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XXI Ciclo

MULTIMODAL TEXT ANALYSIS AND ENGLISH LANGUAGE TEACHING

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For Giulio

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Abstract

Corpora of spoken texts are commonly investigated by applying approaches borrowed from the investigation of corpora of *written* texts, partly due to the lack of adequate concordancing software tools. This common practice has somewhat limited the potential spoken texts bring to the study of oral discourse. Based on the theoretical and technical innovations which have taken place in the field of multimodal corpus linguistics (Baldry and Thibault, 2001; 2006a; 2006b; forthcoming), especially within the *MCA* project (Baldry, 2007b; 2008a; Baldry and Thibault, 2008), this thesis presents an alternative method for analysing spoken corpora for language functions and notions (van Ek and Trim, 1998a; 1998b; 2001). In particular, it applies the scalar-level approach developed within multimodal corpus linguistics to a corpus of 52 texts, carefully selected from the Padova Multimedia English Corpus (Ackerley and Coccetta, 2007a; 2007b), and demonstrates how this approach to text analysis facilitates the study of language functions and notions *vis-à-vis* their *multimodal co-text* (Baldry, 2008a). To illustrate this, the online multimodal concordancer *MCA* (*Multimodal Corpus Authoring System*) (Baldry, 2005; Baldry and Beltrami, 2005) was used to create, annotate and concordance the corpus in terms of functions and notions, as well as non-verbal features including gestures, dynamics and gaze. The findings of this research have been applied to English language teaching and learning by creating interactive activities illustrating the way in which corpora of spoken texts and multimodal concordancing techniques can be used by language learners and teaching material developers alike. The activities have been included in the online English course *Le@rning Links* (Ackerley, 2004; Ackerley and Cloke, 2005; Ackerley, Cloke and Mazurelle, 2006; Ackerley and Cloke, 2006; Ackerley and Coccetta, in press).

Riassunto

È pratica comune indagare corpora di testi orali utilizzando approcci presi in prestito dallo studio di corpora di testi scritti. Ciò è in parte dovuto alla mancanza di software adeguati per la loro interrogazione. Questa pratica ha alquanto limitato le potenzialità che corpora di tali testi offrono per lo studio della lingua orale. Questa tesi riprende i modelli teorici e gli strumenti informatici sviluppati dalla linguistica dei corpora multimodali (Baldry e Thibault, 2001; 2006a; 2006b; in fase di pubblicazione), e offre un metodo alternativo per lo studio di corpora orali per funzioni linguistiche e nozioni (van Ek e Trim, 1998a; 1998b; 2001). In modo particolare, la tesi applica il modello scalare, sviluppato dalla linguistica dei corpora multimodali, ad un corpus di 52 testi, accuratamente selezionati dal Padova Multimedia English Corpus (Ackerley and Coccetta, 2007a; 2007b), e dimostra come tale approccio faciliti lo studio delle funzioni linguistiche e delle nozioni *vis-à-vis* ciò che Baldry (2008a) definisce il *co-testo multimodale*. Per illustrare ciò, è stato usato il software *MCA (Multimodal Corpus Authoring System)* (Baldry, 2005; Baldry e Beltrami, 2005), grazie al quale si è potuto annotare ed interrogare il corpus dal punto di vista delle funzioni linguistiche e delle nozioni, ed anche dei gesti, dello sguardo e delle azioni, per mettere in evidenza l'interazione tra il linguaggio e gli altri sistemi semiotici. I risultati della ricerca sono stati applicati nell'ambito dell'apprendimento della lingua inglese nel contesto del corso online *Le@rning Links* (Ackerley, 2004; Ackerley e Cloke, 2005; Ackerley, Cloke e Mazurelle, 2006; Ackerley e Cloke, 2006; Ackerley e Coccetta, in fase di pubblicazione).

Notational conventions used in the transcriptions

Symbol	Meaning
.	certainty, completion (typically falling tone)
no end of turn punctuation	implies non-termination (no final intonation)
,	parcelling of talk
?	uncertainty (rising tone, or wh-interrogative)
!	“surprised” intonation
WORDS IN CAPITALS	emphatic stress and/or increased volume
()	untranscribable talk
[words in square brackets]	Non-verbal information
==	overlap (contiguity, simultaneity)
...	short hesitation within a turn (less than three seconds)
[]	inter-turn pause
dash – then talk	false start/restart

Notational conventions used in the multimodal transcriptions

Symbol	Meaning
[♀]	female voice
[♂]	male voice
[⚙]	sound followed by a brief verbal specification of the specific sound
[...; ...; etc.]	simultaneous actions, sounds, etc.
[...] ^ [...]	consecutive actions, sounds, etc.
↓	continuation of previous, as for example, when gaze, facial expressions are stretched over more than one frame

Part 1

CHAPTER 1

Introduction

1.1. General aims of this thesis

This thesis fits into the recent strand of research into multimodal corpus linguistics (Baldry and Thibault, 2001; 2006a; 2006b; 2008; forthcoming), applying and developing it from a didactic perspective. In particular, the theoretical and technical innovations which multimodal-corpus-linguistics research has introduced are applied to a selection of texts from the Padova Multimedia English Corpus (Ackerley and Coccetta, 2007a; 2007b) (henceforth: Padova MEC).

The last two decades have seen a constant increase in the use of corpora of spoken and written texts in a variety of fields. These include lexicography (e.g. Cobuild, 2006), lexical studies (e.g. Nattinger and DeCarrico, 1992; Schmitt, 2004), grammatical studies (e.g. Biber, Johansson, Leech, Conrad, and Finegan, 1999; Carter, 2004), translation studies (e.g. Laviosa, 1998), and studies relating to language teaching and learning (e.g. Johns, 1991; Partington, 1998; Hunston, 2002). However, the lack of adequate concordancing software for investigating spoken corpora in particular has limited their potential in corpora studies in general and more particularly in the field of language teaching and learning. Both spoken and written corpora are considered valuable resources in language teaching and learning because they can, *inter alia*, improve the learners' competence in the target language, develop their ability to use the language to communicate and increase their autonomy (Aston, 2001: 5). Corpora, then, are recognized as important for helping learners gain communicative competence in the foreign language. However, little attention has been paid to the promotion of communicative language competence in terms of language functions and notions (van Ek and Trim, 1998a; 1998b; 2001). Indeed, corpus studies have mainly adopted a lexicogrammatical perspective – even those few studies where language functions have been the primary object of their analysis (e.g. Zorzi, 2001; Koester, 2002; Adolphs, 2008).

What is more, the new attention paid to the multimodal nature of texts, which began with Kress and van Leeuwen's ([1996] 2006) *Reading Images*, requires the linguist to look at texts from a different perspective, the multimodal perspective. In the multimodal perspective the meaning of a text is the result of the integration of a variety of semiotic resources that do not necessarily even include language. This attention to the various semiotic resources in the text's meaning-making process is particularly relevant to language teaching and learning: for example, research has demonstrated that visual cues do help language learners, particularly lower level ones (Mueller, 1980; Hoven, 1999), understand spoken texts (Kellerman, 1992; Sueyoshi and Hardison, 2005).

It is within this context that I have chosen in this thesis to collect a corpus of spoken texts, and to analyse and annotate them on the basis of their functional, notional and multimodal features, and then to store them using the software *MCA (Multimodal Corpus*

Authoring System) (Baldry, 2005; Baldry and Beltrami, 2005), so that they can be searched, and, finally, used to create teaching materials to promote language learners' communicative competence while raising their awareness of the multimodal nature of communication (Kress and van Leeuwen, [1996] 2006: 41).

1.2. Locating the current study within multimodal corpus linguistics

1.2.1. Problems in exploring spoken corpora

This thesis is part of an ongoing research strand that investigates how multimodal corpora and multimodal concordancing techniques can be integrated into university syllabuses (Cocchetta, 2004; Baldry, Caldirola and Grunther, 2005; Grunther, 2005; Taylor Torsello and Baldry, 2005; Baldry, 2007b; 2008a; 2008b; 2008c; Baldry and Thibault, 2008; Cocchetta, 2008a; 2008b; 2008c; Ackerley and Cocchetta, in press; Dalziel and Metelli, in press). In this work it is acknowledged that corpus linguistics has undoubtedly established itself in language teaching: John's (1991) pioneering work on the use of corpora in the language classroom to analyse lexicogrammatical patterns has been successfully applied by a large number of researchers, including Partington (1998), Thurstun and Candlin (1998), Gavioli and Aston (2001), Hunston (2002) and many others. However, this thesis starts from the assumption that the research community should reflect on those areas where corpus linguistics lags behind, and particularly on those areas that are most relevant to language learning. For example, there has been criticism relating to the form corpora take in linguistic investigations. In this regard, Mishan (2004: 200) states that

[B]ecause they [i.e. texts] have been transplanted from their original medium and incorporated into another, they are denuded of the *distinguishing features* of their origins, and become part of an indistinguishable whole [italics mine].

This phenomenon can be observed in a variety of texts, such as, web pages, newspaper articles and TV advertisements. As for web pages, for instance, Figure 1.1 compares a screenshot of the home page of the online English course Le@rning Links and the respective *.txt document, the file format commonly used in corpus investigations. The way in which the web page is made available for corpus investigations clashes with its original features. As Figure 1.1 illustrates, the web page is characterized, *inter alia*, by a particular layout, hyperlinks, such as the ones indicated by the 'hot words' *Flash Player* and *Quick-time Player*, icons, different font types and colours. All these features, which are proper to this web page, disappear in the *.txt document. As a result, the text loses its authenticity.

When it comes to corpora of spoken texts, the issue is even more serious. In this regard, Leech (2000: 678) points out that the use of a "simple orthographic transcription" for corpus investigations is, indeed, a very common practice. But a simple orthographic transcription means that, besides losing the authenticity of the text, one loses a lot of information about matters like intonation and stress patterns, tone of voice, alternative

original text
Le@rning Links

A1

A2

B1

B2

Learner
Centre

Vocabulary
Pronunciation

Grammar
Reference

Learning Links contains multimedia language learning material for the Centro Linguistico di Ateneo's **Beginner English Course**.

The course is divided into **4 levels**, leading up to Level B2 of the Common European Framework of Reference. The contents are designed to accompany the CLA's English courses, but should also help you with your independent language study.

The course content is currently under development so not all links are active. You should, therefore, use other materials at the CLA and online. For more information visit the **CLAWEB** and the **DIY** site.

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Figure 1.1: Comparison between Le@ring Links home page (figure at the top) and the respective *txt document (figure at the bottom)

pronunciation and turn-taking. This negatively affects language learning considerably. According to Mauranen (2004: 208), spoken corpora “provide irreplaceable models of the target language.” We cannot but agree with her if we consider two totally different languages such as English and Italian: the former is a stress-timed language, whereas the latter is a syllable-timed language. This means that a spoken corpus provides Italian learners of English with models in terms of, say, stress patterns, rhythm and intonation, as well as the English sound system. However, because of the use of transcriptions and the unavailability of the audio/visual component of the text, much of the potential benefit of a spoken corpus for language learners is lost. Besides that, transcriptions cannot capture and record all the visual elements available to the participants in the interaction, such as facial expressions, gaze, posture and gestures.

The approaches to investigating spoken corpora are at issue, too. In fact, it is still common practice to use approaches borrowed from the investigation of written corpora for spoken corpora. This is exemplified in the *Longman Grammar of Spoken and Written English* (Biber, Johansson, Leech, Conrad and Finegan, 1999), a corpus-based grammar where the same framework is adopted to analyse spoken and written language. This is partly due to the common belief that corpus-based techniques “could not be applied to language phenomena that extend beyond clause boundaries” (Conrad, 2002: 86). Fortunately, not everyone is of the same opinion. Indeed McCarthy (1998: 79-80) observes that

[A]nyone who looks at large amounts of informal spoken data [...] cannot fail to be struck by the absence of well-formed ‘sentences’ with main and subordinate clauses. Instead we often find turns that are just phrases, incomplete clauses, clauses that look like subordinate clauses but which seem not to be attached to any main clause, etc.

This observation leads McCarthy (1998: 86) to call for “the re-assessment of traditional units of description to reflect what kinds of units are actually (differentially) manifested in spoken and written discourse.” In particular, he calls for the search of a unit of analysis that suits spoken language and mirrors the interactional dimension of the communicative situation.

Similar to McCarthy, Adolphs (2008: 31) observes that, in corpus-based studies on the functions an utterance might have, we need an extended unit of analysis that goes beyond the utterance level and considers the surrounding discourse.

But putting this theory into practice has been quite difficult because of the limitations imposed by the concordancing software at our disposal. In fact, lemma-based concordancers, such as *Wordsmith Tools* (Scott, 2008), *AntConc* (Anthony, 2005) and *Xaira* (Burnard and Todd, 2003), are mainly concerned with the concordancing of words and combinations of words, and they thus assist what Hunston (2006) defines as the ‘phraseological approach,’ namely the study of language when seen from the point of view of lexis. As Baldry (2007b: 36) points out, these tools focus on forms rather than on meanings.

Related to this is the way in which corpora are used to promote communicative language competence¹, and functional competence in particular. The use of lemma-based concordancers to find the linguistic forms realizing a given function turns out to be prob-

¹ Communicative language competence is a broad term. It comprises: 1) linguistic competences, such as, lexical, grammatical and semantic competence, 2) sociolinguistic competence, and 3) pragmatic competences, such as, discourse and functional competence (see Council of Europe, 2001: Chapter 5).

lematic: as Swales (2005) has complained, “[S]tarting with a functional category [...] means searching the grammatical and pragmatic literature as well as racking one’s brains in order to come up with a list of possible realizations.” However, even matching functions with their realizations does not always provide the concordances we are looking for, as has been illustrated by Adolphs (2008) and by Coccetta (2008a). Adolphs (2008) shows that, for example, the lexical-grammatical string *why don’t you*, which is traditionally associated with the speech act of suggestion, in the CANCODE corpus (for a discussion of the CANCODE project see McCarthy, 1998) is not only used to put forward a suggestion, but also to ask questions to find out a reason. This is exemplified in Line 3 of Table 1.1 (Adolphs, 2008: 62).

Line		
1	<S01>	That’s elastic scattering yes that’s why the sky is blue and so on.
2	<S02>	But why don’t you get Compton scattering?
3	<S01>	Look at the equation.
4	<S02>	<\$?> It’s cos its energy’s quite low.

Table 1.1: Example from the CANCODE corpus where the string *why don’t you* is used to put forward a question (Adolphs, 2008: 62)

Similarly, with particular reference to a small corpus of film texts, Coccetta (2008a) shows that the search for the word *will*, which is one of the linguistic realizations of the ‘expressing intentions’ function identified by van Ek and Trim (1998a, 1998b, 2001), provides concordances such as “Tanya will seat you” and “Will you tell him that I’m running a little late?” where the function is not ‘expressing intentions:’ the former is a type of indirect order – what (Swan, 1995: 601) calls a military-type order – while the latter is a request. So we can see that, when the focus is on meaning rather than on form, as is the case of language functions, although KWIC (Key Word in Context) concordancing may be of use, it is certainly not reliable for concordancing by functions.

In the present study I attempt to address these issues and offer an alternative approach to exploring language functions and notions in spoken texts. To do so, I draw on the recent theoretical and technological developments regarding the analysis of multimodal corpora (Baldry and Thibault 2001; 2006a; 2006b; 2008; forthcoming). In this thesis I suggest the use of a scalar-level approach to the study of spoken corpora, and language functions in particular. By adopting this approach, I can identify the functional units within my corpus that seem most appropriate to the analysis of language functions in relation to their surrounding discourse. From a technological standpoint, this study is facilitated by the use of the online multimodal concordancer *MCA*, which was developed with a scalar-level approach in mind (Baldry, 2005).

In this study I also offer a pedagogical application of my findings. In particular, I show how small corpora of spoken texts: 1) can be made more easily accessible to language learners for hands-on activities, and to material developers for the creation of online learning materials; 2) can be made available for corpus investigations without losing sight of the visual elements the texts contain and the way in which they interact with language; 3) can be used to promote communication; and 4) can be used to raise the learners’ awareness of the multimodal nature of communication (Kress and van Leeuwen, [1996] 2006: 41). The activities are meant for the online English course *Le@rning Links* (Ackerley, 2004; Ackerley and Cloke, 2005; Ackerley, Cloke and Mazurelle, 2006; Ackerley and Cloke, 2006; Ackerley and Coccetta, in press), developed by the Language

Centre of Padova University for the students attending the language courses organized by the Language Centre itself and the ones organized by some Faculties, such as Education and Psychology.

1.2.2. Adopting a scalar-level approach to the study of spoken corpora

In the previous paragraph I have stressed the need for a unit of analysis that suits the peculiarities of spoken texts. In particular, I have pointed out that to study language functions we need a unit of analysis that goes beyond the utterance level and explores the surrounding discourse. In this thesis I adopt a scalar-level approach to text analysis developed within the field of multimodal corpus linguistics (Baldry and Thibault, 2001; 2006a; 2006b; forthcoming) which allows me to identify units of analysis at various levels.

From a theoretical standpoint, multimodal corpus linguistics sees a text of any kind in terms of a system of scalar levels consisting of a series of functional units (Baldry and Thibault, 2001; 2006a; 2006b). In a system of scalar levels, a unit at a given level is made up of one or more units of the level next below; the way in which all units in a text relate to each other determines the meaning of the whole text.

With the aim of analysing language functions (van Ek and Trim, 1998a; 1998b; 2001), in my analysis of spoken texts I propose the following four scalar levels, arranged in descending order of size (larger to smaller): *whole text*; *phase*; *subphase*; *utterance*. Each spoken text is segmented into functional units called phases, defined by Thibault (2000: 320) as pieces of text “characterised by a high level of metafunctional consistency or homogeneity among the selections from the various semiotic systems that comprise that particular phase in the text.” Each phase may contain two or more subphases. Subphases share the same properties typical of a phase, but they relate to an aspect of it. Finally, each phase or subphase may contain one or more utterances (Sinclair and Coulthard, 1975: 21).

