

Interaction and SLA: The Role and Power of Rising Intonation

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ABSTRACT

The interaction hypothesis states that second language acquisition (SLA) takes place best in an environment where meaning is negotiated between interlocutors using various feedback types. To add to the body of work in determining whether or not interaction plays a role in SLA, this study examines and analyses the quality of interaction in an information gap activity between two participants – one L1 and one L2 English speaker. Interesting findings in the data and pedagogical implications are discussed.

INTRODUCTION, DEFINITIONS, AND THEORETICAL FRAMEWORK

Input, interaction, and output; it is argued throughout the SLA literature that these three elements of language learning are required for acquisition to take place. Generally speaking, *input* is the linguistic information that a learner has available from their learning environment (e.g. spoken language in the case of this inquiry) to learn a given second language (L2). According to Krashen (1982), no second language can be learned or acquired without *input*. Not just any *input*, but specifically *comprehensible input* is what learners need repeatedly over a long period of time in order to acquire a second language. One aspect of *output* refers to the language that learners actually produce (Swain, 2005), which, on account of their learner status, may contain non-target like errors that are either form (e.g. pronunciation), meaning, or socio-culturally based. Swain (2005) advocates output as a necessary element for L2 acquisition to take place, because it provides the raw language that can be negotiated amongst interlocutors. It is the contention of the *interaction* hypothesis that said speech errors can be repaired, and ultimately with time, practice, and exposure, acquired through interaction with other users of the L2. *Interaction*, then, is certainly the most complicated and multivariate of the three concepts and therefore requires more preliminary explanation.

The Interaction Hypothesis (Long, 1996; Gass, 1997) postulates that through *comprehended input* (Gass, 1997) and *interaction* with other speakers of an L2, a learner can benefit and acquire novel language for target-like output. The acquisition comes primarily from the interaction between the interlocutors in the form of feedback and negotiation provided by the more proficient speaker. The interaction hypothesis has been tested and found to be empirically valid in settings examining retention of language task competence (Gass and Varonis, 1994) and

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grammatical development (Mackey, 1999), and its tenets and constructions have also been summarized in Gass and Mackey (2006). Whether an incorrect utterance is actually repaired as a result of feedback has been termed either ‘successful’ or ‘unsuccessful’ uptake (Ellis et. al., 2001a; Loewen, 2004), and this is one way in which researchers and teachers can operationalize and measure the effectiveness of feedback. Loewen’s (2004) study on uptake claimed that while uptake does indeed happen, it is still too early to tell whether or not it facilitates L2 learning in the strictest sense. However, in light of research findings on output (Swain, 2005), it is equally difficult to claim that uptake plays no role in acquisition.

Because feedback and negotiation are central parts of the interactive process of language learning, some constructs need to be defined. In this study, Long’s (1983) definitions of negotiation types are used: *confirmation checks*, *clarification requests*, and *comprehension checks*. Confirmation checks are used by a listener in a conversation to ascertain that what they just heard was indeed what they heard, a clarification request is an attempt to ask for meaning clarification, and a comprehension check is an attempt by a speaker to prevent miscommunication by pre-emptively making certain that the listener is following along.

Feedback, on the other hand, is expounded upon at length by Gass (1997) and Gass and Mackey (2006). Gass provided a framework for discussing feedback by defining three types: *positive feedback*, *indirect negative feedback*, and *direct negative feedback* (Gass, 1997). In short, positive feedback is explicit feedback given to a learner by either providing authentic, native-like input or modifying input by either elaborating on or simplifying it. Finally, indirect negative feedback on the other hand is an implicit form of feedback also used in response to a linguistic construction that deviates from target-like production (Gass, 1997; Mackey and Gass, 2006). The two types of feedback extant in the transcription data are *positive feedback* and *indirect negative feedback*; there was no direct negative feedback evident in the data. Feedback, as is evident from the transcript data shown below, has the potential to open the floor to modified input through elaboration, repetition, pacing, or simplification in order to make target-forms or lexical items more salient to the learner, and thus more likely to be acquired.

