be known to at least one of the participants, and the person is not intended to hear the remarks. The pejorative evaluation is directed at characteristics of the person spoken about, or at his or her actions.

Gossip differs from the genre **Confidences** in always being concerned with others; if one of the persons present is spoken about, such talk is not annotated as gossip.

Gossip has three mandatory characteristics:

1. Focus upon a third person
2. Account of the motivating behaviour.
3. Pejorative evaluation.

### 1. Focus upon a third person:

The person gossiped about is introduced, often along with the deviating behaviour. E.g.: “*There was an affair between this girl and the chef*”.

### 2. Account of the motivating behaviour:

The speaker offers proof or information enabling participants to put forth pejorative evaluations.

E.g.: “*She would use any excuse to go across to him*”.

### 3. Explicit or implicit pejorative evaluation:

This element may consist in an evaluation of the behaviour in question (e.g. “*The entire hospital were laughing at it*”), of the person spoken about (e.g. “*She’s a laughing stock now*”), evaluation by way of lack of understanding (e.g. “*I just don’t get it*”), or the suggestion of alternative behaviour (e.g. “*I would have kept it more secret*”).

Apart from these mandatory elements, there are five *possible* structural elements:

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<sup>23</sup> Danish: Sladder

4. Investigation: Participants search for further details, i.e. more gossip. E.g.: “*Are they together now, then?*”

5. Synopsis: A thematic recap of the event or the behaviour that has been talked about. E.g.: “*To think, everybody knew that they were having an affair. It was quite entertaining*”.

6. Defense: A listener disagrees with the speaker and defends the person gossiped about. E.g.: “*No, I don't think that's the way he is at all*”.

7. Reply to defense: The speaker responds to the defense. E.g.: “*but he did say that thing to her*”.

8. Concession: After *defense* and *reply to defense*, one of the parties may yield a sort of admission, whereby a compromise is achieved. E.g.: “*Yeah all right, I suppose that is a bit weird*”.

**Pejorative evaluation**, or negative categorisation, has three mandatory characteristics, comparable to the mandatory traits of gossip, as it involves:

1. Focus upon third person(s)
  2. Characterisation
  3. Negative evaluation
- (Antaki & Widdicombe 1998)

#### 1. Focus upon third person(s)

Reference is made to a third party, or several third parties, by way of a category label.

This is based upon Sacks (1972a, 1972b), according to whom a “class of category sets” exists, consisting of groups of categories which are defined below.

- a) Category sets are ‘*which*’ type sets, i.e. for instance, gender, age, race, religion, and perhaps occupation. Each set contains categories which may apply to any member of the group. Examples might be “checkout assistants”, “Liverpool fans”, “immigrants”, “swots”, and “Jews”.
- b) Categories are *inference rich*, which means that each category conventionally has a number of characteristics or traits attached which members of a given community have in common (Sacks 1995: 40). E.g. “checkout assistants are grumpy”, “Liverpool fans wear red”, “immigrants wear headscarves”, “swots do all their homework”, and “Jews have big noses and are wealthy”.
- c) Members are *representative*. Any member of a category is a likely representative of that category, so that any characterisation of the category also implies a possible characterisation of the member.

#### 2. Characterisation

A characterisation (by way of actions or other characteristics) of the person or persons spoken about, or of the category in question, is put forth – cf. Point *b* above. A characterisation may take

the form of a modification, i.e. an attempt to show that the member referred to is not representative of the category. E.g. "my girlfriend is 48 years old, but she looks much younger".

### 3. Negative evaluation

A negative evaluation is put forth concerning the person or persons in question. This evaluation may be delivered separately, after the characterisation, or it may be embedded in the characterisation.

Note that only passages containing both a characterisation of a person or category and a pejorative evaluation should be annotated Gsl. For this reason, the use of politically incorrect terms such as "niggers", or statements such as "Justin Bieber is a bad singer" do not suffice to motivate the annotation of Gsl.

**Relevant for the following types of speech event:**

All

**The genre consists of the following elements:**

- Focus upon third person(s), possibly in the shape of a category label.
- Characterisation (by way of actions or other characteristics) of the person or the category.
- Pejorative evaluation (which may be embedded in the characterisation).

**Initiation and conclusion of the code:**

- The annotated passage should begin at the first mention of the person or persons in question.
- The annotated passage should conclude as soon as speech is concerned with something other than the person in question.

### **Example of Gsl:**

\*ABC: yes Lone Hansen.

\*MNO: yeah we have.

\*HIJ: she needed it man.

\*XTC: 0 # who was it that got it.

\*DEF: Lone # she's just this sow who's our teacher.