One of the benefits a scalar-level approach should bring to the analysis of language functions is the possibility of going beyond the utterance level to see the way in which the function(s) expressed in an utterance relate(s) to the other functions expressed in the utterances in the same phase/subphase. For example, as for *The barbecue* text [Text 41]² presented in Table 1.2, the scalar-level approach allows us to see what follows Sarah’s invitation (in bold type). In other words, by moving one level up in the scalar system – in this example, by moving to the phase level – we can see whether Daniel accepts or declines Sarah’s invitation. In this case, he accepts Sarah’s invitation by saying “Sure, yeah.”

Sarah	We are having a barbeque on Saturday, do you want to come?
Daniel	Sure, yeah.

Table 1.2: Adjacent functions

² The majority of the examples presented in this work are taken from the corpus under analysis and for each of them the text number is specified in square brackets. In those rare cases where an example is not taken from the corpus, the acronym MUE, which stands for ‘made-up example,’ is given to indicate the example has been made up.

In the example given in Table 1.2, the ‘making an invitation’ function and the ‘accepting an invitation’ function are adjacent. This approach, however, should be particularly useful where two functions are not adjacent, as is the case with the extract from *The new movie* text [Text 44] given in Table 1.3. Here Daniel invites Sarah to the movie and her decline is ‘interrupted’ by her question “When’s it on?” and Daniel’s answer “Tomorrow” (in italics).

Daniel	Do you wanna see the – the new movie out?
Sarah	<i>When’s it on?</i>
Daniel	<i>Tomorrow.</i>
Sarah	I promised my mum I’d call her tomorrow night, so.

Table 1.3: Non-adjacent functions

By moving one level up in the scalar-level system, we realize that we need to consider not so much the utterance in isolation, but the utterance in relation to its phase/subphase.

1.2.3. Multimodal Concordancing

Research into multimodal corpus linguistics has provided us with both the conceptual and software tools to analyse and concordance a number of multimodal texts, which include, *inter alia*, advertisements (Baldry and Thibault, 2006b), websites (Baldry and Thibault, 2006b; Baldry and O’Halloran, forthcoming a and b) and spoken texts (Cocchetta 2008a; 2008b; 2008c; Dalziel and Metelli, in press). From a technological standpoint, the research has offered the software required to work with multimodal corpora. Indeed, the online multimodal concordancer *MCA* has been developed in parallel with the theoretical innovations introduced by multimodal corpus linguistics, such as the scalar level approach to text analysis described in Paragraph 1.2.2 above. As a result, the software meets the needs for analysing multimodal corpora according to their original features.

MCA allows users to create, annotate and concordance multimodal texts without “denuding them of the distinguishing features of their origins,” to paraphrase Mishan (2004: 200). In fact, in *MCA* the texts are made available in the form of film clips, so that they are preserved in more or less their original format. *MCA* adopts a manual approach to tagging that allows users to: 1) segment texts into functional units; 2) create *grammars*, that is, the set of descriptors that specify the features to be investigated in the texts; and 3) annotate the texts. To do so, users are required to follow the five steps summarized in Figure 1.2 (top row). The bottom row shows the tools used in *MCA* to implement this process.

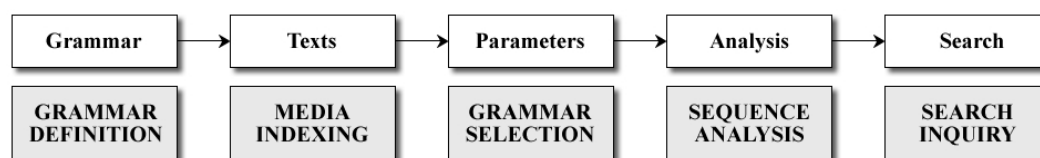


Figure 1.2: Steps to making a corpus of multimodal texts searchable (adapted from Baldry, 2007a: 181)

First of all, the corpus is provided with at least one *grammar*, created in the *Grammar Definition* tool. To annotate the linguistic features of the Padova MEC I have devel-

oped three learner-oriented grammars: one for language functions, one for general notions and one for specific notions. These are based on the work carried out by van Ek and Trim (1998a; 1998b; 2001) for the Council of Europe. To annotate the non-verbal features of the Padova MEC, I have created three other grammars: one for gestures, one for dynamics and one for gaze. The grammar for gestures is based on the work by Ekman and Friesen (1969; 1972); the grammar for dynamics has been developed using Halliday's linguistic theory of Transitivity (see, for example, Halliday and Matthiessen, 2004: Chapter 5) as a starting point; the grammar for gaze is based on the research carried out by Thibault (2000) on advertisements.

In the following step, in the *Media Indexing* tool the texts are segmented into functional units of any length, identified by the analyst on the basis of her/his purposes, within the scalar-level approach to text analysis described in Paragraph 1.2.2. Thus, in the Padova MEC the texts are divided into the functional units identified in Paragraph 1.2.2, that is, phases, subphases and utterances. Then, in the *Grammar Selection* tool, the descriptors found in the texts are selected. Finally, in the *Sequence Analysis* tool each sequence is associated to the descriptors present in that sequence. The corpus is thus ready to be searched with the *Search Inquiry* tool.

Besides developing a software tool adequate to deal with multimodal corpora, research into multimodal corpus linguistics within the *MCA* project has also focused on the possible concordance types and procedures to explore multimodal corpora across the different textual levels identified in the texts. This has led to the definition of the *Concordance Matrix* (Baldry, 2007b; 2008a; Baldry and Thibault, 2008) shown in Table 1.4.

Concordance types	Concordancing procedures
1. monomodal form-oriented concordances	a. default type (i.e. KWIC concordancing)
2. monomodal meaning-oriented concordances	b. media-indexed type
3. multisemiotic form-oriented concordances	c. tabulated type
4. multisemiotic meaning-oriented concordances	d. overlay/captioned type

Table 1.4: Concordance Matrix to investigate multimodal corpora (Baldry, 2007b; 2008a; Baldry and Thibault, 2008)

The *Matrix* postulates 16 basic combinations of concordance type and concordancing procedure when carrying out research into multimodal corpora. It distinguishes between form-oriented concordances and meaning-oriented concordances; the concordances can be either monomodal or multisemiotic. In other words, the concordances can provide information about one semiotic resource (e.g. language, gaze, or gestures) or about at least two semiotic resources (e.g. language and gaze, or language and gestures). The concordancing procedures specify the way in which the concordances are presented by *MCA*. For example, in the media-indexed concordancing procedure, the concordances are displayed in the form of horizontal lines and they are provided with a link to the sequence indexed in each concordance. In the overlay/captioned procedure, the individual concordances are displayed as a sequence of subtitles on the part of the film to which the written concordance relates.

To study language functions and notions, in this work I adopt the *multimodal functional concordancing* technique (Ackerley and Coccetta, 2007a; 2007b; in press; Coccetta, 2004; 2008a) and the *multimodal functional-notional concordancing* technique (Coccetta, 2008b; 2008c). These concordancing techniques are based on the notional-functional tradition that was particularly strong in the 1970s and 1980s with the works of

Wilkins (1976) and van Ek and Alexander (1975), and that was historically important for the definition of the *Common European Framework of Reference* scale (Council of Europe, 2001). More precisely, in this thesis I recontextualize this theory in relation to the different concordancing techniques developed by multimodal corpus linguistics (Baldry and Thibault, 2001; 2006a; 2006b; 2008; forthcoming). In so doing, I also show how this established theory, in conjunction with new tools such as *MCA*, create a novel approach to the study of spoken texts that can enhance language learning significantly.

1.3. Organization of the thesis

This thesis consists in nine chapters. In this introductory chapter I set out the theoretical foundations for this study, that is, multimodal corpus linguistics. In particular, by drawing on the developments within this new field of research, I suggest that to define a corpus of spoken texts we need to free ourselves from the classic conception of corpora as assemblies of monomodal written texts.

In Chapter 2 I discuss the Padova Multimedia English Corpus (Ackerley and Cocchetta, 2007a; 2007b), the corpus the texts analysed in this work come from. In particular, I describe the reasons that led the Language Centre of Padova University to create the corpus, the guidelines for its compilation, the speakers involved in the recordings of the texts and the way in which they are recruited. I also discuss the concept of *authenticity* and define authenticity in relation to the texts recorded. In the final part of the chapter I describe the 52 texts selected for this study and the way in which they have been divided into subcorpora.

Chapters 3, 4 and 5 are devoted to an account of the analyses of the texts and the method adopted to analyse them. In Chapter 3 I discuss the linguistic approach adopted to analyse language functions, that is, the notional-functional approach (van Ek and Trim, 1998a; 1998b; 2001), I locate it within the Council of Europe language policy, and I report on the criticisms it has attracted. Finally, I present the tagging systems I developed for functions, general notions and specific notions. Similarly, in Chapter 4, I discuss the tagging systems used to annotate the speakers' non-verbal behaviour in terms of gestures, dynamics and gaze orientation, along with the metadata added to enrich the texts.

In Chapter 5 I discuss the difficulties in adopting three of the approaches to conversation analysis – Sacks and Schegloff's (1973; 1974) studies on adjacency pairs, Sinclair and Coulthard's (1975; [1992] 1995) work on classroom interaction, and Eggins and Slade's ([1997] 2006) model of discourse – to the study of language functions, and I suggest the use of a scalar-level approach to text analysis (Baldry and Thibault, 2001; 2006a; 2006b; forthcoming). I then go on to point out the benefits this approach brings to the study of language functions.

Chapter 6 offers a long and fairly detailed description of the 52 texts under analysis in this work, pointing out the relation between language and the speakers' non-verbal behaviour.

In Chapter 7, I go back to the concept of discourse phase developed by Gregory and Malcolm (1981) and Gregory (1985; 2002) and, in the light of Baldry and Thibault's (Thibault, 2000; Baldry, 2004; Baldry and Thibault, 2001; 2006a; 2006b: Chapter 4)

studies on the concept of phase and that of phase transition in relation to multimodal texts, I define the concept of ‘multimodal discourse phase.’ First, using two texts of the Padova MEC, I exemplify how I identify multimodal discourse phase transitions. Then, I discuss the elements in the texts analysed which mark phase and subphase transition. Finally, with particular reference to two of the subcorpora created for this study, I illustrate how the concept of phase allows us to reconstruct the typical phasal organization of a given genre.

Chapters 8 and 9 are devoted to the teaching materials I have created. In Chapter 8 I discuss the rationale behind the teaching materials. I then go on to present the learning context in which the materials have been included, that is, Le@rning Links (Ackerley, 2004; Ackerley and Cloke, 2005; Ackerley and Cloke, 2006; Ackerley and Coccetta, in press), and specify their objectives as well as the teaching methods adopted. Finally, in Chapter 9 I briefly discuss the protocol adopted at the Language Centre of Padova University for developing teaching materials for Le@rning Links and present the material creation forms I used to develop the activities.

CHAPTER 2

The Padova Multimedia English Corpus

2.1. Introduction

The need for copyright-free multimedia texts for the development of teaching materials for Le@rning Links³ (Ackerley, 2004; Ackerley and Cloke, 2005; Ackerley and Cloke, 2006; Ackerley and Coccetta, in press), the online English course of Padova University Language Centre, has led the course developers to create in-house audio and video texts. These texts make up the Padova Multimedia English Corpus (henceforth: Padova MEC)⁴. In this chapter I describe the Padova MEC. First, I discuss the guidelines for its compilation (Paragraph 2.2). Then, I talk about the speakers involved in the recordings (Paragraph 2.3). After that, I discuss the concept of *authenticity* and give a definition of authenticity in relation to the texts of the Padova MEC (Paragraph 2.4). Finally, I present the texts I analyse in this work (Paragraph 2.5).

2.2. The development of the Padova MEC

In 2002 staff of the Padova University Language Centre started developing the online English course Le@rning Links aiming at bringing their students to the B2 level of the *Common European Framework of Reference* (henceforth: *CEFR*) (Council of Europe, 2001) by providing them with high-quality language learning materials. The materials are delivered via an online environment which “promotes an autonomous and constructivist approach to language learning” (Ackerley and Coccetta, in press) and allows the learners to study the language independently by offering them both free and guided paths through the various sections of the course: the course core content, the *Learner Centre*, the *Grammar Reference* section and the *Vocabulary/Pronunciation* section. The students are also offered paths through the four levels of proficiency and the tasks.

Authentic audio and visual resources are necessary to expose the learners to the spoken language, but, if on the one hand they are easily accessible through CDs, DVDs, satellite TV, radio and the Internet, on the other hand copyright issues limit their use (for

³ To find out about the features of Le@rning Links, visit: http://claweb.cla.unipd.it/cla/guided_tour_eng.htm.

⁴ The compilation of the Padova MEC has been partly funded by the Padova University projects “CORITEL: corpora, research and information technology for quality language learning” and “ENGLISHMULTIWEB: English language, multimedia on the web for research, learning, testing, translation and university mobility,” which are respectively part of the national PRIN projects DIDACTAS and eColingua.

a discussion on copyright issues, see De Biasi, 2001). In order to overcome these problems, the Language Centre started developing its own audio and video materials⁵, which are currently used not only for the creation of learning materials, but also for research and testing purposes (Ackerley, Castello and Dalziel, 2008).

The Padova MEC is designed with general language learning purposes in mind, and therefore the texts cover the four domains of language use identified in the *CEFR* (Council of Europe, 2001) – that is, the personal, the public, the occupational and the educational – and deal with a wide variety of topics and text types, such as casual conversations, interviews, narratives, and service encounters. In addition, the texts are meant for language learners at all levels of proficiency.

In the compilation of the Padova MEC a key role is played by the *CEFR* (Council of Europe, 2001). Indeed, it is a great source of inspiration, as it offers a comprehensive overview of the major aspects of language use those involved in language teaching, learning and assessment should take into consideration when making decisions in language planning and in designing syllabuses, teaching materials and tests. For example, information about the communicative activities that the texts should include is gathered, *inter alia*, from the illustrative scales provided by the book, and in particular from the ones for oral production, aural reception and interactive activities. Table 2.1 presents the specifications given for the A1 and A2 levels of the illustrative scale for “sustained monologue: describing experience.” These suggested the recording of short texts where the speakers, for example, introduce themselves, say where they come from, talk about their likes and dislikes, describe their families, and say what they do in their lives.

A2	<i>Can tell a story or describe something in a simple list of points. Can describe everyday aspects of his/her environment e.g. people, places, a job or study experience.</i>
	<i>Can give short, basic descriptions of events and activities.</i>
	<i>Can describe plans and arrangements, habits and routines, past activities and personal experiences.</i>
	<i>Can use simple descriptive language to make brief statements about and compare objects and possessions.</i>
	<i>Can explain what he/she likes or dislikes about something.</i>
A1	<i>Can describe his/her family, living conditions, educational background, present or most recent job.</i>
	<i>Can describe people, places and possessions in simple terms.</i>
	<i>Can describe him/herself, what he/she does and where he/she lives.</i>

Table 2.1: A1 and A2 level specifications for “sustained monologue: describing experience” (Council of Europe, 2001: 59)

Besides the *CEFR* (Council of Europe, 2001), the Council of Europe publications *Waystage 1990* (van Ek and Trim, 1998b), *Threshold 1990* (van Ek and Trim, 1998a) and *Vantage* (van Ek and Trim, 2001) are used as a reference, because they provide detailed information about the situations in which language learners are most likely to use the language, the functions and notions they should be able to express, the text types they should be able to deal with, and the themes they are expected to be able to talk about. As regards the themes discussed in the texts of the Padova MEC, the majority of them are relevant to the interests and needs of university students: examples are hobbies, prospects for the future and university life abroad. Such texts, thus, have the characteristic Timmis (2005)

⁵ The Language Centre makes sure all the speakers who take part at the recordings give signed permission to use the materials for didactic and research purposes.

insists on as essential to texts meant to promote language learning: the texts have the potential to engage the students' interest.

The Padova MEC is not very big in terms of words, as it currently stands at 120,016 words⁶ (see Table 2.2 for the figures). However, in view of the fact that the corpus is available in a digital format, and that it offers information in terms of visual elements such as facial expressions, gaze, sound and posture, it is quite impressive.

	Scripted texts	Semi-scripted texts	Semi-authentic texts	Authentic texts
Audio	4,342	5,486	20,573	47,664
Video	–	1,121	7,847	32,983

Table 2.2: Figures in number of words for the Padova MEC (updated July 2009)

2.3. Speakers

Finding suitable speakers to record materials is not an easy task, and it turns out to be even more difficult when the language of the recordings is not the official language of the country where the recordings take place. One good solution would be hiring professionals who make recordings for a living, but, besides being quite demanding from an economical point of view, the recordings may not sound very authentic. As Buck (2001: 162) points out, “professionals speak quite differently from how most people speak” and therefore he suggests finding ordinary people.

When the first recordings of the Padova MEC were made, the speakers involved were primarily native speakers of English working as teachers at the Language Centre, their families and friends. However, the need to expose the learners to a larger variety of accents led some of them to take the recording equipment on their travels abroad, thus having the chance of recording speakers from different speech communities, and of various ages and backgrounds. In addition, the Erasmus and other bilateral-agreement students attending the courses of Italian organized by the Language Centre were ‘recruited.’ One good reason for recording the exchange students is that, since they are of about the same age, their hobbies, interests, prospects for the future are very similar to the ones of the learners attending Le@rning Links. The recording of exchange students has now become a very common practice at the Language Centre not only for English, but also for other foreign languages, and in particular for Spanish, German, French and Portuguese. Figure 2.1 presents the leaflet which is given out to the Erasmus students every semester.