As theoretical constructs, input, interaction, and output are all seemingly integral parts of acquiring a second language. On the other hand, it does not follow that the ‘perfect conditions’ necessarily produce ‘perfect results’ (acquisition). There are a plethora of explanations to attempt to account for why it is that every instance of interaction does not result in learning, but one that I address here is the contention that ‘communication is paramount.’ In other words, if a learner produces an utterance with a problem with morphology, pronunciation, or some other formal aspect, but the meaning is nevertheless understood (e.g. “You saw this in Japan? Have you eat one?” (Mackey, 1999)), then it is unlikely that feedback or negotiation will occur (Mackey, Gass, and McDonough, 2000). Examples of these sorts of ‘opportunities for learning form’ that are lost during communication of meaning were evident in the transcript of this study’s interaction.

Finally, perhaps the most interesting finding of this study is the role of rising intonation during interaction and its possible correlation with the elicitation of feedback and negotiation of meaning. Intonation has been examined before in limited contexts from the perspective of teachers’ recasts in meaning-based classrooms (Loewen and Philp, 2006), but the role of intonation as uttered by L2 speakers has not been as heavily considered in the literature.

METHODOLOGY

Participants

There were two participants in the interaction who were given an information gap activity to complete. One of the participants (NS in the transcript) is a male from the United States, has an L1 of English, and has advanced proficiency in L2 Spanish. At the time this study's data was collected, he studied theoretical linguistics as a graduate student. The second participant is a female from Taiwan whose L1 is Mandarin, L2 is English (NNS in the transcript), and at the time of the study was a graduate student studying landscape architecture. Both participants are language learners of their stated L2, but neither of them were nor had been language educators, and it is therefore reasonable to assume that they are unfamiliar with SLA theories such as the interaction hypothesis or methodology. This makes them good participants for a task that focuses on the benefits of interaction for second language acquisition.

Materials

The task given to the two participants was a 'spot the differences picture task', which is included in Appendix A. Each of the participants were randomly given one of the sheets containing twelve different small pictures with slight differences between them. The NNS used "Student A" and the NS used "Student B."

Procedure

Without looking directly at the interlocutor's version of the pictures, the task involved the participants discovering the differences between each picture through discussion and question-answer type interactions. Whilst being audio-recorded, the participants completed the task successfully through a series of said interactions. The researcher created a full transcript of the twenty-minute interaction afterwards in order to provide data for analysis under the interactionist paradigm outlined in the literature review. The transcript is available at the end of this document in Appendix B, and the key to the transcript is in Appendix C.

Analysis of the data involved examining the transcript and looking specifically for instances in which interaction may have played a part in assisting the NNS in acquiring the L2. Additionally, areas of the interaction in which an opportunity for learning may have been lost due to inappropriate or lack of feedback by the NS were observed in detail. The results of the analysis are in the following section.

RESULTS

In this section, parts of the transcript have been copied here to illustrate specific points about the types of interaction that were observed as well as possible ways in which the NNS may have been able to acquire language as a result of it.

The only types of interaction that were evident in the transcript and are outlined below were *indirect negative feedback*, *negotiation of meaning*, *elaboration*, and *repetition* (positive

feedback). Other types of interaction such as *direct negative feedback* defined in the literature review did not occur in the data. Successful uptake was also evident in both cases of indirect feedback addressed, but not all cases of feedback elicited uptake and were considered ‘lost opportunities,’ which are discussed and illustrated below.

Finally, examples of the concept of rising intonation as a catalyst for providing feedback are taken from the transcript and elaborated upon. Following the examples of the different types of feedback and negotiation and corresponding discussion, the study ends with relevant pedagogical implications.

Indirect Negative Feedback

NNS: Um, number six. I think they are .. one, two, three? It look like pine trees on the wall? I think it's just like the paintings ... on the wall. And .. there is a [4s] v- vase? [2s] And put some flower inside of like a ..
NS: Mhm.
NNS: container or something. And there are one, two, three ... three flowers? **And some leaf?**
...
NS: Umm... But then yeah, in the vase there are [2s] two flo-, well, three flowers and [3s] a leaf [1s] And then another sort of ... maybe two leaves, **or .. two or .. three leaves**, actually [laughs]
NNS: I have – I guess maybe I have **three leaves**, but they are different shape.

In this example, the NNS repairs her initial incorrect utterance after implicit negative feedback is received from the NS. She begins by saying “some leaf”, and about twenty seconds later hears the correct plural form, “leaves,” in the NS’s utterance. Finally, in the next turn, she claims that she has “three leaves,” resulting in successful uptake (Ellis et. al. 2001a; Loewen, 2004) of the implicit negative feedback (Gass, 1997).