\*HIJ: it was Lone Hansen our English teacher she's such I dumb-ass man.

\*ABC: she's really um the bitch of all bitches.

\*KLM: I sure hope he doesn't go show her the tape afterwards.

\*ABC: yeah.

\*KLM: bitch.

\*XTC: no it's only me that'll hear the tape later.

\*ABC: Lone.

\*HIJ: is rotten in the head

\*DEF: Lone is a sow.

\*KLM: oh yeah she is.

## Gbe<sup>24</sup> - Confidences

Confidences covers talk about the first person, i.e. the speaker him- or herself, or about one or several person or persons close to the speaker, in which confidential, sensitive, or secret information is revealed concerning the person in question. The nature and content of the secret, and thus the extent of the passage to be annotated, naturally depends upon an assessment of whether or not the content is confidential in the given context. Gbe should be applied only to passages in which a meta-comment explicitly states that the content is not publicly known, should not be distributed, or that it is not meant for a certain person or certain persons. The meta-comment might be something along the lines of: “*Now that my wife is not here, it’s safe to say that...*”, “*Now don’t go telling everybody that...*”, “*Since you’re under duty of confidentiality, I can tell you that...*”.

**Relevant for the following types of speech event:**

All

**The genre consists of the following elements:**

- Focus upon the speaker him- or herself, or upon a third party close to the speaker.
- Meta-comment stating that the content is meant for an exclusive audience.
- The sensitive, secret, or confidential content itself.

**Initiation and conclusion of the code:**

- The annotated passage should begin at the first occurrence of one of the above elements
- The annotated passage should conclude when the discourse is no longer reserved for an exclusive forum.

### Example of Gbe:

\*ABC: and then they also have to then Amina has gotten them to smoke and # then we have to smuggle some along you know right # but I don’t f[/] I don’t smoke I really don’t feel like it I don’t know why # I don’t mind drinking.

\*DEF: are there any Turkish girls in your year that smoke.

\*ABC: no but they’re going to at school camp right.

\*DEF: <ha> [>].

\*MNO: <ha> [<].

\*DEF: are they going to smoke at school camp just to like be cool.

\*ABC: yes.

\*DEF: weeah ha.

%com: weeah is a sound meant as an underplayed indication that DEF does not find smoking cool.

\*DEF: should we come up with something <where we’re cool> [>].

\*MNO: <yeah> [<].

\*ABC: <don’t tell this to anybody> [<].

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<sup>24</sup> Danish: Betroelse.

\*TUV: no no I'll keep quiet.  
 \*DEF: drink chocolate milk in fifteen minutes <ha> [>] # no.  
 \*MNO: <ha> [<].  
 \*XPQ: are you going both classes to the same school camp.  
 \*MNO: no.

## Gre – Reflections

The informants' existential reflections concerning their life situation or life conditions are annotated when the speaker reveals thoughts of a very personal nature, thus including the listener as *intimate stranger* in a close relation.

Most often, such reflections will be retrospective, however, they may also be concerned with (ideas about) the future. They are often related to changes from one stage of life to another, e.g. birth, death, or a divorce etc. or they revolve around various personal emotions or emotional aspects such as rootlessness, happiness, or self-confidence.

An existential reflection may be recognised by the fact that the speaker:

- points out a fact, a circumstance, an event, or a situation which affects or has affected his or her life – e.g. the illness of a parent, a divorce, the problems of a child in school, a career choice.
- evaluates this fact, circumstance, event, or situation, i.e. ascribes to it positive or negative worth, e.g. “*That’s the best thing that has ever happened to me*”, “*It was so hard to cope with*”, “*It’s fucked up*”, “*Hopefully, it’ll never happen again*”.
- interprets, explains, or puts into perspective what the present or future consequences or significance of the above, e.g. “*It has made it hard for me to trust others*”, “*In the future, I’ll be more careful*”, “*It has brought us closer to each other*”.

Relevant for the following types of speech event:

All

The genre consists of the following elements:

- The topic is events, conditions, or circumstances which affect or have affected the speaker's life.
- The topic is treated emotionally.
- Positively or negatively charged evaluation.

Initiation and conclusion of the code:

- The annotated passage should begin when the topic is introduced.
- The annotated passage should conclude when the topic is abandoned.

### Example of Gre<sup>25</sup>:

\*XSS: but then what about your brother  
 \*XSS: at your father's  
 \*INF: 0.  
 %events: smacking lips  
 \*INF: yes but I don't think

<Gre

<sup>25</sup> Eksemplet er tilføjet i januar 2011.



where one deliberately includes another's words or utterances in one's own speech. These phenomena have in common their representing a unit that points in two directions: partly in the direction of 'the other' and partly in the direction of the speaker himself since he represents 'the other's' words, sounds, and utterances in the form of a, possibly loaded, comment to or interpretation of these. When one quotes or imitates oneself, the person quoted is another person in the sense that it is another self, prior to the present time and situation, who has produced the utterance quoted.