Considering the on-going debate on the prominent role of English as a lingua franca (Seidlhofer, 2001) and the fact that it is improbable that learners will use English in interactions with native speakers only, examples where English is used as a lingua franca are included in the corpus. The inclusion of these texts is of use for researchers too, because they can analyse the kind of language produced by non-native speakers.

To sum up, the speakers of the Padova MEC include native speakers of English from different countries including England, Wales, Scotland, Ireland, various parts of

⁶ The Padova MEC thus fits into the range for small corpora mentioned by Aston (1997), which is between 20,000 and 200,000 words.



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IL CLA CERCA ATTORI

Il Centro Linguistico di Ateneo dell'Università degli Studi di Padova crea materiali multimediali on-line in tutte le lingue. Per far questo cerchiamo volontari madrelingua per la registrazione di file audio e filmati video. Se sei interessato a partecipare alle nostre registrazioni puoi compilare questo modulo e consegnarlo al CLA. Le registrazioni saranno utilizzate esclusivamente per scopi di didattica e ricerca. Per maggiori informazioni puoi contattare [redacted]. Ti ringraziamo in anticipo per il tuo prezioso aiuto.

THE CLA IS LOOKING FOR ACTORS

The Language Centre of the University of Padua is working to create on-line multimedia materials in all languages. To do this we are looking for mother-tongue volunteers to record audio recordings and video recordings. If you are interested in taking part in our recording sessions please fill in this form and hand it to the CLA staff. The recordings will be used for didactic and research purposes only. For more information contact [redacted]. Thank you for your precious help.

EL CLA BUSCA ACTORES

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✂ _____

Nome	_____	Cognome	_____
e-mail	_____	Telefono	_____
Nazionalità	_____	Lingua madre	_____

Figure 2.1: Leaflet to recruit exchange students for the recording of audio and video materials

America, and from Australia; some of them are bilingual speakers (English/Italian); some others are non-native speakers of English using English as a lingua franca.

2.4. Degrees of authenticity

The definition of authenticity is a very controversial issue. Taylor (1994: 1) points out that the picture given by the relevant literature is confused and contradictory due to the fact that when they use the term ‘authenticity’ researchers do not make clear the kind of authenticity they are referring to. Breen (1985: 61) distinguishes between the following four types of authenticity:

1. Authenticity of the texts which we may use as input data for our learners.
2. Authenticity of the learners’ own interpretations of such texts.
3. Authenticity of tasks conducive to language learning.
4. Authenticity of the actual social situation of the language classroom.

In this work the term *authenticity* refers to the first type of authenticity identified by Breen, namely the authenticity in relation to the texts.

As illustrated above, the texts that make up the Padova MEC are produced for the purpose of language teaching. For some researchers (e.g. Wilkins, 1976: 79; Morrow, 1977: 13; Harmer, 1983: 146; Nunan, 1989: 54) this makes the texts unauthentic: they all agree that authentic texts are designed for native speakers. On the other hand, Widdowson (1979b: 165) states that “authenticity has to do with appropriate response,” namely with the appropriacy of the listener/reader’s interpretation of the speaker/writer’s intentions by reference to a set of conventions proper to a given discourse type. In this respect, Widdowson (1990: 45) states that “[t]o the extent that language learners, by definition, are deficient in competence they cannot authenticate the language they deal with in the manner of the native speaker.”

Stewart, Bernardini and Aston (2004: 12) refer to authenticity as “a piece of text being ‘attested,’ having occurred as part of genuine communicative (spoken or written) interactions,” while Buck (2001: 45) considers texts authentic when they are “taken from the target-language use situation” or they have “the characteristics of target-language use texts.” As Ackerley and Coccetta (2007b: 16) point out, it is these interpretations of authenticity that have been applied to the texts of the Padova MEC.

However, the degree of authenticity of the texts varies. As stated above, the texts of the Padova MEC are mainly used to create interactive materials for the various sections and levels of proficiency of Le@rning Links. The materials include language presentations, namely sections where grammar rules and language functions are presented to learners, listening and watching comprehension activities, audio glossaries that require texts of different degrees of authenticity. According to their degree of authenticity the texts are classified as follows:

1. scripted texts;
2. semi-scripted texts;
3. semi-authentic texts;
4. authentic texts.

In the next paragraphs I give a definition of scripted, semi-scripted, semi-authentic and authentic texts.

2.4.1. Scripted texts

Scripted texts are what Widdowson (1979b: 164) defines as “artificial language data.” They consist in invented sentences that have been recorded to illustrate a certain language structure, to show words in context or to exemplify the pronunciation of single words or expressions, such as the ones included in the *Vocabulary/Pronunciation* section of Le@rning Links. An example is given in Figure 2.2. Here scripted sentences are used to present new words belonging to the semantic field ‘airport’ by providing them with some context.

The screenshot shows a web interface for 'Le@rning Links' with a focus on 'Vocabulary Pronunciation'. The breadcrumb trail is 'Home > Vocabulary Pronunciation > A2 - Module 8 > Airport words'. On the left, there are level selection buttons: Level A1 (selected), Level A2, Level B1, and Level B2. A 'Site Map' button is also present. The main content area is titled 'Airport' with an airplane icon. Below the title, instructions state: 'Click on a word from the list below to hear a sentence which includes the word. Then click on the flags to read the sentence and see the Italian translation.' A list of airport-related terms is provided, with 'Delay' highlighted in yellow. The terms are: Departures board, Flight number, Check in desk, Luggage, Boarding card, Passport control, Departure lounge, Duty free shop, Gate, Hand luggage, Terminal building, Baggage reclaim area, Customs, Aircraft, Delay, Cancellation, and Go through security. At the bottom, a cartoon air hostess is shown with two speech bubbles. The left bubble, with a UK flag, contains the text: 'Good afternoon. I'd like to apologize for the **delay** to your flight today, this was caused by bad weather conditions.' The right bubble, with an Italian flag, contains the text: 'Buon pomeriggio. Vi faccio le mie scuse per il **ritardo** di questo volo; è stato causato dal maltempo.' Navigation buttons 'back' and 'continue' are at the bottom, along with a copyright notice: '© Centro Linguistico di Ateneo - Università degli Studi di Padova'.

Figure 2.2: Page from the *Vocabulary/Pronunciation* section of Le@rning Links where scripted texts are used to present new words in context

The language of scripted texts lacks false starts, self corrections, hesitations, turn overlaps, unfinished statements and interruptions. Nonetheless, these texts are necessary for

the course. For example, Figure 2.3 presents an extract from an exercise taken from Level A1 Module 4 which focuses on the use of ‘can’ to talk about ability. Although the audio files associated with each piece of language are scripted, they are of use for language learners because, besides presenting the various structures of ‘can,’ they illustrate how ‘can’ and ‘can’t’ are pronounced in affirmative sentences, negative sentences, yes-no questions and short answers⁷. By listening to the clips the learners discover that the weak pronunciation /k(ə)n/ is used in affirmative sentences, whereas the strong pronunciation /kæn/ is used in short answers. As far as the negative form is concerned, they find that the strong pronunciation /kɑ:nt/ is used in negative sentences and in short answers.

Le@rning Links **Can you touch your toes? - Module 4**

Home > Level A1 > Module 4 > Can you touch your toes?

In this module... **Can you touch your toes?**

Options **Look** at the photos of Sarah in her yoga class. **Choose** the sentence which best describes the photo.

1) She...

☐ can touch her toes [Click to listen](#)

☐ can't touch her toes [Click to listen](#)

2) She...

☐ can put her foot behind her head [Click to listen](#)

☐ can't put her foot behind her head [Click to listen](#)

3) Can she do the splits?

☐ Yes, she can [Click to listen](#)

☐ No, she can't [Click to listen](#)

Figure 2.3: Extract from a Le@rning Links exercise where scripted texts are used to illustrate the pronunciation of single sentences

⁷

The term ‘short answer’ is used to indicate ellipsis in the verbal group that takes place from the right, namely ellipsis where the lexical verb and any other parts of the verbal group up to the operator excluded fall (Taylor Torsello, 1984: 130-131). An example is “No, she can’t” in “Can she do the splits? – No, she can’t.”

2.4.2. Semi-scripted texts

In semi-scripted texts the speakers are free to speak spontaneously, but the content of the conversation is decided in advance. Although they are not authentic, semi-scripted texts presents some of the characteristics of authentic texts, such as hesitations, turn overlaps and repairs. An example of semi-scripted text is the *Arbat interview* text [Text 5]. An extract from this text is given below.

Katherine	And, when's your next concert?
Marina	Oh, we're going to play in a festival on the island of Burano in Venice ==
Katherine	== Oh. ==
Marina	== on the 16th of May.
Katherine	== Oh, lovely! ==
Marina	== And would you like to come?
Katherine	Yeah, that'd be great. Thank you, Marina. Thanks. Thank you for a very interesting interview.
Marina	You're welcome. Now, please come to our concert in May. We'll be really happy == to see you there!
Katherine	== Yeah, I'd like to, thank you.

Note the large number of turn overlaps indicated by '=='.

Semi-scripted texts are recorded when control on what the speaker says in terms of particular language functions, phrases or vocabulary is needed.

2.4.3. Semi-authentic texts

As Ackerley and Coccetta (2007b: 18) point out, semi-authentic texts are texts where the communicative goal of the conversation is not genuine. This is exemplified in the *Phil's hobbies* text [Text 7], where a woman interviews her husband about his hobbies. An extract from this text is given below.

Julia	So, Phil, do you have any hobbies?
Phil	Yes, uh, I like to play football. And I enjoy playing the piano. And, um, sometimes I paint. And I enjoy cooking. Um, and I also play, um, other musical instruments. I play the saxophone and I play accordion with a band – with a folk band. Uh, and, uh, we – we occasionally play folk music for people to – to dance to. Traditional dancing.

The situation is not authentic, because a wife is supposed to know what her husband usually does in his spare time. Nevertheless, the language sounds authentic to those who do not know the speakers.

2.4.4. Authentic texts

Authentic texts are instances of genuine communicative interactions and present what Widdowson (1990: 46) refers to as “the normal language behaviour of the user in pursuit of a communicative outcome.” Even in this case, the authenticity is undermined by what Labov (1972) refers to as the observer's paradox. By this he means the impossibility of

gathering data on the natural speech of a speaker. Because of her/his awareness that the speech will be used for research purposes, the speaker will not use her/his daily speech, but adopt a formal register. As Ackerley and Coccetta (2007b: 18) observe, in most of the cases the speakers involved in the authentic interactions in the Padova MEC have never met before the recording, and, therefore, they might be very interested in learning about their interlocutor. The text that follows is an extract from the *Diana's great grandparents* text [Text 32]. This text is an authentic casual conversation between Richard and Diana⁸, where the former asks the latter about her great-grandparents' travel from Poland to the United States in the 1900s.

Richard And why ... and why did those, sort of, your great-grandparents travel? ==
Diana == Well, they were – they were children == at the time,
Richard == Right.
Diana so they were sent off to look for, you know, the – the fortune.
Richard They travelled on their own?
Diana Yeah. == (
Richard == At what age, when you say children?
Diana Well, 12, I mean 10, == 12.
Richard == So they went at 12 to America on their own?
Diana Right.
Richard That's incredible.
Diana Right.

The large number of questions Richard asks and the intonation of his voice indicate that he is genuinely interested in learning more about Diana's great-grandparents.

2.5. The texts under analysis

The multimodal analysis presented in this work is restricted to a limited number of texts of the Padova MEC, carefully selected on the basis of the language functions produced and the topics discussed. The corpus consists of 52 texts and stands at 10,048 words; it includes semi-scripted, semi-authentic and authentic audios and videos and the speakers are native, non-native and bilingual. The figures for the corpus are presented in Table 2.3.

	Native speaker(s)		Non-native speaker(s)		Bilingual speaker(s)	
	Audio	Video	Audio	Video	Audio	Video
Semi-scripted texts	235	0	0	0	0	0
Semi-authentic texts	1,600	3,871	0	357	0	157
Authentic texts	0	2,922	0	15	0	891
Total	1,835	6,793	0	372	0	1,048

Table 2.3: Figures in number of words for the corpus under analysis

Table 2.4, on the other hand, shows the figures in number of words for each text of the

⁸ By adopting Eggins and Slade's ([1997] 2006) method for analysing casual conversations, Bustreo (2008) demonstrates that the text from which the *Diana's great grandparents* text [Text 32] is taken is an example of authentic casual conversation.

	Semi-scripted texts			Semi-authentic texts			Authentic texts		
	NS	NNS	BS	NS	NNS	BS	NS	NNS	BS
Text 1							87		
Text 2				89			459		
Text 3								23	
Text 4							27	35	
Text 5	235								
Text 6				127					
Text 7				141					
Text 8							203		
Text 9				228					
Text 10							150		
Text 11				108		89			
Text 12							139		
Text 13							285		
Text 14							133		
Text 15							161		
Text 16				267					
Text 17				186					
Text 18					21				
Text 19					219				
Text 20				57					
Text 21				289					
Text 22					29				
Text 23					20				
Text 24				97					
Text 25					13				
Text 26					21				
Text 27					15				
Text 28				228					
Text 29				1,349					
Text 30				1,079					
Text 31							142		
Text 32							311		
Text 33							370		
Text 34							347		
Text 35				77					
Text 36					19		26	15	
Text 37							82		
Text 38				302					
Text 39				307					
Text 40				15		9			
Text 41				46					
Text 42				26					
Text 43				51		5			
Text 44				30					
Text 45				19		11			
Text 46				48					
Text 47				24		26			
Text 48				11		17			
Text 49				42					
Text 50				106					
Text 51				122					
Text 52									833

Table 2.4: Figures in number of words for each text of the corpus under analysis

corpus under analysis. Here NS stands for native speaker(s), NNS stands for non-native speaker(s) and BS stands for bilingual speaker(s).

The texts sharing the same characteristics in terms of domains, situations, themes, types of speech activities and language functions have been grouped into six small sub-corpora the sizes of which vary. The subcorpora created are:

1. The **Hobbies subcorpus**: the subcorpus consists of nine conversations where the speakers talk about their hobbies, likes and dislikes and what they like to do in their spare time. The texts included in this subcorpus are:
 - Do you have any hobbies? [Text 1];
 - What kind of music are you into? [Text 2];
 - Have you read the newspaper? [Text 3];
 - Carlo's reading habits [Text 4];
 - Arbat interview [Text 5];
 - You have a lot of piercings, don't ya? [Text 6];
 - Phil's hobbies [Text 7];
 - Sushi [Text 8];
 - Where are your tattoos? [Text 9].
2. The **Holidays subcorpus**: the subcorpus consists of seven conversations where the speakers talk about their past and future holidays. The texts included in this subcorpus are:
 - Have you travelled around America? [Text 10];
 - I'm going on holiday, Mum! [Text 11];
 - Have you ever been to England? [Text 12];
 - Richard's holidays [Text 13];
 - The South of Italy [Text 14];
 - Tim's summer plans [Text 15];
 - Easter plans [Text 16].
3. The **Introductions subcorpus**: the subcorpus consists of twelve monologues where the speakers introduce themselves, talk about their likes and dislikes, describe their families and say what they do in their lives. The texts included in this subcorpus are:
 - Meet Alexandra [Text 17];
 - Meet Anka [Text 18];
 - Meet Cristina [Text 19];
 - Meet Diana [Text 20];
 - Meet Giove [Text 21];
 - Meet Julia [Text 22];
 - Meet Maddalena [Text 23];
 - Meet Richard [Text 24];
 - Meet Sandra [Text 25];
 - Meet Simone [Text 26];
 - Meet Stella [Text 27];
 - Meet Timothy [Text 28].
4. The **Job interviews subcorpus**: the subcorpus consists of two job interviews, one successful and one unsuccessful. The texts included in this subcorpus are:
 - Mr. Sotherby's interview [Text 29];
 - Mr. Hutchinson's interview [Text 30].

5. The **Personal domain subcorpus**: the subcorpus consists of nine conversations and interviews related to the themes ‘personal identification’ and ‘house and home, environment’ identified in *Waystage 1990* (van Ek and Trim, 1998b), *Threshold 1990* (van Ek and Trim, 1998a) and *Vantage* (van Ek and Trim, 2001). The texts included in this subcorpus are:
 - Where do you live? [Text 31];
 - Diana’s great grandparents [Text 32];
 - What about your family? [Text 33];
 - Where are you from? [Text 34];
 - My name is Giove. What is your name? [Text 35];
 - My name is Stella Maliaraki [Text 36];
 - Tim’s future career [Text 37];
 - Dulwich [Text 38];
 - What’s the weather like? [Text 39].
6. The **RIO (Requests, Invitations, Offers) subcorpus**: the subcorpus consists of twelve small exchanges where the speakers make requests, invitations and offers. The texts included in this subcorpus are:
 - Do you want an apple? [Text 40];
 - The barbeque [Text 41];
 - It’s a bit cold in here! [Text 42];
 - Would you whip these eggs for me? [Text 43];
 - The new movie [Text 44];
 - Sara makes some offers [Text 45];
 - Tickets for the opera [Text 46];
 - Carlo rejects Sara’s offers [Text 47];
 - Sara offers Carlo something to drink [Text 48];
 - The cup of tea [Text 49];
 - Invitation to dinner [Text 50];
 - What are you doing this weekend? [Text 51].

The only text that has not been included in any of the above-mentioned subcorpora is the *Tandoori chicken* text [Text 52], a cooking demonstration: as the text cannot be classified into any of the subcorpora created it was analysed on its own.

There might be some objections to the fact that the texts have been grouped into very small subcorpora, the major one being the inadequate representativeness of the language and of the non-verbal features that characterize the texts. However, although in this work it is acknowledged the importance of language representativeness in corpus linguistics, representativeness is not the aim this work intends to achieve. Indeed, one of its main purposes is that of making the audio and video texts of the Padova MEC more easily accessible to language learners and teaching material developers, and facilitating their analysis through the use of the software *MCA (Multimodal Corpus Authoring System)* (Baldry, 2005; Baldry and Beltrami, 2005). The use of small corpora both in the research context and in the language classroom is called for in the literature by some researchers. For example, Tribble (1997) shows the potential value of a small corpus, informally compiled, to language teaching; Tribble and Jones (1990) point out that concordancing can be limited even to a single text if the objective is to analyse the language of that text, as to the case of the *Tandoori chicken* text.