NNS: And .. the just lines on his **short.**
NS: Uhh ... in my picture, both of the boys have shorts that are white.
NNS: Ah, oh yeah shorts, **it's .. I mean shirt, a shirt.**
NS: [laughs]

This example shows that pronunciation can also be acquired through implicit negative feedback. The NS never explicitly states that her pronunciation is wrong; rather, his response implicitly (Gass and Mackey, 2006) informs the NNS that a miscommunication has occurred. After noticing this, she repairs her incorrect pronunciation after a miscommunication is encountered, resulting in successful uptake (Ellis et. al. 2001a; Loewen, 2004)

Negotiation of Meaning

NNS: Yeah, okay. Uh, there is ... there are two boys, they are playing the football [2s] I think

it's .. soccer. Not American football, it's maybe soccer, right?
NS: Soccer? Yeah

The NNS uses a comprehension check (Long, 1983) to make sure that she is using the correct word, “soccer” to refer to the sport she might have first learned as “football” in English. The NS then follows with a confirmation check (Long, 1983). The NS shows his completed confirmation by saying, “Yeah.” This interactive negotiation of meaning allowed the NNS to confirm her intuition about the usage of the word “soccer,” and provided a space for her to test her language in a controlled environment.

Elaboration (Positive Evidence)

In the following excerpt, positive evidence (Gass, 1997; Gass and Mackey, 2006) is given to the NNS in response to the interrogative, “what?” The NNS did not understand the word “daffodil”, and so asked for clarification. The NS’s response was to elaborate by explaining that a “daffodil”, while he does not “know flowers that well”, is referring to the two flowers that look the same in picture number six (see Appendix). The NNS utters, “Yes,” indicating that at least she is following along with the NS’s elaboration.

NS: And they look like, I dunno, I think it’s called like ... a daffodil.
NNS: A what?
NS: The two with the same flowers? (NNS: Yes.) And then maybe a rose? One uh, one rose? (NNS: Yes) or ... a tulip? I don’t know ... It’s hard to tell. I don’t know flowers that well.

In the next excerpt, the NNS’s rising intonation, “Yes?” is looking for clarification of the word, “chimney”, and it is returned and elaborated by using another lexical item (“tower”) with which she is probably familiar given the fact that she does not use rising intonation in the last line directly after the NS uses “tower.” This is an example of how modified input can be elicited with rising intonation. More examples like this and a discussion follow the ‘lost opportunities’ for negotiation section below.

NS: Okay, yeah, that’s like mine. Um, and the house is, um, [unclear]. There’s a chimney, too. On my house. [1s] Do you see it? On the left side of the roof?
NNS: Yes?
NS: There’s like a .. chimney? Or some sort of [3s] I dunno, tower maybe? [laughs]
NNS: Yeah.

‘Lost Opportunities’ for Negotiation

The next two excerpts from the transcript show incorrect NNS utterances going uncorrected by the NS. As illustrated in the excerpts below, the NS does not correct the NNS incorrect production of “**childrens**” or “the baby **look** a little bit big.” As in Mackey, Gass, and McDonough’s study (2000), an opportunity for negotiation is lost, perhaps because the meaning

is clear from both the context (the picture differences task) and the vocabulary used, thus relegating the correct grammatical forms to a superfluous position. The NS's backchanneling ("Mmhm") and laughter indicate that meaning was not inhibited by the incorrect forms, and so interaction did not assist the NNS in acquiring the correct forms.

NNS: Mm, number four, **they are** [6s] six **childrens**, and they are watching something... and .. I think they are in like a classroom? Cause there is a [2s] whiteboard. On the wall.
NS: **Mmhm.**

NNS: And the baby is crying. But **the baby .. look ..** a little bit ... big?
NS: **[laughs]**

In the following passage, the NNS does not learn the word "striped" or "stripe." Instead, she opts to use the word "line," probably because she did not notice the NS's usage of the word "stripe" and map the form to the meaning. This non-noticing is reinforced by the fact that the NS confirms the NNS's clarification check about "line"

NS: And then .. the other boy has a **striped shirt.**
NNS: Yes?
NS: Also .. on yours?
NNS: And .. the just **lines on his short.**
NS: Uhh ... in my picture, both of the boys have shorts that are white.
NNS: Ah, oh yeah shorts, it's .. I mean shirt, a shirt.
NS: [laughs]
NNS: He he dress just .. his share – **shirt just line?**
NS: **Uh-huh.**
NNS: **Line?** On the shirt. Same?
NS: **Yeah.**
[both laugh]

The Power of Rising Intonation

The highlighted words in the sections below indicate areas where rising intonation occurs in various places in both the NNS and NS's sentences. In response to all of these instances, a confirmatory response is given by the other interlocutor in the form of either "Yeah" or "Mhm." In other words, there is no explicit confirmation or comprehension checks in the strictest sense (Long, 1983), but rather, the rising intonation alone seems to give the interlocutor a cue to confirm the validity of the statement containing the intonation.