These passages uttered at a different level of enunciation than that of direct conversation have, per definition, a different phonetic expression and should therefore be separated from the direct conversation among the speakers.

The annotation covers overall quotation, imitation, and illustrative sounds whether the speaker himself or another ( a person, an animal, or a thing) is quoted, imitated, or illustrated. The annotation is also used with language mention, use of words and expressions (when speakers explicitly refer to the use of certain words or expressions) and reading aloud.

## ***Ucil – Quotation, Imitation, Language mention, Illustrative sounds and Reading aloud***

### **Quotation**

In quotation the focus is on the content of what is said. The annotation covers direct speech if it is readable from the context that it is a case of quotation regardless of the use of *inkvit*. The annotation does not cover any possible *inquit*.

#### **Example of Ucil:**

\*XJM: yeah while [!!] that whole case was going on I um I was I still worked at the airport # I was the one receiving boarding passes you know on a plane to <um> [>1] New York # and then: then so help me this guy um comes then the first thing he yelled when he came in that thing was **did you upgrade me** <ha xxx> [>2].

\*RST: <yes> [<1].

\*RST: <oh so that was # that's what he was expecting to get> [<2].

### **Imitation**

In imitation the focus is not on the content but on the form of what is said. Imitation is a reproduction of *how* something is said, of the manner of speaking or saying something, or of the speaker's perception of how the person imitated speaks. Imitation therefore expands the category and adds an extra level of interpretation which represents a kind of meta-commentary to , for instance, pronunciation, the situational context etc.

#### **Example of Ucil**

\*LMN: [...] <and then this old> [>7] senile lady came rushing through <all the time> [>8] Yeah that wasn't too interesting <€> [>9] and if you tried locking the door she would stand there banging it **you can't lock the door I have to be able to get through** ha.

### **Language mention**

When words or expressions are mentioned in the conversation *as* words or expressions and thereby are language mention, they should be annotated Ucil. Here, the focus is on the expression's form

and not on the content.

### **Example of Ucil**

\*FGH: for inst[/] yes I heard xxx some very funny stuff so when you pour coffee around we've always learned that it's pouring coffee around right that's what they say in other places it's funnel it <right> [>1] I mean I've never used it <that word to> [>2] funnel the coffee around right <ha> [>3].

### **Illustrative sounds**

Illustrative sounds are onomatopoeia and other reproductions of sounds. Illustrative sounds can be viewed as quotation or imitation of sounds that primarily are not man-made, e.g. a bus, a horse, an engine, or a wave - but which may, in some cases, be man-made, e.g. the sound of passing gas.

### **Reading aloud**

Speech constituted by the reading aloud of a text, whether extended passages or mere words or short sentences, is annotated in this category.

### **Singing**

Singing is annotated both as Ucil and as Mfi.

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The recorded and transcribed conversations that constitute the LANCHART material are taken, in part, from older surveys of spoken language in various parts of Denmark. Part of the LANCHART project has been finding all the informants from these older projects and recording new conversations with the same informants. These re-recordings make up another large section of the LANCHART material. Thirdly, LANCHART and affiliated projects have carried out recordings of conversations with new, young informants.

The older projects drawn upon are:

- Gregersen, Frans & Pedersen, Inge Lise 1991: *The Copenhagen Study in Urban Sociolinguistics*, Copenhagen, C. A. Reitzels Forlag. – Referred to in LANCHART as *BySoc*

*O*<sup>27</sup>, *BySoc 1*, and *BySoc 2*

- Jørgensen, J. Normann & Kristensen, Kjeld 1994: *Moderne Sjællandsk*<sup>28</sup>, Copenhagen, C. A. Reitzels Forlag. – Referred to in LANCHART as *ModSjæl 2*.
- Nielsen, Bent Jul & Nyberg, Magda 1992: "Talesprogsvariationen i Odder Kommune" in *danske folkemål*, vol. 34, Copenhagen, C. A. Reitzels Forlag. – Referred to in LANCHART as *Odder 1* and *Odder 2*.

The abbreviations S1 and S2 refer to the recordings from the original projects and to the LANCHART re-recordings, respectively.

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<sup>27</sup> Short for *By-sociolingvistik* – i.e. *The Copenhagen Study in Urban Sociolinguistics*.

<sup>28</sup> Modern Zealandic.