2.6. Conclusions

In this chapter I have provided a brief overview of the reasons that led the Padova University Language Centre to the creation of the Padova MEC and the guidelines for its compilation. I have also described the texts that make up the corpus in terms of text types, the topics they deal with, the speakers involved in the recordings and their degrees of authenticity. Finally, I have presented the texts I analyse in this work.

CHAPTER 3

The linguistic analysis of the Padova MEC

3.1. Introduction

This chapter illustrates the linguistic descriptive tools to annotate the Padova MEC. The linguistic analysis is a double-layer one, as it regards the *meanings* expressed through language, that is, language functions (van Ek and Trim, 1998a; 1998b; 2001), and the *concepts* people handle when they use the language, that is, notions (van Ek and Trim, 1998a; 1998b; 2001). The model adopted for the definition of the descriptive tools is the notional-functional one proposed in the Council of Europe publications *Waystage 1990* (van Ek and Trim, 1998b), *Threshold 1990* (van Ek and Trim, 1998a) and *Vantage* (van Ek and Trim, 2001) which “starts from a systematic classification of communicative functions and of notions, divided into general and specific, and secondarily deals with forms, lexical and grammatical, as their exponents” (Council of Europe, 2001: 116). The chapter begins by providing a brief overview of the Council of Europe language policy (Paragraph 3.2), giving particular attention to the 1960s and 1970s when the functional-notional approach was first theorised. Then, the chapter describes the theoretical framework which served as the basis for this approach (Paragraph 3.3). Finally, it presents the descriptive tools developed to annotate the corpus (Paragraph 3.4) for functions and notions.

3.2. The Council of Europe language policy: an overview

Since its foundation in 1949, the Council of Europe has been encouraging the improvement of language teaching and learning across Europe by organising a series of medium-term projects⁹ which have profoundly affected adult language teaching in Northwestern Europe.

The language policy pursued by the Council of Europe has been aiming at overcoming the barriers to communication among its member states which might arise from their linguistic and cultural diversity¹⁰. A necessary condition for the promotion of international communication in a multilingual and multicultural Europe is a better knowledge

⁹ For a detailed description of the medium-term projects organised by the Council of Europe from 1964 to 1997 see Trim, 2007; for the ones organised after 1997 visit the Council of Europe Language Policy Division’s website: www.coe.int/lang.

¹⁰ If on the one hand the linguistic and cultural diversity that characterises the European Community is viewed as an obstacle to communication, on the other hand it is considered a common cultural heritage of Europe to be protected and developed (Council of Europe, 1954).

of modern European languages. This knowledge also facilitates co-operation in education, culture, science, trade and industry among the member states as well as international mobility (Council of Europe, 2001; Trim, 2007).

Although the basic principles of ‘international communication,’ ‘co-operation’ and ‘mobility’ had already been introduced in the early 1950s, it was only towards the end of the decade that an active language policy in this direction was pursued by the Council of Europe. Until that time

language learning was still conceived in humanistic terms, derived from the study of the classics. It was not yet seen as a prerequisite for communication but rather as a formal discipline giving access to a ‘culture,’ which in turn was not yet seen in its socio-anthropological sense as covering the full range of the values, beliefs and practices of a community, but as ‘high’ culture, treating of the arts and ‘the training and refinement of mind, taste and manners; the intellectual side of civilisation.’ (Trim, 2007: 5)

After a first phase characterised by the application of the audio-visual method developed by the CREDIF (Centre de Recherché er d’Étude pour la Diffusion du Français), in the 1970s the Council of Europe language policy was influenced by the communicative approach to language teaching which spread at that time in consequence of the growing realization that a knowledge of the grammatical rules of the language alone does not enable learners to use the language effectively for communication and appropriately to a particular context. The central tenets of the communicative approach are that of the view of language as communication and that the main purpose of learning a second or foreign language is to use it effectively for communication (van Ek and Alexander, 1975: 4; Wilkins, 1976: 18¹¹).

In order to give concrete expression to the communicative approach in syllabus design, a small group of experts consisting of John Trim, René Richterich, Jan van Ek and David Wilkins was set up. They undertook a series of important studies which focussed on adult learners and their language needs. In particular, Wilkins outlined the linguistic contents that should be included in a syllabus more sensitive to the needs of the learners (Wilkins, 1976). In contrast to grammatical and situational syllabuses, he proposed a notional syllabus which “takes the communicative facts of language into account from the beginning without losing sight of grammatical and situational factors” (Wilkins, 1976: 19). This syllabus is meaning-based, as it puts emphasis on the meanings the speakers/writers’ communicate through language. According to Wilkins, any utterance will express three types of meaning simultaneously: an ideational meaning, a modal meaning and a functional meaning. The ideational meaning¹² represents the speakers/writers’ perceptions of the activities and events taking place, and it is expressed through semantico-grammatical categories. The modal meaning represents the speakers/writers’ attitude towards what they are saying or writing and their degree of certainty. This kind of meaning is expressed through categories of modal meaning. The functional meaning represents the social purpose of an utterance and it is expressed through categories of communicative function.

¹¹ See also Widdowson, 1978: 3; Widdowson, 1979c: 252; van Ek and Trim, 1998a: 22; Council of Europe, 2001: 9.

¹² As Wilkins (1976: 21) points out, the term *ideational* is taken from Halliday (1970). However, the three types of meanings proposed by Wilkins do not parallel Halliday’s metafunctions.

The concept of a notional syllabus developed by Wilkins was used by van Ek and Alexander (1975) as the basis for the description of the ‘threshold level.’ In a unit/credit system the ‘threshold level’ represents the minimum level required to use a language for independent communication in transactional situations of everyday life when abroad or when using English as lingua franca. The *Threshold Level* (van Ek and Alexander, 1975) specified the situations in which language learners would use the language, the social and psychological roles they would be able to play in these situations and the settings. In addition, it listed the language functions (or communicative functions in Wilkins’ term) learners would be able to fulfil, and the notions, both general and specific, they would need to understand and express.

Since its very first appearance in the 1970s, the notional-functional approach has been widely criticised. It was argued that syllabuses such as the ones developed by Wilkins (1976), Munby (1978), van Ek and Alexander (1975) and then van Ek and Trim (1998a; 1998b; 2001) simply provide a repertoire of linguistic items language learners should learn and do not promote communicative competence. They are examples of what Nunan (1988) calls the ‘product syllabus,’ namely “a syllabus which focuses on the outcomes or ends of a language programme” (Nunan, 1988: 159).

Widdowson (1979c: 254) illustrates the limitations of the notional-functional approach by pointing out that it provides language learners and teachers with an inventory of “concepts and functions in idealized *isolation*, informally described and exemplified by citation forms whose very explicitness signals their ideal character” [*italics mine*]. If we consider van Ek and Trim’s (1998a; 1998b; 2001) model, we cannot but agree with Widdowson. By means of exemplification, let us consider the linguistic realizations of the ‘expressing dislike’ function given below (van Ek and Trim, 1998a: 35):

expressing dislike

Ugh!

NP + be not (very/at all) nice/pleasant

That’s not at all nice.

NP + be + nasty/horrible

Sour milk is nasty.

I don’t like/enjoy + NP/VP gerund (very much/at all)

I don’t like sweet tea.

I hate NP/VP gerund

I hate hurting people.

I’d hate/I wouldn’t like + to + VPinf

I wouldn’t like to be late.

The explicitness of these examples is given particularly by the use of the verb *to hate* and the negative forms of the verbs *to like* and *to enjoy*, which are direct realizations for the ‘expressing dislike’ function. On the other hand, the forms listed do not include less direct verbs such as *to find* (e.g. “I find it a little disgusting to eat raw fish” [Text 8]).

Widdowson then goes on and says that the notional-functional approach does not take into account the way in which functions and notions are realized in discourse to negotiate meanings. In his opinion (Widdowson, 1979a: 248), such a syllabus does not promote communicative competence,

because communicative competence is not a compilation of items in memory, but a set of strategies or creative procedures for realizing the value of linguistic elements in contexts of

use, an ability to make sense as a participant in discourse, whether spoken or written, by the skilful development of shared knowledge of code resources and rules of language use.

Similarly, Cook (1985) complains that even if functional-notional syllabuses, and the Threshold Level (van Ek and Alexander, 1980) in particular, specify the lists of language functions that meet the learners' needs, their linguistic realizations and situations of use, they do not specify how they interrelate. Indeed, it is the reader who has to deduce the relationship between them.

In spite of the criticism it has attracted, the notional-functional approach has been widely accepted by educational authorities in the reform of language curricula (Trim, 2007: 45). In particular, at the present time it "has come to be widely used as a basis for the specification of foreign language learning objectives and the content specifications are generally drawn upon as sources of inspiration, as checklists, as well as for direct borrowing¹³" (van Ek, 1986: 1). It is for this reason that I have applied this model as the reference for this work.

3.3. The social basis of language

The communicative approach to language teaching was deeply influenced by M.A.K. Halliday's investigations into the interrelation between language and social context, and by his functional approach to language (Berns, 1990: 27; Piva, 2000: 191; Trim, 2007: 17).

Halliday's work is part of the sociolinguistic theory that investigates language in relation to society, or as Halliday prefers to think of it, in relation to 'social man' (Halliday, 1978: 12): language is a means of social interaction whereby speakers/writers exchange meanings, act out the social structure, affirm their statuses and roles, etc. According to Halliday, the individual, or 'social man,' is not viewed in opposition to other men, but in relation to them: he "is seen as the focus of a complex of human relationships which collectively define the content of his social behaviour" (Halliday, 1973: 38). The individual social behaviour is largely linguistic, but it encompasses other modes than language, such as gesture, modes of dress, structures of the family, and so on. As far as language behaviour is concerned, speakers/writers are provided with an open-ended set of potential options which are determined by what Malinowski (1923) calls the context of culture, namely the total cultural background. However, it is the context of situation that determines the speakers/writers' actual choice among the potential linguistic options. As stated above, the behaviour potential includes types of behaviour other than language (it is what the social man *can do* in general); therefore, it needs an intermediate step which translates it into linguistic potential. The linguistic realization of the behaviour potential is the meaning potential, which is what speakers/writers *can mean*. Finally, the lexicogrammatical potential, which is what speakers/writers *can say*, realises the meaning po-

¹³ For example, the Cambridge ESOL exams are aligned with the levels described by the *Common European Framework of Reference* (Council of Europe, 2001). Similarly, the courses developed at the University of Padova Language Centre align with the publication of the Council of Europe (Clark, 2004; Ackerley, Cloke and Mazurelle, 2006; Ackerley and Coccetta, in press).

tential in the language system through structures, words and sounds. For Halliday the meaning potential is the most important one of the three potentials, because it is determined by culture.

According to Halliday, language development¹⁴ consists in the mastery of linguistic functions, in “learning the uses of language, and the meanings, or rather the meaning potential, associated with them” (1973: 24). For the child, the notion of *function* is equivalent to that of *use* and, as the situations in which the child uses the language are very limited, it is possible to list all the uses of language¹⁵. But, when the child grows up and becomes adult, the situations become innumerable and it is no longer possible to list all the uses of language. However, at this stage it is possible to identify the four functions, or metafunctions, language serves in people’s lives. These are:

1. the experiential metafunction: it represents the speakers/writers’ experience of the world inside and outside them with its processes, the participants involved in the processes and the circumstances of time, space, cause, etc.;
2. the logical metafunction: it expresses the logical relations between the parts or aspects the speakers/writers are representing;
3. the interpersonal metafunction: it enacts the speakers/writers’ roles and relations in the situation;
4. the textual metafunction: it organizes the discourse flow and creates cohesion and continuity.

These functions are simultaneously encoded in language.

The study of language in context and the concepts of meaning and function are central points in the action-oriented approach to language learning, teaching and assessment adopted by the *Common European Framework of Reference* (Council of Europe, 2001): it assumes that language users are ‘social agents,’ i.e.

members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action. While acts of speech occur within language activities, these activities form part of a wider social context, which alone is able to give them their full meaning (Council of Europe, 2001: 9).

We see that the idea of language users as ‘social agents’ draws on Halliday’s idea of individuals as ‘social men.’

¹⁴ Halliday does not use the term language acquisition: in his opinion the “earlier term ‘acquisition’ is a rather misleading metaphor, suggesting that language is some sort of property to be owned” (1973: 24).

¹⁵ According to Halliday (1978: 19-20), for the child language serves seven functions: 1) instrumental; 2) regulatory; 3) interactional; 4) personal; 5) heuristic; 6) imaginative; and 7) informative. The instrumental function refers to the satisfaction of material needs; the regulatory function refers to the control over the behaviour of others; the interactional function refers to the use of language to establish and maintain contact with people who matter to the child; the personal function refers to the identification and expression of the self; the heuristic function refers to the exploration of the world; the imaginative function refers to the creation of a world of the child’s; the informative function refers to the communication of new information.

3.4. The descriptive tools for the linguistic analysis of the Padova MEC

3.4.1. Language functions

In this work the word *function* is considered as a synonym for the word *use*, so when we talk about language functions we refer to the way people use language to do things. Examples are ‘greeting people,’ ‘expressing hope,’ ‘describing,’ etc.

The starting point for the definition of the language functions identified in this work is the specification given in *Threshold 1990* (van Ek and Trim, 1998a), as the Threshold level is the minimum level language learners are required to reach in order to maintain interaction, get across what they want and solve everyday-life problems. However, as the Threshold level only aims at meeting the learners’ immediate needs to communicate effectively and with a reasonable degree of independence, I have decided to integrate its list of functions with the one in *Vantage* (van Ek and Trim, 2001) to give the learners who have reached the Threshold level the opportunity to improve the quality of their performance. In fact, Threshold and Vantage learners can cover approximately the same range of functions, but, because of their little familiarity with the ways language forms are used in the sociocultural context concerned, the former can simply use a neutral register. On the other hand, the latter can distinguish between formal and informal registers and they are equipped with a variety of exponents that enable them to have more control over the management of personal relations. For example, as for the ‘requesting someone to do something’ function, the Threshold and Vantage learners can express the following functions: 1) ‘giving instructions and orders’ (e.g. “Take it and put it in the fridge” [Text 52]); 2) ‘asking for something’ (e.g. “Do you have a pencil sharpener?” [MUE]); 3) and ‘asking for assistance’ (e.g. “How can I help you?” [MUE]). Besides, the Vantage learners can also distinguish, *inter alia*, the following functions: 1) ‘dropping hints’ (e.g. “It’s a bit cold in here, isn’t it?” [Text 42]), 2) ‘pleading’ (e.g. “Could you really get me a cup of tea?” [Text 49]); and 3) ‘polite request’ (e.g. “Would you whip these couple of eggs for me?” [Text 43]). The more specific functions for the ‘requesting someone to do something’ function are given in Table 3.1. The symbol (V) indicates the functions Vantage learners can express.

- | |
|--|
| <ul style="list-style-type: none"> ♦ Requesting someone to do something <ul style="list-style-type: none"> • Asking someone for something • Requesting assistance • Dropping hints for someone to act on (V) • Giving instructions and orders <ul style="list-style-type: none"> – Giving instructions – Giving orders • Ordering goods/a meal/a drink/... (V) • Pleading (V) • Making polite requests (V) • Making urgent requests (V) |
|--|

Table 3.1: More specific functions for the ‘requesting someone to do something’ function

When I first started working at the tagging system for functions, I tried to be as faithful as possible to the specifications given in *Threshold 1990* (van Ek and Trim,

1998a) and *Vantage* (van Ek and Trim, 2001), but then I had to make some changes to make the system as consistent and user-friendly as possible. First of all, considering the fact that van Ek and Trim's specifications are not exhaustive (van Ek and Trim, 1998a: 2), I have integrated some functions into van Ek and Trim's specifications. Some examples are: 'replying to taking leave,' 'replying to good wishes' and 'disagreeing to a suggestion.' In fact, if learners are able to take leave, express good wishes, make and accept a suggestion, similarly they should be able to reply to a leave-taking or to a good wish, and decline a suggestion. If on the one hand I increased the number of functions in order to make the tagging system more consistent and meet the needs of higher level learners, on the other hand I had to place some restrictions: as Ackerley and Coccetta (2007a: 358) point out, "a high number of searchable parameters, in fact, could make the use of the corpus too complicated, especially for beginners, and also mean that searches might not produce enough hits." It is for this reason that I conflated similar functions. For instance, I have conflated the 'asking for repetition of sentence' function and the 'asking for repetition of a word or phrase' function into the 'asking for repetition' function. In addition, as the tagging system is meant not only for language specialists, but also for language learners at various levels of proficiency, including learners at the A1 level, it was necessary to rename some functions using a simpler and more straightforward language. For example, the function 'suggesting a course of action' was renamed 'making a suggestion.'

As in the Council of Europe publications, in the tagging system I have developed language functions are divided into the following six categories of functional use: 1) imparting and seeking factual information; 2) expressing and finding out attitudes; 3) suasion; 4) socializing; 5) structuring discourse; and 6) communication repair. The categories, which will be fully discussed in the paragraphs below, recall Jakobson's (1960) six functions of language use¹⁶, that is, 1) the referential function, 2) the emotive function, 3) the conative function, 4) the phatic function, 5) the metalingual function, and 6) the poetic function.

In the functional annotation process I have taken into account all the possible functions a given utterance simultaneously expresses in the sequence where it occurs. In fact, language functions are not a system of options we can choose from. Indeed, they can co-exist. For example, in Phase 1 of the *Timothy's summer plans* text [Text 15] the utterance "I'll definitely hit the beach" (in bold type in Table 3.2) expresses two functions simultaneously¹⁷: 1) the 'expressing intentions' function, and 2) the 'emphasizing' function. The former is realized by the structure *NP + will + VPinf*, whereas the latter is realized by the adverb *definitely*.