NS: And number five? .. It .. looks like, eh, there's a .. **lake?**

NNS: Yeah.

NNS: Um, number six. I think they are .. one, two, three? It look like pine trees on the wall? I think it's just like the paintings ... on the wall. And .. there is a [4s] v- vase? [2s] And put some flower inside of like a ..

NS: Mhm.

NNS: Yeah, I think she looks a little bit ... happy? [both laugh]

NS: Yeah .. yeah, and it's really close [unclear]

NNS: Yeah.

Repetition

Below is an example from the interaction of how rising intonation elicited modified input in the form of repetition.

NS: And there's something in the background. I can't tell what it is. Like an arch or something?

NNS: Yes?

NS: Like a round shape? Round shape?

NNS: Yeah. I think the same on- on my picture is like .. arch on the ... maybe wall or something is just like decoration on the wall.

After the NNS's rising intonation on "Yes?", the NS provides modified input by repetition. The intonation itself once again indicates (or has the potential to indicate) a possible misunderstanding or knowledge gap. In this case, the word is "arch", which the NNS may already know, but nevertheless implicitly asks for some kind of clarification through rising intonation.

PEDAGOGICAL IMPLICATIONS

Pedagogical implications one can take from this interaction firstly assume that interactive feedback and negotiation are positive and perhaps necessary conditions for language acquisition to occur. The first implication is that students need detailed and specific instructions if interaction is to be more successful. The positive effects of interaction need to be made more salient to learners and teachers so that they know how to guide students to the conditions that make for effective interaction. Otherwise, opportunities for acquisition of forms in particular may be lost as they were in this interaction and others (Mackey, Gass, and McDonough, 2000). The second and final implication is that ESL and EFL teachers should pay close attention to not

only the semantic and phonetic values of the utterances of their students, but also to suprasegmental features of language such as prosody. Specifically, the data from the interaction here has shown that rising intonation can play a powerful role in eliciting feedback from an interlocutor. It may also be worth the time to educate students about the effects of their own intonation in garnering information via interactive feedback and negotiation.

LIMITATIONS AND FUTURE DIRECTIONS

In closing, this study has several limitations that need to be addressed. First of all, the study focused solely on verbal linguistic elements and thereby operated under a very basic definition of acquisition that did not take socio-cultural facets, gesture, and other types of meaning making into account. Given the scope of the present study, it would have been impossible to attempt to account for all of these various issues, but the reader should be aware of this fact.

Another limitation is the fact that the study had only two participants, and their quality of interaction was not compared to two NNS as in Sato (2007). Therefore, any attempt to extrapolate the results of the interaction that occurred in this study to another environment may or may not yield the same or similar results.

In future studies, it would be interesting to see whether intonation plays a similarly powerful meaning making role in other interactions. Studies might also address whether or not it is an effective pedagogical practice to teach features of language such as intonation explicitly, and to what degree doing so results in noticing or accurate usage.