¹⁶ The six categories of language use posited by Jakobson (1960) corresponds to the six constitutive factors of a speech event: 1) the addresser; 2) the message; 3) the addressee; 4) the context; 5) the code; and 6) the contact. In any act of verbal communication the addresser sends a message to the addressee. The message needs to be referred to a verbal context, or to a context capable of being verbalized, the addressee can seize. The addresser and the addressee need to share a common code and they require a channel, the contact, which enables them to enter and stay in communication. The addresser, the message, the addressee, the context, the code and the contact correspond, respectively, to the emotive, the poetic, the conative, the referential, the metalingual and the phatic function of language.

¹⁷ To indicate that an utterance realizes two or more language functions simultaneously, in the functional analysis the language functions are enclosed in square brackets and separated by a semicolon.

Speaker	Text	Functional analysis
Giove	What are you doing this summer? Are you going to the beach? Are you going to the mountains? == Or?	Enquiring about intentions
Timothy	== Possibly I wanna do some travelling ... Um ... I may go up to Switzerland and visit a friend, check out the mountains there. Probably – I'll definitely hit the beach. Uh, I really wanna try and make it over to Eastern Europe. I wanna go see Romania. Even bought myself a little Romanian dictionary. I'm all set.	Expressing possibility Expressing wants Hesitating ^ Expressing possibility Expressing probability [Expressing intentions; Emphasising] Hesitating ^ [Emphasising; Expressing wants] Expressing wants [Emphasising; Reporting: facts/events]
Giove	Wow. [Giove laughs]	Stating
Timothy	So.	Showing attention to the speaker Indicating that one is coming to an end

Table 3.2: Functional analysis of Phase 1 of the *Timothy's summer plans* text

Another example is the utterance “How 'bout you?” of the *Do you have any hobbies?* text [Text 1]. As illustrated in the functional analysis shown in Table 3.3, the utterance “How 'bout you?” (in italics) expresses four functions simultaneously: 1) the ‘giving over the floor’ function; 2) the ‘asking for factual information’ function; 3) the ‘asking for confirmation or denial’ function; and 4) the ‘enquiring about positive appreciation’ function. In fact, from the analysis of the text we can see that by giving over the floor Giove wants Timothy to answer the same questions Timothy asked him at the beginning of the text, that is, “What do you do?,” “Do you have any hobbies?” and “What do you enjoy doing?” (in bold type).

Speaker	Text	Functional analysis
Timothy	Em, what do you do?	Hesitating Asking for factual information
	Do you have any hobbies? Do –	Asking for confirmation or denial
	What do you enjoy doing?	Enquiring about positive appreciation
Giove	Yes, I play a lot of sports. I play soccer ...	Answering questions for confirmation Answering questions for factual information
	Uh, also I used to play baseball for a little while.	Hesitating Answering questions for factual information
	Uh, lots of other sports: tennis, running, things like that	Hesitating ^ Answering questions for factual information
Timothy	Very cool.	Showing attention to the speaker
Giove	<i>How 'bout you?</i>	<i>[Giving over the floor; Asking for factual information; Asking for confirmation or denial; Enquiring about positive appreciation]</i>
Timothy	I'm a musician.	Stating
Giove	What do you play?	Asking for factual information
Timothy	Uh, I play guitar. I sing.	Hesitating ^ Answering questions for factual information
	Those are my two fortes, I guess.	Expressing a tentative assertion
	I'd played some drums too and some keyboards, but I mostly focus on those two.	Stating

Table 3.3: Functional analysis of the *Do you have any hobbies?* text

Figure 3.1 shows how, using *MCA Sequence analysis* tool, I have annotated “I’ll definitely hit the beach” for the ‘expressing intention’ function.

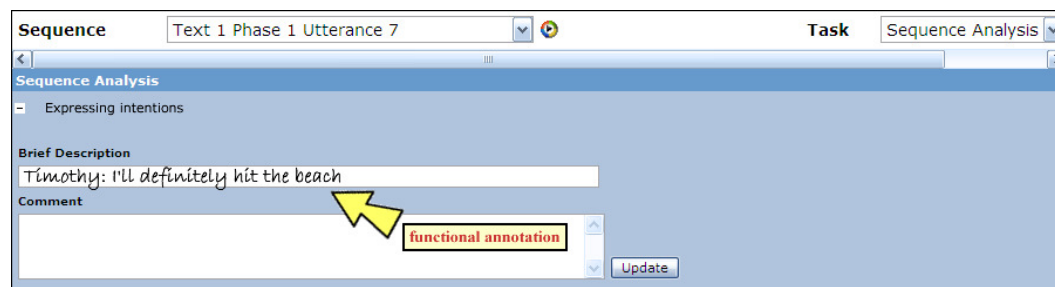


Figure 3.1: Example of annotation of language functions in MCA Search analysis tool

The manual annotation adopted by *MCA* (see page 9) requires “I’ll definitely hit the beach” to be associated explicitly with the ‘expressing intentions’ function. In the *Sequence analysis* tool I have selected the function and, in the empty box below it, I have written “I’ll definitely hit the beach” preceded by the speaker’s name.

The following paragraphs are devoted to the description of the categories of functional use and the functions they include. Particular attention is given to the changes I made to the original model developed by van Ek and Trim (1998a; 2001).

3.4.1.1. Imparting and seeking factual information

The category ‘imparting and seeking factual information’ includes the language functions speakers use to exchange information. Here language is a means to communicate new information, investigate reality, and seek facts, as well as explanations of facts (Halliday, 1973). As Halliday and Matthiessen (2004: 110) point out,

when language is used to exchange information, the clause [...] becomes something that can be argued about – something that can be affirmed or denied, and also doubted, contradicted, insisted on, accepted with reservation, qualified, tempered, regretted and so on.

This category corresponds to Jakobson’s (1960: 353) referential function, that is, the function whose orientation is towards the context, or the referent. In other words, people ask questions and make assertions about the context.

The language functions included in this category are given in Table 3.4.

♦	Identifying and specifying
•	Identifying
•	Specifying (V)
♦	Giving factual information
•	Stating
•	Reporting
–	Reporting: fact/events
–	Reporting: people's words, thoughts, beliefs
•	Describing
•	Narrating ¹⁸
♦	Correcting [i.e. correcting someone]
•	Correcting a positive statement
•	Correcting a positive statement
♦	Asking
•	Asking for confirmation or denial (of factual information)
•	Demanding confirmation or denial (V)
•	Asking: expecting confirmation (V)
•	Demanding confirmation (V)
•	Querying a statement (V)
•	Asking for information (factual information)
•	Seeking identification
•	Asking for specification (V) [e.g. <i>What sort/kind of?</i>]
•	Asking: expressing curiosity (V) [e.g. <i>I wonder/I'd like to know</i>]
♦	Answering questions
•	Answering questions for confirmation or denial (of factual information)
–	Answering questions for confirmation
–	Answering questions for denial
•	Answering questions for information
•	Answering questions for identification
•	Answering questions for specification (V)

Table 3.4: Language functions included in the category of 'imparting and seeking fact information'

3.4.1.2. Expressing and finding out attitudes

The category 'expressing and finding out attitudes' includes the language functions speakers use to express their attitudes towards what they are talking about. Broadly speaking, this category corresponds to Jakobson's (1960: 354) emotive function: here the focus is on the addresser and her/his attitudes.

Among the six categories of functional use, this category is the most comprehensive one, as it includes six subcategories: 1) attitudes to matters of fact; 2) knowledge, memory and belief; 3) modality; 4) volition; 5) emotions; and 6) moral attitudes. It is also the category where I made the most significant changes. These are described below. However, the changes did not affect all the six subcategories mentioned above. In fact, the category of 'attitudes to matters of fact' and that of 'volition' remained unchanged.

The language functions belonging to the subcategory of 'attitudes to matters of fact' are shown in Table 3.5.

¹⁸ Here *narrating* means telling a joke, a story about the speaker's experience, or about someone else. As Taylor Torsello (1984: 58) points out, "[...] narratives may also be embedded in pieces of discourse having different functions. A narrative structure may fit into a conversation in the form of a joke, a story about the speaker's or about someone else." See also Eggins and Slade ([1997] 2006: 239-243).

♦ Expressing agreement with a statement • Expressing strong agreement with a statement (V) • Expressing agreement with a positive statement • Expressing agreement with a negative statement • Expressing reluctant agreement with a statement (V) • Expressing agreement with a statement: conceding a point (V) • Expressing agreement with reservations (V) • Expressing agreement with a statement: demurring (V) ♦ Expressing disagreement with a statement • Expressing strong disagreement with a statement (V) • Expressing disagreement with a positive statement • Expressing disagreement with a negative statement • Expressing weak disagreement with a statement (V) ♦ Enquiring about agreement and disagreement with factual information ♦ Inviting agreement with a statement (V) ♦ Inviting disagreement with a statement (V) ♦ Denying statements

Table 3.5: Language functions included in the subcategory of ‘attitudes to matters of fact’

Table 3.6 shows the language functions to the subcategory of ‘volition.’

♦ Expressing wishes/wants/desires • Expressing wishes (V) • Expressing wants • Expressing desires ♦ Expressing negative wishes/wants/desires (V) • Expressing negative wishes (V) • Expressing negative wants (V) • Expressing negative desires (V) ♦ Enquiring about wishes/wants/desires ♦ Expressing intentions ♦ Expressing negative intentions (V) ♦ Enquiring about intentions ♦ Expressing preference ♦ Enquiring about preference

Table 3.6: : Language functions included in the subcategory of ‘volition’

In addition to the six subcategories identified in *Threshold 1990* (van Ek and Trim, 1998a) and *Vantage* (van Ek and Trim, 2001), I also added the subcategory of ‘attitudes to knowledge, memory, belief’¹⁹. In fact, it is believed that, as the learners are required to be able to agree and disagree with utterances expressing matters of fact, similarly they should be able to agree and disagree with utterances expressing knowledge, memory and belief. The language functions included in this subcategory are shown in Table 3.7.

♦ Expressing agreement with knowledge, memory, belief (NS) ♦ Expressing disagreement with knowledge, memory, belief (NS) ♦ Enquiring about agreement and disagreement with knowledge, memory, belief (NS) ♦ Inviting agreement with knowledge, memory, belief (NS) ♦ Inviting disagreement with knowledge, memory, belief (NS) ♦ Denying knowledge, memory, belief (NS)

Table 3.7: Language functions included in the subcategory of ‘attitudes to knowledge, memory, belief’

¹⁹ Notice that the acronym NS, which stands for ‘not specified,’ was added to the functional categories and language functions not specified in van Ek and Trim’s (1998b; 2001) original model.

The changes I made to the subcategory of ‘knowledge, memory, belief’ concern the functions relating to opinion and the ones relating to necessity. I moved the ‘expressing an opinion’ function and the ‘asking someone’s opinion’ function from the category of ‘structuring discourse’ (see Section 3.4.1.5) to this category, because, like the verbs that realize the functions related to knowledge, memory and belief, the verbs realizing these functions are verbs serving as process in mental clauses of the cognitive subtype (Halliday and Matthiessen, 2004: 210). On the contrary, I moved the functions expressing necessity (i.e. the ‘enquiring about necessity’ function, the ‘expressing necessity’ function and the ‘denying necessity’ function) from the subcategory of ‘knowledge, memory, belief’ to that of ‘modality.’

Table 3.8 shows the language functions included in the subcategory of ‘knowledge, memory, belief.’

♦	Expressing knowledge
♦	Expressing ignorance
♦	Enquiring about knowledge/ignorance
♦	Expressing remembering
♦	Expressing forgetting
♦	Enquiring about remembering/forgetting
♦	Reminding someone (V)
♦	Expressing degrees of certainty
•	Expressing a confident assertion
•	Expressing a tentative assertion
•	Expressing complete uncertainty
•	Expressing doubt, incredulity (V)
•	Expressing bewilderment (V)
♦	Enquiring about degrees of certainty
♦	Expressing degrees of probability
♦	Enquiring as to degrees of probability
♦	Expressing possibility (NS)
♦	Enquiring about possibility (V)
♦	Expressing an opinion
♦	Asking someone’s opinion

Table 3.8: Language functions included in the subcategory of ‘attitudes to knowledge, memory, belief’

The subcategory of ‘modality’ includes obligation, ability/inability and permission/permissionability. As far as obligation is concerned, distinction has been made between ‘obligation’ and ‘moral obligation.’ The former refers to ‘inescapable obligation,’ an obligation that comes from ‘outside’ because of a rule, a regulation, the situation, etc. or from the speaker’s authority (Greenbaum and Quirk, 1990: 62). The latter, which is included in the subcategory of ‘moral attitudes’ (see Table 3.12), refers to something the speakers are prescribed to do because of some set of values. An example of the difference between ‘obligation’ and ‘moral obligation’ is given in an excerpt from the *Sushi* text [Text 8] reproduced below. Richard and Diana are talking about the puffer fish, a lethally poisonous fish which is considered a delicacy in Japan. In order to make it edible, chefs have to be very skilful and cut off the parts of the fish containing the poison (such as the liver, the intestines and the skin).

Richard	There’s also that thing – is it called a puffer fish? – which is == extremely poisonous.
Diana	== () Right and if you don’t cook it the right way == it

Richard	== Right.
Diana	many people died from eating it.
Richard	And you have to cut just the right bit out to make it healthy.
Diana	And maybe cut it all out.
Richard	Yes and () you have to train for about 10 years or something to know how to do it properly.
Diana	And <i>you should train for 20 years</i> with all the
Richard	Yeah.
Diana	success they've been having.

Notice that both “you have to cut just the right bit out” and “you have to train for about 10 years or something” (in bold type in the text above) express an ‘inescapable obligation,’ while “you should train for 20 years” (in italics) expresses a ‘moral obligation:’ it is our conscience that tells us to train as much as we can in order not to poison anyone.

The language functions included in the subcategory of ‘modality’ are listed in Table 3.9.

♦	Expressing obligation
♦	Enquiring about obligation
♦	Denying obligation (V)
♦	Expressing ability/inability
•	Expressing ability
•	Expressing inability
♦	Enquiring about ability/inability
♦	Expressing permissibility
♦	Denying permissibility
♦	Enquiring about permissibility (including seeking permission)
♦	Granting permission
♦	Withholding permission
♦	Expressing necessity (including logical deduction)
♦	Denying necessity
♦	Enquiring as to necessity (including logical deduction)

Table 3.9: Language functions included in the subcategory of ‘modality’

The subcategory of ‘emotions’ is the subcategory that underwent a sensible reduction in the number of functions. *Threshold 1990* (van Ek and Trim, 1998a), and *Vantage* (van Ek and Trim, 2001) in particular, offer a large variety of functions to express and enquire about emotions (22 categories in the former and 37 in the latter). In contrast with this richness of resources for affection Wilkins (1976: 54) observes that:

[I]t must not be assumed that there are distinct ways of expressing each [i.e. lexical items associated with the expression of positive and negative emotions] and that therefore each can be considered a different use of language. Obviously words like pleasure, enjoyment, satisfaction and delight are very closely related in meaning and it is unlikely that one could say that a given utterance expressed pleasure rather than enjoyment.

It is for this reason that the tagging system developed shows a significant reduction in the number of such resources.

In the definition of the functions belonging to the subcategory of ‘emotions’ I made reference to Martin’s system of APPRAISAL (Martin, 2000; Martin and Rose, [2003] 2007; Martin and White, 2005). Martin (2000: 145) uses the term appraisal to refer to the semantic resources used to negotiate attitudes together with resources that grade them and

define their source. Figure 3.2 outlines the system of APPRAISAL. The curly bracket indicates the speaker/writer's simultaneous selection of options from the system of ATTITUDE, that of GRADUATION and that of ENGAGEMENT.

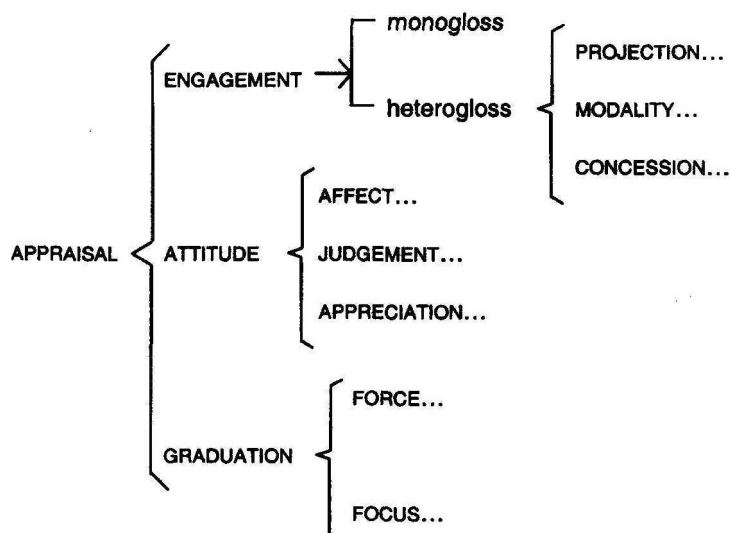


Figure 3.2: System of APPRAISAL (Martin and Rose, [2003] 2007: 59)

As suggested by its name, the system of ATTITUDE specifies the three main types of attitudes the speaker/writer can express in a text. These are affect (i.e. personal feelings), judgement (i.e. moral evaluation of behaviour) and appreciation (i.e. likes and dislikes of an object or process).

The system of GRADUATION specifies the intensity of the attitude. Attitudes are in fact gradable and the speaker/writer can choose either to magnify or minimize them or not to amplify them. Table 3.10 shows the KWIC concordance for *interesting* retrieved in the corpus under analysis with *AntCont* (Anthony, 2005).

Hit	KWIC			Text
1	That's not <i>very</i>	interesting	.	Text 3
2	Thank you for a <i>very</i>	interesting	interview.	Text 5
3	That must be <i>very</i>	interesting	.	Text 13
4	It's	interesting	. Plus they have some Slavic elements	Text 15
5	It's	interesting	. I wanna go	Text 15
6	Yeah, an	interesting	city Manchester	Text 30
7	Ah,	interesting	. I've been there before.	Text 35
8	This is all <i>extremely</i>	interesting	.	Text 38

Table 3.10: Concordances for the word *interesting* in the corpus retrieved with *AntConc* (Anthony, 2005)

Notice that in Lines 4, 5, 6 and 7, the speaker expresses a neutral appreciation, while in Lines 1, 2, 3 and 8 s/he grades her/his attitude using an intensifier (in *italicas*).

Finally, the system of ENGAGEMENT specifies whether the attitude is the speaker/writer's or someone else's.

What of the system of APPRAISAL is relevant to the concerns of this work is the subsystem of ATTITUDE²⁰. Using Martin's terminology, I have grouped together in the function 'expressing affect' functions such as 'expressing pleasure, happiness,' 'expressing satisfaction' and 'expressing disappointment' and a distinction was drawn between positive and negative affect. Similarly, I renamed the functions 'expressing liking' and 'expressing dislikes' 'expressing appreciation,' and I drew a distinction between positive and negative appreciation; I rename the 'enquiring about likes and dislikes' function 'enquiring about appreciation.' Finally, I included the attitude of judgement in the subcategory of 'moral attitudes' (see Table 3.12).

The language functions included in the subcategory of emotions are shown in Table 3.11.

♦ Expressing affect (feeling and emotions) • Expressing affect: positive affect • Expressing affect: negative affect ♦ Enquiring about affect • Enquiring about affect: positive affect • Enquiring about affect: negative affect ♦ Enquiring about the cause of negative affect (V) ♦ Exhorting someone not to be dejected (V) ♦ Expressing fellow-feeling (V) ♦ Expressing appreciation • Expressing appreciation: positive appreciation • Expressing appreciation: negative appreciation ♦ Enquiring about appreciation • Enquiring about appreciation: positive appreciation • Enquiring about appreciation: negative appreciation ♦ Expressing hope ♦ Expressing expectation (V) ♦ Giving reassurance ♦ Expressing gratitude ♦ Reacting to an expression of gratitude ♦ Complaining (V) ♦ Expressing bad temper (V) ♦ Reacting to bad temper (V) ♦ Apologizing for bad temper (V) ♦ Expressing fatigue (V) ♦ Expressing resignation (V)

Table 3.11: Language functions included in the subcategory of 'emotions'

The last subcategory included in the category 'expressing and finding out attitudes' is that of 'moral attitudes.' This subcategory did not undergo sensible changes. The only exceptions are the 'enquiring about judgements' function and the 'expressing judge-

²⁰ Notice that the subsystem of GRADUATION is partly covered by general notions. For instance, items such as *somewhat*, *rather* and *slightly*, which perform the function of setting the level of intensity of qualities and processes (Martin and White, 2005: 141-142) are specified in the quantitative general notions of the degree subtype (van Ek and Trim, 2001: 65). On the other hand, the intensification realized by the repetition of the same lexical item (e.g. *It's cold cold cold* and *We walked and walked and walked*) is not specified in any of the tagging systems adopted. Similarly, none of the tagging systems adopted take into consideration the subsystem of ENGAGEMENT. As a consequence, in clauses like "I can't stand opera" [Text 46] and "I know you like tandoori" [Text 52] it is not possible to identify the source of the attitude, that is, the speaker in the first example and the listener in the second one.

ments' function, which, as stated above, were taken from Martin's system of APPRAISAL (Martin, 2000; Martin and Rose, [2003] 2007; Martin and White, 2005). The functions substitute the 'enquiring about approval/disapproval' function and the 'expressing approval' and 'expressing disapproval' functions respectively (van Ek and Trim, 1998a: 38; 2001: 45).

Table 3.12 shows the language functions included in the subcategory of 'moral attitudes.'

♦	Apologizing
♦	Accepting an apology
♦	Expressing moral obligation
♦	Expressing judgement
	• Expressing positive judgement
	• Expressing negative judgement
♦	Enquiring about judgement
♦	Expressing regret
♦	Attaching blame (V)
♦	Accepting blame (V)
♦	Denying blame (V)
♦	Apologizing for disturbing someone (V)

Table 3.12: Language functions included in the subcategory of 'moral attitudes'

3.4.1.3. Suasion

The category 'suasion' includes the language functions speakers use to either affect the behaviour of others or to request goods and services. The category also includes the respective responses, both the preferred ones and the non-preferred ones. For example, as for the 'making an offer' function, the category includes the preferred response 'accepting an offer' and the non-preferred one 'declining an offer.'

Notice that for the 'responding to a request' function van Ek and Trim (2001: 47-48) identify a cline: at the two poles of the cline there are the 'agreeing to a request willingly' function and the 'refusing' function, whereas between these two poles there are the intermediate functions, such as the 'agreeing with reservations' function and the 'agreeing with reluctance' function.

This category corresponds to Jakobson's (1960: 355) conative function, namely the function whose orientation is towards the addressee, to influence her/his behaviour.

The language functions included in the category of 'suasion' are given in Table 3.13.

3.4.1.4. Socializing

The category 'socialising' refers to the use of language to establish and maintain contact with other people. More precisely, the functions included in this category relate to the uses of language such as the following: 1) to attract the attention of the other speaker and to confirm one's attention, 2) to greet or take leave and to reply to a greeting or to a leave taking, 3) to introduce oneself or others and to reply to introductions, and to express good wishes on various times (e.g. festivities, birthdays, and departures) and to reply to them.

♦ Making a suggestion ♦ Asking for a suggestion ♦ Agreeing to a suggestion ♦ Disagreeing with a suggestion (NS) ♦ Requesting someone to do something (T) • Requesting: urgent requests (V) • Requesting: instructions and orders – Giving instructions – Giving orders • Requesting: ordering goods/a meal/a drink/... (V) • Requesting: asking someone for something • Requesting: making polite requests (V) • Requesting: dropping hints for someone to act on (V) • Requesting: pleading (V) • Requesting: requesting assistance ♦ Responding to a request (V) [i.e. complying a request] • Responding to a request: agreeing willingly (V) • Responding to a request: agreeing with reservations (V) • Responding to a request: agreeing with reluctance (V) • Responding to a request: demurring (V) • Responding to a request: expressing defiance (V) • Responding to a request: refusing (V) ♦ Giving advice ♦ Giving warnings ♦ Giving encouragement ♦ Offering assistance ♦ Making an invitation [i.e. asking somebody to do something or to go somewhere] ♦ Accepting an invitation ♦ Declining an invitation (T) • Declining an invitation: firm refusal (V) • Declining an invitation: demurring or weak refusal (V) ♦ Making an offer (V) [i.e. offering somebody something] ♦ Accepting an offer ♦ Declining an offer (T) • Declining an offer: firm refusal (V) • Declining an offer: demurring or weak refusal (V) ♦ Enquiring whether an offer or invitation is accepted or declined ♦ Offering to do something for someone (V)

Table 3.13: Language functions included in the category of ‘suasion’

Generally speaking, this function corresponds to Jakobson’s (1960: 355-356) phatic function: here the focus is on the contact between the addresser and the addressee. The phatic function also includes channel checks, such as “Right?,” and encouragement markers, such as “Uhm,” whose purpose is to prolong communication. In the model adopted here, on the contrary, these uses of language are included in the “structuring discourse” category of functional use (see Section 3.4.1.5).

The functions included in the category of ‘socializing’ are given in Table 3.14.

♦ Attracting attention ♦ Replying to attracting attention (NS) ♦ Addressing someone • Addressing someone: formal • Addressing someone: informal • Addressing someone: terms of endearment (V) ♦ Greeting people • Greeting people: formal • Greeting people: informal ♦ Replying to a greeting • Replying to a greeting: if in normal health • Replying to a greeting: if in poor health, etc. • Replying to a greeting: if recovering from an illness, etc. ♦ Taking leave • Taking leave: formal • Taking leave: informal • Taking leave: colloquial (V) • Taking leave: if you are not expecting to meet again ♦ Replying to taking leave (NS) • Replying to taking leave: formal (NS) • Replying to taking leave: informal (NS) • Replying to taking leave: colloquial (NS) • Replying to taking leave: if you are not expecting to meet again (NS) ♦ Making introductions • Introducing someone • Introducing someone: formal • Introducing someone: informal • Introducing oneself (V) • Introducing oneself: formal (V) • Introducing oneself: informal (V) ♦ Replying to introductions • Replying to introductions: formal • Replying to introductions: informal	♦ Enquiring whether an introduction is needed (V) ♦ Congratulating someone ♦ Replying to congratulating someone (NS) ♦ Expressing good wishes (V) • Good wishes: on someone's birthday (V) • Good wishes: at festival times (V) • Good wishes: wishing someone success (V) • Good wishes: when someone is going out/on holiday (V) • Good wishes: when parting from someone (V) ♦ Replying to good wishes (NS) • Replying to good wishes: on someone's birthday (NS) • Replying to good wishes: at festival times (NS) • Replying to good wishes: wishing someone success (NS) • Replying to good wishes: when someone is going out/on holiday (NS) • Replying to good wishes: when parting from someone (NS) ♦ Greeting at meal (V) • Greeting at meal: before eating (V) • Greeting at meal: inviting guests to serve themselves (V) ♦ Replying to a greeting at meal (NS) • Replying to greeting at meal: before eating (NS) • Replying to greeting at meal: when invited to serve oneself (NS) ♦ Making someone welcome (V) ♦ Replying to making someone welcome (NS) ♦ Proposing a toast ♦ Replying to proposing a toast (NS)

Table 3.14: Language functions included in the category of 'socializing'

3.4.1.5. Structuring discourse

The category 'structuring discourse' refers to the organization of discourse. It corresponds to Jakobson's (1960: 356-357) poetic function of language, that is, the function focusing on the message and the form it takes. In *Threshold 1990* (van Ek and Trim, 1998a) and *Vantage* (van Ek and Trim, 2001) the category 'structuring discourse' makes reference to spoken and written production as well as telephone conversations. However, in the present study I do not make any reference to written production, because the corpus under analysis consists of spoken texts only.

The functions included in this category are given in Table 3.15.

♦ Spoken discourse • Opening (spoken discourse) – Opening: on formal occasions – Opening: as participant in a meeting – Opening: informal • Hesitating • Correcting oneself • Introducing a theme – Introducing a theme: at the start of a discourse (V) – Introducing a topic – Introducing a theme: a report/narrative/... (V) – Introducing a theme: an anecdote (V) • Enumerating • Exemplifying • Emphasising • Defining (V) • Summarizing • Changing the theme • Asking someone to change the theme • Showing attention to the speaker • Interrupting • Objecting/protesting (V) • Asking someone to be silent • Giving over the floor • Indicating a wish to continue • Encouraging someone to continue • Indicating that one is coming to an end • Opening/resuming a turn (NS) • Closing – Closing: at the end of a speech – Closing: at the end of a conversation ♦ Telephone • Opening – Opening: on answering a call – Opening: when initiating a call • Asking for – Asking for a person (on the phone) – Asking for an extension (on the phone) • Asking someone to wait (on the phone) • Asking whether you are heard (on the phone) • Announcing new call (on the phone) • Verifying a caller (on the phone) (V) • Signing off signals (on the phone) (V)

Table 3.15: Language functions included in the category of ‘structuring discourse’

3.4.1.6. Communication repair

The category ‘communication of repair’ includes the language functions interactants make use of to solve problems in speaking, hearing, and understanding that may arise in conversation. In fact, in face-to-face interactions interlocutors may run into difficulties with exchanging meanings, so they draw on communicative strategies (Færch and

Kasper, 1983: 36), both reduction and achievement ones²¹, which help them in reaching a particular communicative goal. For instance, hearers can ask for confirmation of understanding, or for clarification. Van Ek and Trim point out (1998a: 104-205; 2001: 108-109) that Threshold and Vantage learners can draw on achievement strategies such as paraphrase and appeals to the interlocutor for assistance.

This category of functional use corresponds to Jakobson's (1960: 356) metalingual function, that is, the function relating to the use of language to convey information about the code.

The functions included in this category are given in Table 3.16.

♦ Appealing for assistance [i.e. appealing for assistance in finding an expression] ♦ Asking for clarification [i.e. asking for clarification to get additional information needed to understand prior move] ♦ Asking for confirmation of understanding [i.e. verifying information heard] ♦ Asking for repetition [i.e. asking for repetition of a word, phrase or sentence] ♦ Asking for something to be written down ♦ Asking if you have been understood ♦ Asking someone to speak more slowly ♦ Asking someone to spell something ♦ Expressing ignorance of a word or expression ♦ Paraphrasing ♦ Repeating what one has said ♦ Signalling non-understanding ♦ Spelling out a word or expression ♦ Supplying a word or expression

Table 3.16: Language functions included in the category of 'communication repair'

3.4.2. Notions

As van Ek and Trim (1998a: 23; 2001: 22) point out, "language functions are not fulfilled in a void" but with regard to concepts such as *time*, *place*, *quantity*, or with regard to thematic categories such as *shopping*, *food and drink*, and *personal identification*. The concepts and the thematic categories are called notions and a distinction is made between general notions and specific notions.

General notions are lexico-grammatical categories that can be expressed in almost any situation: when we speak, in fact, we can specify the location in time or place of an event, the reason why a process is realized, or the means whereby it takes place. For instance, in the example given below, taken from the *Arbat interview* text [Text 5], Marina specifies both the places (in italics), the time (in bold type) and the frequency (underlined) with which her band play:

Marina Sometimes we play *in the centre of Padova*, **during festivals**. **In the summer** we play *at weddings* and *at country festivals in the hills*.

On the contrary, specific notions are situation-related and consist in the vocabulary needed when people deal with specific topics such as *travelling*, *shopping*, and *personal*

²¹ According to Færch and Kasper (1983: 36), when they face a problem in communication, learners can either avoid it by changing their communicative goal (reduction strategies), or tackle it by keeping their goal constant, but developing an alternative plan (achievement strategies).

identification. For example, we give information about *our name*, *age*, *address*, or we describe *our daily routines*, or we request assistance for *clothes*. In the following extract taken from the *Dulwich* text [Text 38], Julia describes to Phil the shops available in the area where she lives. The specific notions for the thematic category *shopping* are in bold type.

- Phil What **shops** do you have in your area?
- Julia Well, we feel that we're very lucky because we have a bit of a **high street**. It's called Lordship Lane. And on Lordship Lane, there is a **cheese shop**, there're some **bakeries**, there's a small **supermarket**, there's a **gift shop**, **chemist**, um, a **delicatessen**, a **health food shop**, and various other **shops**. So we can do our **weekly shopping** without going to the big **supermarket**, um, and we do enjoy that. And there's also a very good **greengrocer's**.

The tagging systems for general and specific notions are based on the specifications given in *Threshold 1990* (van Ek and Trim, 1998a) and *Vantage* (van Ek and Trim, 2001). Table 3.17 presents the descriptive tool for the annotation of general notions.

♦	General notions: deixis
♦	General notions: existential
♦	General notions: mental
♦	General notions: qualitative
♦	General notions: quantitative
♦	General notions: relational
♦	General notions: spatial
♦	General notions: temporal

Table 3.17: Tagging system for the annotation of general notions

Notice that the systems of classification of general notions proposed in *Threshold 1990* (1998a) and *Vantage* (2001) are more detailed than the one used in this work: they also indicate the subclasses of each general notion. This is exemplified in Table 3.18 which presents the subclasses identified in *Threshold 1990* (van Ek and Trim, 1998a: 50-52) and *Vantage* (van Ek and Trim, 2001: 62-65) for the temporal notion.

3.1	points of time	3.10	simultaneousness	3.19	intermittence
3.2	divisions of time	3.11	future reference	3.20	permanence
3.3	indications of time	3.12	present reference	3.21	temporariness
3.4	duration	3.13	past reference	3.22	repetitiousness
3.5	earliness	3.14	reference without time focus	3.23	uniqueness
3.6	lateness	3.15	delay	3.24	commencement
3.7	anteriority	3.16	speed	3.25	cessation
3.8	posteriority	3.17	frequency	3.26	stability
3.9	sequence	3.18	continuity	3.27	change, transition

Table 3.18: Subclasses of the temporal notion (van Ek and Trim, 1998a: 50-52; 2001: 62-65)

In the annotation of the texts, besides identifying the general notions realized by a word, I have also specified the kind of subclass the word under analysis refers to. Table 3.19 shows how, using *MCA*, I have annotated the general notions included in the utterance "Sometimes we play in the centre of Padova, during festivals. In the summer we play at weddings and at country festivals in the hills." taken from the *Arbat interview* text [Text 5].

General notions: deixis: YES: [personal pronoun as subject: we] [definite article: the]
General notions: relational: YES: [logical relations: conjunction: and]
General notions: spatial: YES: [location: in] [location: at] [location: around]
General notions: temporal: YES: [frequency: sometimes] [duration: during] [indications of time: in] [division of time: summer] [frequency: often]

Table 3.19: Example of annotation of general notions

By convention, in the annotation I have included the parameter followed by “YES;,” which indicates the parameter is present in the sequence under analysis; the linguistic realization of the notion is given in square brackets preceded by the subclass of the notion it refers to. For example, *sometimes* is a general notion of time, of the frequency subclass.

In the annotation of specific notions I have used the same conventions used for general notions. As illustrated in Table 3.20, which shows the annotation for specific notions of the utterance “Sometimes we play in the centre of Padova, during festivals. In the summer we play at weddings and at country festivals in the hills.” taken from the *Arbat interview* text [Text 5], in the annotation I have included the parameter followed by “YES;,” which indicates the parameter is present in the sequence under analysis, and the linguistic realization of the notion is given in square brackets.