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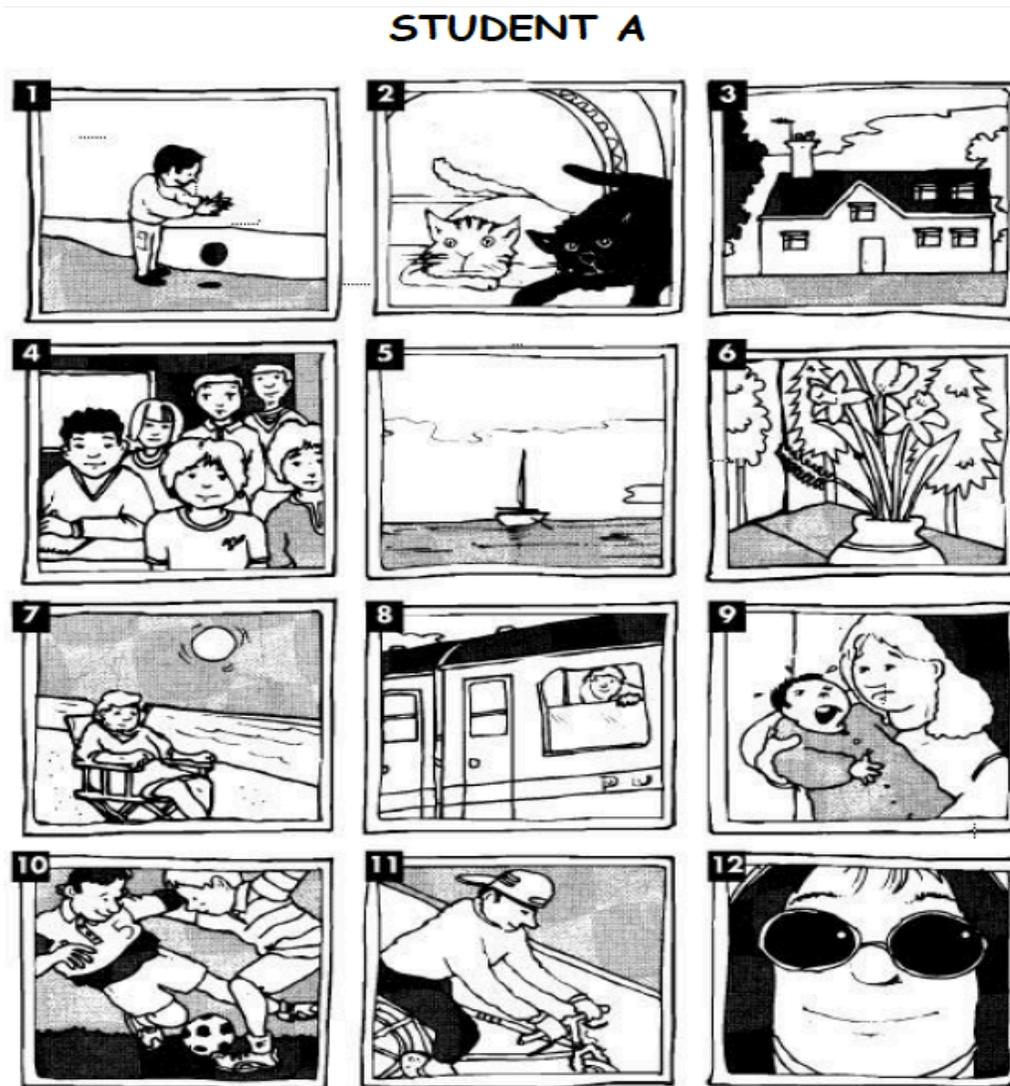
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APPENDIX

A) Find the Differences Picture Task





B) Transcript

NS: Um, in my picture it looks like there's a .. little girl? And she's playing with um .. a ball.

NNS: Mm .. in my picture I think it's a little boy? And he just dropped the b- ball.

NS: Oh, okay

NNS: And I think the ground is has a little bit slope. On the ground. It's not flat.
NS: Okay. I think ... mine too. It's a different colors, it looks like. I dunno. It might be ... on the edge of something.....A lake, or something ... I don't really know.
NNS: (laughter)
NS: It's hard to tell, but yeah. It looks like there's two different ... okay? Okay. So, do you wanna start for the second one?
NNS: Okay? Uh, there is two cats? One in black? And a- another one in white. They... they lie down on the .. the ground? And they focus something, because they wash the [unclear] direction, but I dunno what are they looking.
NS: Okay. Yeah, I- Mine has two cats also. Um, they're both white. And their tails are black. [3s Pause]
NS: Did you say one of yours was?
NNS: One [unclear] is black and another one is ... um ... white?
NS: Oh, okay. And then, yeah, both of the cats in my picture... it looks like they're looking .. towards the .. person ... looking at the picture.
[3s Pause]
NS: And there's something in the background. I can't tell what it is. Like an arch or something?
NNS: Yes?
NS: Like a round shape? Round shape?
NNS: Yeah. I think the same on- on my picture is like .. arch on the ... maybe wall or something is just like decoration on the wall.
NS: Yeah.
[4s Pause]
NS: And then, um .. one of the cats .. in my . the cat on the left ... has stripes? On its head.
NNS: Umm . yes.
NS: Yeah. And then the cat on the right has .. black paws [1s] Yours too?
NNS: Yeah.
NS: Okay.