Free time: public entertainment: YES: [to play] [festivals]

Table 3.20: Example of annotation of specific notions

The tagging system for the annotation of specific notions is given in Table 3.21.

3.5. Conclusions

In this chapter I have described the tagging systems I have developed to annotate language functions, general notions and specific notions in the texts under analysis, based on the notional-functional approach developed in the 1970s for the Council of Europe. Besides, I have contextualised this approach within the Council of Europe language policy, and I have also described the theoretical framework which served as the basis for this approach.

♦ Personal identification • Personal identification: name • Personal identification: address • Personal identification: telephone number • Personal identification: date and place of birth • Personal identification: age • Personal identification: sex • Personal identification: marital status • Personal identification: nationality • Personal identification: origin • Personal identification: occupation • Personal identification: family • Personal identification: religion • Personal identification: character, disposition • Personal identification: physical appearance ♦ House + home, environment • House + home, environment: types of accommodation • House + home, environment: accommodation, rooms • House + home, environment: furniture, bedclothes • House + home, environment: cost • House + home, environment: services • House + home, environment: amenities • House + home, environment: region • House + home, environment: natural environment ♦ Daily life • Daily life: at home • Daily life: at work • Daily life: income • Daily life: prospects ♦ Free time, entertainment • Free time: leisure • Free time: hobbies + interests • Free time: mass media • Free time: public entertainment • Free time: intellectual + artistic pursuits • Free time: sports • Free time: press ♦ Travel • Travel: public transport • Travel: private transport • Travel: traffic • Travel: holidays • Travel: accommodation • Travel: luggage • Travel: entering and leaving a country • Travel: travel documents	♦ Relations with other people • Relations with other people: relationship • Relations with other people: invitations • Relations with other people: correspondence • Relations with other people: club membership • Relations with other people: government + politics • Relations with other people: crime + justice • Relations with other people: war + peace • Relations with other people: social affairs ♦ Health + body care • Health + body care: parts of the body • Health + body care: personal comfort (hunger, thirsty, tired, well, etc.) • Health + body care: hygiene • Health + body care: ailments, accidents • Health + body care: medical services • Health + body care: insurance ♦ Education • Education: schooling • Education: subjects • Education: qualifications ♦ Shopping • Shopping: shopping facilities • Shopping: clothes, fashion • Shopping: smoking • Shopping: household articles • Shopping: prices ♦ Food and drink • Food and drink: types of food + drink • Food and drink: eating + drinking out ♦ Services • Services: post • Services: telephone • Services: telegraph • Services: bank • Services: police • Services: diplomatic services • Services: hospital, surgery, etc. • Services: garage • Services: petrol station ♦ Places ♦ Language • Language: ability • Language: understanding • Language: expression ♦ Weather • Weather: climate and weather

Table 3.21: Tagging system for the annotation of specific notions

CHAPTER 4

The non-verbal analysis of the Padova MEC

4.1. Introduction

After illustrating the annotation tools for functions and notions in Chapter 3, in this Chapter I present the tools for annotating the speakers' non-verbal behaviour in terms of gestures, dynamics and gaze orientation, and the ones for enriching the texts with metadata. The reason why the texts of the Padova MEC have also been annotated for gestures, dynamics and gaze is that, besides developing communicative language competence, language learners should also develop extralinguistic competence (Balboni, 2002: 63), which includes, *inter alia*, kinesic competence.

4.2. Gestures

Kendon (1980: 207) and McNeill (1992: 37) define gestures as spontaneous hand and arm movements that are closely synchronized with the speech flow. However, in this work the word *gestures* is used in a broader sense to indicate any movement of the body and/or of the face.

The theoretical framework for annotating gestures in the texts of the Padova MEC is the one developed by Ekman and Friesen (1969; 1972). The justification for this choice is that, besides providing a fine classification of gestures, their classification also takes facial expressions into consideration. Ekman and Friesen (1969; 1972) identify five categories of gestures: emblems, illustrators, affect displays, regulators and adaptors. The system for the annotation of gestures is presented in Table 4.1.

What follows is a description of the gestures classified by Ekman and Friesen (1969; 1972). For each gesture, an example taken from the Padova MEC is given.

Emblems are gestures which have a direct verbal translation. They are culture-specific as their verbal translation is well known by the members of a social group. To illustrate the cultural specificity of emblems, McNeill (1992: 56) gives the example of

the so-called Hand Purse, in which the fingers and thumb are pressed together at the tips and held upright. This is not in use at all by North Americans and, in Europe, it has six or seven different meanings, depending on the region. In Spain, for example, it has the meaning of "lots of people," in Italy "a query," in Belgium and France "fear," etc.

The peculiarity of emblems is that they can occur without conversation. An emblem is

♦ Gestures
• Emblems
• Illustrators
– Illustrators: batons
– Illustrators: deictic movements
– Illustrators: ideographs
– Illustrators: kinetographs
– Illustrators: pictographs
– Illustrators: rhythmic movements
– Illustrators: emblematic movements
• Affect displays
• Regulators
• Adaptors
– Alter-directed adaptors
– Object adaptors
– Self-adaptors

Table 4.1: Tagging system for gestures based on Ekman and Friesen (1969; 1972)

illustrated in Table 4.2, which presents the multimodal transcription²² of a very short excerpt (1 second) of the *Tandoori chicken* text [Text 52]. Here, in saying “fingers crossed,” Chiara crosses her fingers. This is a well-known gesture by the members of our society. Notice that, had language not been used, we would have understood the meaning of the gesture and this exemplifies the fact that emblems can occur without communication.

T	Frames	Soundtrack	Actions	Gestures
419		[☹ ♀] Chiara: Fingers crossed	[Chiara crosses her fingers; Chiara is standing; Carlo is sitting]	Emblem

Table 4.2: Example of an emblem in the *Tandoori chicken* text

Illustrators are movements which give a visual representation of the content of the concurrent speech. Unlike emblems, illustrators do not have a direct translation and do not occur without conversation. *Inter alia*, illustrators can help the speaker explain what s/he is saying and the listener understand what the speaker is saying. Ekman and Friesen (1969) distinguish six types of illustrators: batons, ideographs, deictic movements, spatial movements, kinetographs and pictographs. This classification was then extended (Ekman and Friesen, 1972) to also include rhythmic movements and emblematic movements.

Batons are short, quick movements of the hands up and down, or back and forth, which follow the rhythm of speech. They emphasise a particular word or phrase by marking its rhythm. An example of batons is given in Table 4.3: in this extract from the *What*

²² A multimodal transcription is a detailed description of the semiotic resources used in multimodal texts to make meaning. As Baldry and Thibault (2006b) illustrate, there are different types of transcriptions according to the analytical goals the researcher wants to pursue. The transcriptions presented in this chapter are based loosely on Thibault (2000): each row, which is identified by the number in the T column indicating the real-time progression of the clip in seconds, shows that the features identified in the columns of that row are *temporally* correlated.

about your family? text [Text 33] Giove moves his hand back and forth and in so doing he follows the rhythm of speech.

T	Frames	Soundtrack	Actions	Gestures
74		[☹ ♂] Giove: like he	[Timothy is sitting; Giove is sitting]	Baton gesture
75		[☹ ♂] Giove: wants [to be a movie star?]	[Timothy is sitting; Giove is sitting]	Baton gesture

Table 4.3: Example of batons in the *What about your family?* text

Ideographs are “movements which sketch a path or direction of thought” (Ekman and Friesen, 1969: 68). Notice that in the texts analysed there are not any ideographs.

Deictic movements are pointing movements which indicate objects, people or events in the surrounding environment. Deictic movements are not as dependent upon language as batons are. As Norris (2004: 20-30) observes

[W]hen looking at deictic gestures [...] we can often understand the message by viewing the gesture alone. When a person is pointing to someone, we often follow the stretched out arm with our gaze, even if we are not in earshot and cannot know what the person is saying. Therefore, while deictic gestures often occur with spoken language, these gestures can actually be understood without understanding the mode of language – at least to a certain extent.

A deictic movement is exemplified in Table 4.4 with reference to the *What kind of music are you into?* text [Text 2]: here Giove points at Timothy to indicate Timothy himself.

T	Frames	Soundtrack	Actions	Gestures
20		[☹ ♂] Giove: How 'bout you?	[Timothy is sitting; Giove points at Timothy; Giove is sitting]	Deictic movement

Table 4.4: Example of a deictic movement in the *What kind of music are you into?* text

A spatial movement sketches a spatial relationship between people, objects or ideas. An example of spatial movement is given in Table 4.5. In this excerpt, taken from the *Have you ever been to England?* text [Text 12], Diana states that she has been to London and then “all the way up to Hadrian’s Wall.” Simultaneously, by raising her hand

she sketches the spatial relationship between London, which is in the south of England (row 9), and Hadrian's Wall, which is in the north, at the Scottish Border (row 10).

T	Frames	Soundtrack	Actions	Gestures
9		[☹ ♀] Diana: all the way up	[Richard is sitting; Diana is sitting]	Spatial movement
10		[☹ ♀] Diana: to Hadrian's Wall.	[Richard is sitting; Diana is sitting; Diana raises her hand]	Spatial movement

Table 4.5: Example of a spatial movement in the *Have you even been to England?* text

Kinetographs are movements which depict a body movement. This is illustrated in Table 4.6. In this excerpt, taken from the *What about your family?* text [Text 33], Timothy is talking about his brother and while he says “he used to, you know, beat me up” he punches his hand, thus making his interlocutor imagine his brother beating him up.

T	Frames	Soundtrack	Actions	Gestures
28		[☹ ♂] Timothy: he used to, you know, beat me up	[Timothy punches his hand; Timothy is sitting; Giove is sitting]	Kinetographic gesture

Table 4.6: Example of a kinetographic gesture in the *What about your family?* text

Pictographs are movements which “draw a picture of their referent” (Ekman and Friesen, 1969: 68). An example, taken from the *Tandoori Chicken* text [Text 52], is given in Table 4.7: here Chiara depicts an oven with her hands.

T	Frames	Soundtrack	Actions	Gestures
10		[☹ ♀] Chiara: [...] there's a natural oven	[Chiara is standing; Carlo is sitting]	Pictographic gesture

Table 4.7: Example of a pictographic gesture in the *Tandoori Chicken* text

Rhythmic movements are movements depicting the rhythm of an event. Notice that in the texts under analysis there are not any occurrences of rhythmic movements.

Finally, emblematic movements are “emblems used to illustrate a verbal statement, either repeating or substituting for a word or phrase” (Ekman and Friesen, 1972: 360). An emblematic movement is shown in Table 4.8: in the *What about your family?* text [Text 33] while saying “he has three kids in that batch” Timothy shows three fingers.

T	Frames	Soundtrack	Actions	Gestures
9		[☺ ♂] Timothy: he has three kids in that batch	[Timothy is sitting; Giove is sitting]	Emblematic movement

Table 4.8: Example of an emblematic movement in the *What about your family?* text

Ekman and Friesen (1969) also carried out research into affect displays and showed that emotions, attitudes and interpersonal roles can be inferred from observing facial or body behaviour. In particular, the face conveys information about the nature of an emotion (sadness, anger, etc.), whereas still positions of the body convey information about the intensity of an emotion. Finally, body acts (e.g. movements of the shoulders, the hands and arms) convey information both about the nature of an emotion and its intensity. An example of affect display is given in Table 4.9: in the *Mr. Sotherby's job interview* text [Text 29], at Ms. Eckton's appraisal for his good reply Mr. Sotherby smiles with great satisfaction.

T	Frames	Soundtrack	Actions	Gestures
272		[☺ ♂] Ms. Eckton: Yes, I think that would be a very good approach to, to the matter.	[Mr. Sotherby smiles; Mr. Sotherby is sitting]	Affect display: satisfaction

Table 4.9: Example of an affect display in the *Mr. Sotherby's job interview* text

Regulators are movements “which maintain and regulate the back-and-forth nature of speaking and listening between two or more interactants” (Ekman and Friesen, 1969: 82). The head nod is one of the most common regulators that occur in conversation and it equals the verbal *mm-hmm*. The texts under analysis are full of regulators.

The last category of gestures identified by Ekman and Friesen (1969) are adaptors, namely movements where individuals touch or manipulate their body or their clothes, other people or objects. An example of adaptor is given in Table 4.10: in this excerpt, taken from the *Where do you live?* text [Text 31], Timothy scratches his chin.

T	Frames	Soundtrack	Actions	Gestures
11		[☹ ♂] Timothy: I know exactly where that is	Timothy scratches his chin	Self-adaptor

Table 4.10: Example of a self-adaptor in the *Where do you live?* text

Adaptors are not meant to convey a message and are often habitual and outside awareness. Ekman and Friesen (1969) distinguish three kinds of adaptors: self-adaptors, alter-directed adaptors and object adaptors. Respectively, the individuals touch part of their body, other people and objects.

Table 4.11 illustrates how, in *MCA*, I have annotated the affect display shown in Table 4.10.

Self-adaptors: YES: [Timothy]

Table 4.11: Example of annotation of gestures

The presence of the self-adaptor is indicated by the respective parameter followed by “YES:” and the participant performing the gesture is included between square brackets.

4.3. Dynamics

In this work I attempt to develop an analytical framework for describing dynamics, that is, the way in which the participants involved in the interactions in the Padova MEC texts under analysis behave and react to each other. The framework presented here is based on Michael Halliday’s linguistic insights, and in particular on his studies on the Transitivity system of the English language (see, for example, Halliday and Matthiessen, 2004: Chapter 5).

As already pointed out in Chapter 3 (see [page 31](#)), according to Halliday (1978), language is viewed as a meaning-making resource which can be used to do three things simultaneously:

1. represent what is going on in the world (ideational metafunction²³);
2. portray interpersonal relationships (interpersonal metafunction);
3. organize elements into texts (textual metafunction).

²³ The ideational metafunction has two modes, the experiential and the logical. The experiential metafunction provides the resources for construing experience in the clause. The logical metafunction, on the other hand, provides the resources for forming various kinds of relationships, such as, temporal relationships, causal relationships, and concessive relationships, between clauses (clause complexes) and groups (group complexes).

Halliday's linguistic theory has been successfully extended, *inter alia*, by O'Toole (1994; 1999) to displayed art, by Kress and van Leeuwen ([1996] 2006) to still images, and by Lemke (1998) to scientific discourse with all its tables and figures. In these studies the focus is on static texts. However, other studies have applied Halliday's theory to dynamic texts as well. For example, van Leeuwen (1996) has drawn on Halliday's theory to analyse moving images, Thibault (2000), Baldry (2004), Baldry and Thibault (2006a; 2006b) car adverts, Iedema (2001) telefilm, and O'Halloran (2004) two short scenes from the film *Chinatown*. In the same vein, to describe what the participants depicted in the videos do during the interaction, I extend Halliday's system of Transitivity to dynamics.

Halliday (1978) affirms that language can be used to represent what is going on in the world, in other words inner and outer experience²⁴ can be turned into wording. This is achieved through the system of Transitivity (see Figure 4.1) which construes our experience in terms of: 1) the processes unfolding through time; 2) the participants directly involved in the processes; and 3) the circumstances of the events (time, place, manner, cause, etc.). The processes and the participants are compulsory, whereas the circumstances are almost always optional²⁵. As Figure 4.1 shows, the Transitivity system consists of a major system, the process type, which includes six types of processes and their associated participants, and a minor system, the circumstances system.

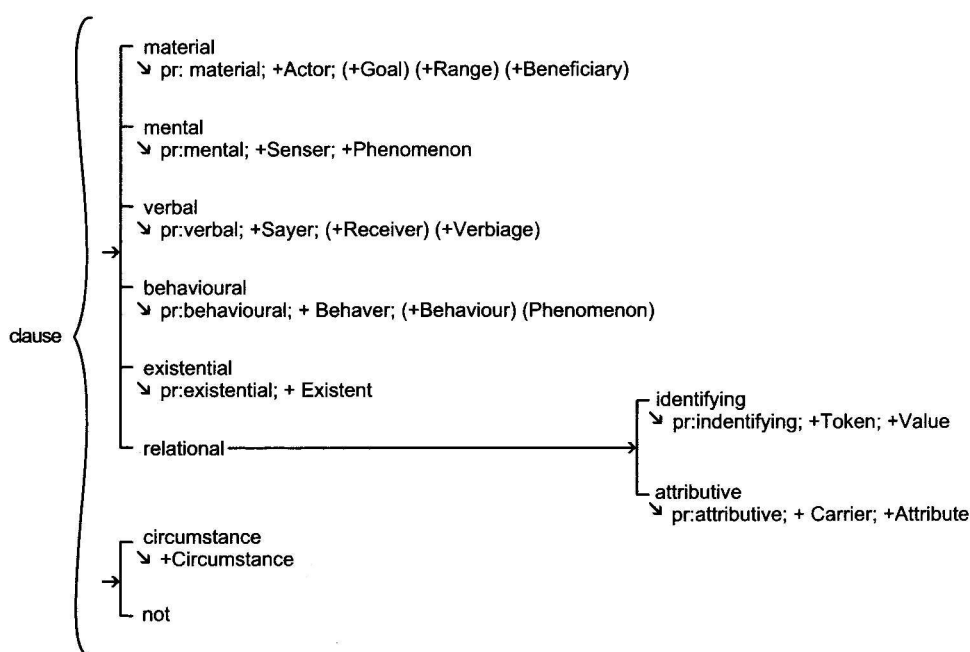


Figure 4.1: TRANSITIVITY system (from Eggins, [1994] 2004: 214, compare Halliday and Matthiessen, 2004: 173)

²⁴ Inner experience refers to the world of our consciousness, which includes perception, emotion and imagination, while outer experience refers to the world around us (Halliday and Matthiessen, 2004: 170).