[3s Pause]
NNS: Um.. number three?
NS: Number three?
[2s Pause]
NNS: Um .. I think it's just a .. small .. house? And at the left side is um .. a tree? Maybe a tree? Because I can see the whole just ... little part of the tree.
NS: Mm-hm.
[1s Pause]
NNS: And I think that [2s] mm, the ... the house is behind of a ... lake? Or a river?
[3s Pause]
NS: Mmk. [1s] Yeah, I also see the tree. And it looks like .. um [3s] how would I describe the house? It's a white house with a black roof.
NNS: Ah, yeah, the same.
NS: And then there are ... five windows? Well ... maybe no? One, two, three, four ...
NNS: Mm?
NS: Seven windows?
NNS: I have four windows on the .. house, and two on the roof.
NS: Okay, yeah, that's like mine. Um, and the house is, um, [unclear]. There's a chimney, too. On my house. [1s] Do you see it? On the left side of the roof?
NNS: Yes?
NS: There's like a .. chimney? Or some sort of [3s] I dunno, tower maybe? [laughs]
NNS: Yeah.
NS: And then .. yeah, a door in the middle?
NNS: Yes.
[5s Pause]
NS: Um, okay?
[4s Pause]
NNS: Mm, number four, they are [6s] six childrens, and they are watching something... and .. I think they are in like a classroom? Cause there is a [2s] whiteboard. On the wall.
NS: Mmhm.
NNS: [Unclear] they are ...
[4s Pause]
NS: My picture has four .. kids. Uhh .. but

there's also a whiteboard. Behind them. On the back wall. [2s] And [3s] they're all ... I think? They're all .. boys [3s] maybe.

[2s Pause]

NNS: I guess maybe ...

NS: Actually, that ... yeah, it's hard to tell.

[unclear]

NNS: ...two or three in my picture are .. are girls, I guess .. after all [both laugh]

[2s Pause]

NS: Well [2s] they're young, they're definitely in school- in school. School-age children.

NNS: Yes.

[7s Pause]

NS: And number five? .. It .. looks like, eh, there's a .. lake?

NNS: Yeah.

NS: And then [1s] in the middle of the lake? Or away from the shore? There's a ... a boat.

NNS: Yes.

NS: Um .. and the lake is smooth. There's no waves. [unclear]

NNS: Yep.

NS: It's just calm .. and maybe some clouds in the sky.

[2s Pause]

NS: Uh.

[4s Pause]

NNS: I think it's .. the same.

NS: The same?

Researcher: There should be one difference for each .. for each picture.

NS: What kind of [1s] In my .. picture, the boat is like a ... it looks like a sailboat, but with no sails. It's just sort of ... I don't know.

[7s Pause]

NS: Is it ...

[3s Pause]

NNS: I dunno ... what's the difference?

[both laugh]

[1s Pause]

NS: Um ... is it a big boat, or a little boat?

NNS: I think it's ... not really big.

NS: Yeah. Does it look like there's a ... like a ... maybe like a ...

NNS: A one ...?

NS: Like an oar?

NNS: Yes, just one on the right.

NS: Yeah, yeah. And then a ... pole?

Coming up? In the boat?

NNS: Yeah.

NS: Into the ... sky? [1s] Uh [1s] there's like ... a white boat?

NNS: Yes?

NS: Yeah? [both laugh] Um [2s] okay.

[2s Pause]

NS: Let's see. [3s] I think there's like a .. I dunno .. to the right? Side? There's a ... something in the sky? Like I thought it was a cloud.

[1s Pause]

NNS: Yes, maybe ..

NS: You can see like half of it?

NNS: Yeah.

NS: And then above in the sky there's a .. like a .. like a line?

[6s Pause]

NS: Above the boat? You can see it go all the way across? From one side of the picture to the other side of the picture?

NNS: Yes?

NS: There's like a .. a thin, black line.

NNS: Yes?

NS: That too? You have that? [2s] Okay.

[3s Pause]

[both laugh]

[2s Pause]

NNS: Um, number six. I think they are .. one, two, three? It look like pine trees on the wall? I think it's just like the paintings ... on the wall. And .. there is a [4s] v-vase? [2s] And put some flower inside of like a ..

NS: Mhm.

NNS: container or something. And there are one, two, three ... three flowers? And some leaf?

NS: Mmk. [1s] Yeah, I have – yeah, there's a vase with ... three flowers ... and a

leaf, but I don't see any ... did you say you had pine trees?

NNS: Yes?

NS: Oh, really? I – where? I don't have any. There are no pine trees in my picture.

NNS: Um, it's ... I think it's just like a painting or (NS: Oh.) decoration on the wall. Not real pine tree.

NS: Yeah, I think the wall in mine are [1s] blank.

NNS: [unclear]

NS: Umm... But then yeah, in the vase there are [2s] two flo-, well, three flowers and [3s] a leaf [1s] And then another sort of ... maybe two leaves, or .. two or .. three leaves, actually [laughs]

NNS: I have – I guess maybe I have three leaves, but they are different shape.

NS: Yeah. Two of them are the same, but one's .. different. Okay.

NNS: Alright.

NS: And they look like, I dunno, I think it's called like ... a daffodil.

NNS: A what?

NS: The two with the same flowers? (NNS: Yes.) And then maybe a rose? One uh, one rose? (NNS: Yes) or ... a tulip? I don't know ... It's hard to tell. I don't know flowers that well.

[2s Pause]

NS: Um

[1s Pause]

NNS: Mhm.

NS: On the vase there's one line going around.

NNS: I have two lines.

NS: Two lines? On the vase?

NNS: Yeah.

[7s Pause]

NNS: Number seven?

NS: Okay.

NNS: I think there is a [2s] woman. [3s] Sit on the chair at a beach? And there is a sun? [3s] I guess? Or moon, I don't know, because I can't figure out it's ... the morning? Or night? But I think she is just

... sit close to the .. the beach?

[1s Pause]

NS: Hm. In my picture, there's also a woman in a chair, but behind her is a .. a fence. It looks like. Or a wall. [2s] Um, so you can't really tell, it looks like she's maybe in her backyard or something.

NNS: Ohh..

[1s Pause]

NS: Um .. she doesn't .. look that happy, either.

NNS: Yes, she looks not happy, and I think she – the chair is on .. is put on the sand?

[1s] Uh, I guess it's close to the ... maybe at the beach.

NS: At the beach?

NNS: Yeah, I guess.

NS: Yeah. Yours must be in a different spot. [1s] Mm, cause it looks like she's ... well, she might be at the beach, but ... all I see is the fence.

NNS: Ah. [2s] Okay?

NS: Okay. Number eight?

[4s Pause]

NNS: I think it is a train? Train. And there is a ... girl? In the train? And she open the window and look out? And then she put her hands on ... Maybe sh- she just open the window, and she just put her hands on the top of the window.

NS: Mhm, like it's halfway open.

NNS: Yes?

NS: And, yeah, there's still grass in the bottom part.

NNS: Yeah, yeah. And sh- she look outside. And the train in .. white? And the roof in black.

[1s Pause]

NS: Yeah. And she's waving with ... he or she ... with the right hand?

NNS: No? She's not waving in my picture.

NS: Oh, really? Oh, okay. In my picture .. yeah, the person's waving. Looking out the ... train.

[1s Pause]

NNS: She just put her ... left hand? On the

top of the half window.
NS: Both of them? Or ..
NNS: No no, just one.
NS: Oh.
NNS: Just one hand.
NS: Okay, yeah. Yeah, this person is waving in my – in my picture.
NNS: Okay?
NS: On the car? The train? There's one door, to the left. To the left of the window?
[2s Pause]
NNS: Yes.
NS: Yeah.
NNS: Yeah, and I can still see another train ca- another train? And it's a also have a one door on it. It's just a .. half. And they are two lines? On the .. the train?
NS: Yeah.
[3s Pause]
NS: Okay.
NNS: Um, number nine? [1s] I think it's a .. babysitter. She is ... hold- holding a baby?
NS: Mhm.
NNS: And the baby is crying. But the baby .. look .. a little bit ... big?
NS: [laughs]
NNS: Not- not just a infant, right? I guess maybe one years old?
NS: Yeah. Um, the baby in my picture is .. smiling.
NNS: Umm, my .. my picture? The baby is ... crying.
NS: Mhm.
NNS: Yeah.
NS: Mhm. Yeah, and then – and then the person holding the baby?
NNS: Yeah?
NS: I dunno, the mom, or the babysitter, or ... (NNS: Yeah) whoever, I guess. Uh, she's also smiling.
NNS: Um, no, because my .. I guess the babysitter or the woman .. because maybe the baby is crying? So she ... she look .. not real good.
NS: She's upset too?
NNS: Yeah.

NS: Okay. Um. [2s] And the baby is wearing [2s] [laughs] I dunno, like one ... um ... like, there's buttons going down? (NNS: Yes?) Like, the front of the baby's (NNS: Yes?) .. clothes.
NNS: Yeah, it's a longsleeve.
NS: Yeah [2s] Okay. [1s] Uh... ten?
NNS: Yeah?
NS: Ten.
NNS: Yeah, okay. Uh, there is ... there are two boys, they are playing the football [2s] I think it's .. soccer. Not American football, it's maybe soccer, right?
NS: Soccer? Yeah.
NNS: And ... I think it looks real exciting? [2s] Maybe they play in the .. the football on the .. the grass? (NS: Mhm) Yeah.
NS: Yeah, I have two .. two guys, or two boys playing soccer. One has his jersey? Or his shirt? Has number five.
NNS: Yeah, I'm same.
NS: Yours also? And the top part is white, (NNS: Yeah) and the bottom is ... black? Of his shirt.
NNS: Mine is ... oh, yeah, shirt, yeah.
NS: Yeah.
NNS: Yeah, and he dress a white pants.
NS: Mhm.
NNS: White short.
NS: And then .. the other boy has a striped shirt.
NNS: Yes?
NS: Also .. on yours?
NNS: And .. the just lines on his short.
NS: Uhh ... in my picture, both of the boys have shorts that are white.
NNS: Ah, oh yeah shorts, it's .. I mean shirt, a shirt.
NS: [laughs]
NNS: He he dress just .. his share – shirt just line?
NS: Uh-huh.
NNS: Line? On the shirt. Same?
NS: Yeah.
[both laugh]
[6s Pause]

NNS: Mm one [1s] one boy .. uh .. the boy who wear the .. shirt [1s] was number 5? His, uh, his hair is black.
 NS: Oh, no. Not in (NNS: And ano—) .. mine. Sorry, I didn't mean to interrupt you! Hi- His hair's uh... I suppose blonde. Lighter.
 NNS: Ohhh, and another one's lighter, maybe.
 NS: Okay.
 NNS: Light.
 NS: Yeah. Both of them have light hair .. in my picture.
 NNS: Ohh, so in my picture have difference.
 NS: Okay.
 [3s Pause]
 NS: Uh, eleven?
 [4s Pause]
 NNS: Uh, a boy is riding a bicycle?
 [2s Pause]
 NS: Yeah.
 NNS: And he wear white .. white shirt and .. black pants? [1s] And he also wear a .. hat?
 NS: A helmet?
 NNS: No no, a hat.
 NS: Oh, really? (NNS: Yeah) Mine, he's

wearing a helmet. [2s] On his bike. (NNS: Ahh) So [1s] But he's dressed the same. He has the same .. well, it sounds like he has the same clothes.
 NNS: Mhm.
 NS: Um, okay. [2s] The last one?
 NNS: Mm. I think [1s] It's um .. just a ... woman's face on the picture. And she wear uh ... some glasses? And ... there's the shape of the sunglasses .. a circle?
 NS: Um .. I also have a woman's face, but she's not wearing any glasses.
 NNS: Ahh.
 NS: She has uhh, long dark hair? (NNS: Yes?) It goes all the way down to .. (NNS: Uh-huh) Yeah? And she has a ... a slight smile on her face. (NNS: Yes?) Not like a huge grin, but .. just (NNS: Yeah, just a little bit smile) yeah, yeah. And ... a round nose? [1s] Yeah?
 NNS: Yeah, I think she looks a little bit ... happy? [both laugh]
 NS: Yeah .. yeah, and it's really close [unclear]
 NNS: Yeah.
 NS: Yeah, yeah. In the picture.
 NNS: Yeah.

C) Transcript Key

<u>Symbol</u>	<u>Meaning</u>
.	Quick pause (~150-249 ms ²)
..	Short pause (~250-499 ms ²)
...	Medium pause (~500 – 999 ms ²)
[Xs]	Time in seconds pause (at least 1s)
[information]	Other information, usu. [laughter]
(NNS:) / (NS:)	Either the NS or the NNS is speaking during the other's turn.
?	Rising Intonation

² Times are approximations only, and were not measured.