²⁵ For a more detailed description of the system of Transitivity see Halliday and Matthiessen (2004: Chapter 5).

What follows is an example of how the clause “Sometimes we play in the centre of Padova, during festivals,” taken from the *Arbat interview* text [text 5], is analysed for the experiential metafunction.

<i>Sometimes</i>	<i>we</i>	<i>play</i>	<i>in the centre of Padova,</i>	<i>during festivals.</i>
Circumstance: time	Actor	Process: material	Circumstance: place	Circumstance: time

The clause consists of a material process, *to play*, a human participant, the Actor, realized by the personal pronoun *we*, and three circumstances: two circumstances of time (*sometimes* and *during festivals*) and a circumstance of place (*in the centre of Padova*).

As already mentioned above and illustrated in Figure 4.1, Halliday distinguishes six different types of processes in English: 1) material; 2) mental; 3) relational; 4) behavioural; 5) verbal; and 6) existential. Material clauses construe doings and happenings and cover both concrete and abstract processes. The main participants involved in material processes are: 1) the Actor, the participant doing the deed or performing the action; 2) the Goal, the participant at whom the process is directed; and sometimes 3) the Beneficiary, the participant who benefits from the process; or 4) the Range, the participant specifying the scope of a happening.

Mental clauses construe processes of sensing, namely processes of perception, cognition and affection. The inherent participant in mental clauses is the Senser, namely the participant who feels, thinks or perceives. Besides the Senser, mental clauses may involve the Phenomenon, that is, what is felt, thought or perceived by the Senser.

Relational clauses construe being and having. They do so in two different modes: attribution and identification. In attributive clauses a quality, classification or epithet (Attribute) is assigned to a participant (Carrier); in identifying clauses, on the other hand, the Value serves to identify the identity of the Token.

Behavioural clauses construe processes of physiological and psychological behaviour like breathing, smiling and staring. The Behavior is the participant who is behaving.

Verbal clauses construe verbal actions and they involve the Sayer, namely the participant saying, demanding, telling, asking and so on. The addressee of a speech interaction is the Receiver, while the Verbiage is the content of saying.

Finally, existential clauses construe states of existence. The only participant involved in existential processes is the Existent.

Table 4.12 summarizes the six process types and the participants: in the example clauses the processes are in italics, while the participants are in bold type. The clauses are taken from the Padova MEC.

Process type	Participants	Example clause
material	Actor, Goal	which we <i>built</i> to keep the Scottish out [Text 12]
mental	Senser, Phenomenon	I don't <i>like</i> sushi [Text 8]
relational: attributive	Carrier, Attribute	I'm <i>used to</i> walking [Text 21]
relational: identifying	Token, Value	My name's Alexandra [Text 17]
behavioural	Behavior	Pamela <i>sings</i> [Text 5]
verbal	Sayer	A friend of mine <i>told</i> me that there's a band playing tonight at a bar [Text 2]
existential	Existent	there <i>is</i> a lot of mountains near where I live [Text 17]

Table 4.12: Process types and participants

In their theory of the language of still images, Kress and van Leeuwen ([1996] 2006) draw on the experiential metafunction to identify the visual structures that can realize ways of representing the world in images. They distinguish two representational structures: the narrative and the conceptual. The former presents unfolding actions and events, processes of change and transitory spatial arrangements, while the latter presents the participants in terms of their class, structure or meaning. Each process has different subtypes of processes with their related participants: the processes are sketched out in Figure 4.2 (for a more detailed account of narrative and conceptual representations see Kress and van Leeuwen [1996] 2006: Chapters 2 and 3).

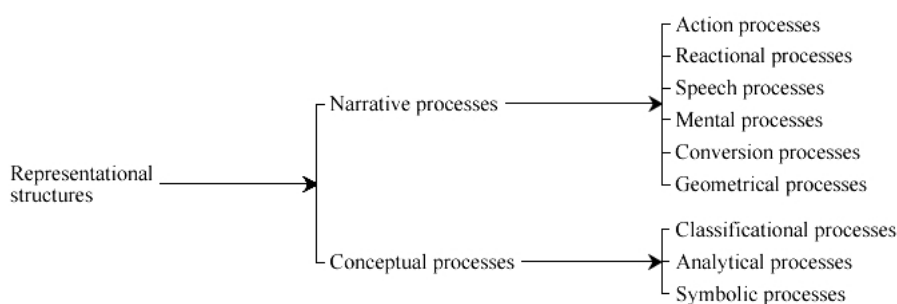


Figure 4.2: Types of visual representational structure in still images

What distinguishes narrative processes from conceptual processes is the presence of a vector, that is, a depicted element that forms an oblique line which connects the participants. Figure 4.3, which is a frame taken from the *Tickets for the opera* text [Text 46], presents an example of vector in a speech process: the oblique protrusion of the speech bubble connects Sarah, the represented participant, to her speech.

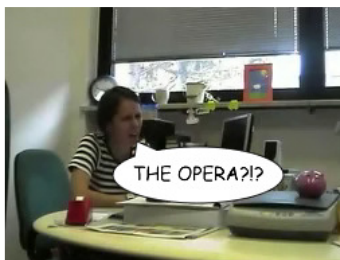


Figure 4.3: Example of vector in a speech process in the *Tickets for the opera* text

As far as the ideational meaning is concerned, van Leeuwen (1996) states that the moving image does not differ much from the still image. The only element which differentiates the moving image from the still image is *motion*, both of the camera and of the people, places and things depicted. In moving images *movement* realizes actions and transactions²⁶. Figure 4.4 exemplifies an action in the *Tandoori chicken* text [Text 52]: Chiara, the Actor, walks, material process, towards the oven.

²⁶ In describing action processes, Kress and van Leeuwen ([1996] 2006: 63-66) distinguish action and transaction. Actional processes have only one participant, the Actor, while transactional processes have two participants: the Actor and the Goal. The Actor is the participant from whom or which the vector departs; the Goal is the participant at whom or which the vector is directed.

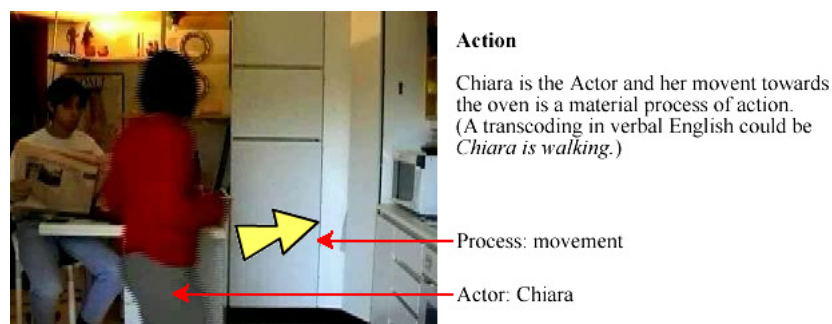


Figure 4.4: Example of action in the *Tandoori chicken* text

Figure 4.5, on the other hand, exemplifies a transaction in the *Mr. Sotherby's job interview* text [Text 29]: Mr. Sotherby, the Actor, approaches, material process, the desk, the Goal.

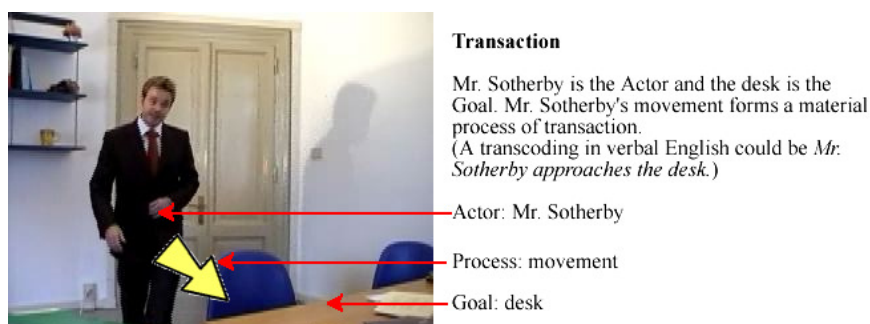


Figure 4.5: Example of transaction in the *Mr. Sotherby's job interview* text

Besides material processes, in moving images van Leeuwen (1996) identifies two more processes: the reaction processes, that is, processes of perception, which can be either transactive or non-transactive, and verbal processes, which are realized by the synchronization between the speech and the Sayer's lip movement. In Figure 4.6 two processes are simultaneously realized: a transactive reaction and a verbal process. In the former Sara, the Reactor, is looking, reactional process, at the bread she is cutting; in the latter Sara, the Sayer, is also speaking, verbal process, and her lips are synchronised with what she is saying. The example is taken from the *I'm going on holiday, Mum!* text [Text 11].

Transactive reaction

Sara is the Reactor (the person who is looking) and the bread she is cutting is the Phenomenon (what the Reactor is looking at), and the two are connected by the Reactor's eyeline.

Verbal process

The speech, which has been visualised in the Figure with a speech bubble, is synchronized with the Sayer's lip movements.



Figure 4.6: Example of a reactional process and a verbal process in the *I'm going on holiday, Mum!* text

The application of van Leeuwen's (1996) framework to the texts of the Padova MEC proved to be problematic. Let us consider the process of sitting. This is neither a material process, nor a reaction process, nor a verbal process. It is indeed a behavioural process, in Halliday's terms (Halliday and Matthiessen, 2004: 251). In order to overcome this shortcoming, I decided to step back to Halliday's Transitivity system and use it as my tagging system for dynamics. This is illustrated in Table 4.13.

♦	Dynamics
•	Material process
•	Mental process
•	Relational process
•	Behavioural process
•	Verbal process
•	Existential process

Table 4.13: Tagging system for dynamics

Table 4.14 exemplifies how I have annotated dynamics in this work by adopting Halliday's Transitivity system. The reference is to a sequence of the *Sara makes some offers* text [Text 45], that is, Phase 1 Utterance 1.

Behavioural process(es): YES: [Carlo: looks at items on table; Sara: looks at Carlo]
Existential process(es): YES: [Carlo: sitting; Sara: sitting]
Material process(es): YES: [Sara: puts milk jar on table] ^ [Sara: takes water jar]
Verbal process(es): YES: [Sara: speaks]

Table 4.14: Example of annotation of dynamics

In this sequence there are four processes of the following types: 1) behavioural; 2) existential; 3) material; and 4) verbal. By convention, their presence is indicated by the parameter followed by "YES:." As Table 4.14 shows, what is depicted in the sequence is verbalized and Halliday's process type lists (see Halliday and Matthiessen, 2004: Chapter 5) are used to identify the kind of process the verb in the verbalization realizes. In the annotation process, the notational conventions given in Table 4.15 are used.

[name of the participant: process]	= process
[name of the participant: process; name of the participant: process; etc.]	= simultaneous processes
[name of the participant: process] ^ [name of the participant: process]	= consecutive processes

Table 4.15: Notational conventions used to annotate dynamics

In other words, the process is included between square brackets and it is anticipated by the name of the participant performing the process. The process and the participant are separated by a colon. When two processes are simultaneous, these are separated by a semicolon. Finally, if two processes are consecutive they are each enclosed between square brackets, and the symbol '^' is used between them.

In analysing moving images, van Leeuwen (1996) also takes into account the interpersonal and the textual metafunctions. The interpersonal metafunction refers to the relation between the viewer and what is depicted in the image. This relation is created by the camera which, for instance, can make the viewer look up at the people depicted or look down on them. The textual metafunction refers to the way in which the ideational and interpersonal elements are combined and integrated to form a coherent whole. This is realized by composition, which includes information value, salience and framing.

The texts making up the Padova MEC are not professional films like the ones considered in van Leeuwen's study, but a simple recording of the interactions between two or more speakers. In the recording of the texts, the way in which the camera is used in terms of distance and angle²⁷, and the way in which the depicted participants are displayed, differ from those of professional films. Generally speaking, to record the interactions the technicians of the Language Centre tend to use one fixed camera. In the post-production process, very little editing takes place – for example, some sequences in which the speakers are prompted from off-screen are cut. There are, however, some texts, such as the ones where the speakers are sitting quite far away from each other (e.g. the *Tickets for the opera* text [Text 46]), where two fixed cameras are used. Here the technicians tend to make use of editing to show the participant who is speaking to the viewer. This is exemplified in Figure 4.3 above (page 59) where the technician had selected the video recorded by the camera directed at Sarah: because Sarah is the participant talking, the technician has preferred to focus on her rather than on Daniel.

To exemplify the fact that in the texts of the Padova MEC the options available to film makers in creating a text are not used in the same way as in professional films, let us consider information value, namely the placement of elements in the various zones of the image. Paralleling Halliday's information unit (Halliday and Matthiessen, 2004: Chapter 3), Kress and van Leeuwen ([1996] 2006) state that, in Western culture, what is placed on the left of an image is the Given, that is, something the viewer is familiar with, while what is placed on the right is the New, that is something the viewer is not familiar with and thus something the viewer should pay attention to. The same is true with moving images (van Leeuwen, 1996: 94-95). In this regard, de Lima-Lopes (2007) notes that in the *Get a Mac* campaign²⁸ the person acting as the PC is always placed on the left side of the screen, thus being presented to the viewer, the potential buyer, as the Given or, in a way, as something old; the person acting as the Mac, on the other hand, is always placed on the right side of the screen, thus being presented as the New, or the novelty. I do not see this as applicable to the texts of the Padova MEC: in the texts featuring Timothy and Giove, for instance, there is no particular reason why the former is sitting on the left and the latter on the right: had they been sitting the other way round, this would have not made any difference as far as the information value is concerned.

²⁷ According to Kress and van Leeuwen ([1996] 2006), camera distance and angle can be used to realize social distance and attitude respectively. In depicting participants, whether they are human beings, objects or environments, the image-producer must choose the distance from the viewer at which to depict them. The choice of distance can suggest different social relations between the represented participants and the viewer: the closer the participants are, the more intimate their relation with the viewer is; on the contrary, the farther away they are, the more impersonal their relation is. The camera angle, on the other hand, can suggest how involved the image-producer is with the represented participants: the frontal angle indicates involvement, while the oblique angle indicates detachment.

²⁸ The *Get a Mac* campaign is a campaign conducted by Apple to advertise the strengths of a Mac over a PC. Both the Mac and the PC are represented by two completely different men, who symbolize the opposite philosophies of Apple and Microsoft: the former is an easy-going young man, whereas the latter is a middle-aged business man. The videos are freely distributed through the Internet at: <http://www.apple.com/getamac/ads/>.

4.4. Gaze orientation

The study of gaze in interaction has attracted considerable attention. For example, Kendon (1967) gives a detailed analysis of the function of gaze in conversation reporting on its distribution over the course of an utterance: at the beginning of her/his utterance the speaker looks away from the hearer and almost at the end of the utterance s/he gazes toward the hearer, whereas the hearer, begin by looking at the speaker and looks away towards the end of the utterance. Goodwin (1981) describes the specific organization of gaze within the turn and reports that, from a sociological standpoint, the speaker's gaze towards the interlocutor can indicate that the speaker's utterance is addressed to that particular interlocutor; similarly, the interlocutor's gaze directed at the speaker can be a signal of hearership. Kendon's (1967) study and Goodwin's (1981) study suggest that gaze is a rule-ordered phenomenon. Norris (2004) argues that, although gaze has a sequentially organized structure, it can also be unsystematic. She gives the example of a person walking along a shop-lined street: her/his gaze may first be caught by an item displayed in a shop window, but then directed at a passer-by or at a street sign, or at a person s/he is shopping with.

To annotate the orientation of the participants' gaze, in this study I have adopted the system network proposed by Thibault (2000) to analyse a television advertisement. Thibault considers the possible directions of the participants' gaze and he develops the systems network shown in Figure 4.7.

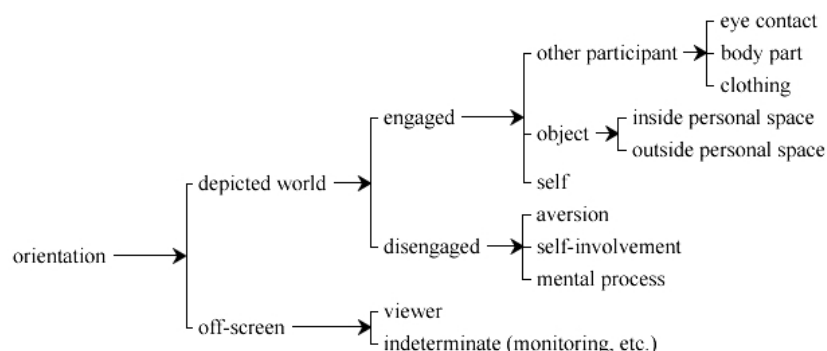


Figure 4.7: Systems network of basic options for gaze direction in a TV advertisement (Thibault, 2000: 340)

From Figure 4.7 it emerges that the participants' gaze may be directed either off-screen (to the viewer or to something/someone indeterminate) or to the depicted world. In the latter case, it can be either engaged or disengaged. When engaged, gaze can be directed at the other participant, or at an object – either inside or outside personal space – or at the self. When disengaged, a participant's gaze can indicate aversion, or self-involvement or a mental process. Finally, Thibault relates a gaze directed at another participant to three options: 1) eye-contact; 2) looking at a body part of the other participant; or 3) looking at her/his clothing.

Table 4.16 exemplifies how, using *MCA*, I have annotated gaze in the sequence Phase 7 Utterance 4 of the *Mr. Hutchinson's job interview* text [Text 30].

Legend

VF	Visual Focus (Thibault, 2000: 339)
O	Orientation
DW	Depicted World
E	Engaged

VF: O: DW: E: object: outside personal space: YES: [Mr. Hutchinson: door]
VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Table 4.16: Example of annotation of gaze

The procedure for annotating gaze is the same as the one I have adopted for annotating processes. As illustrated in Table 4.16, the presence of a particular gaze orientation is indicated by the respective parameter followed by “YES:” and the participant whose gaze is under analysis is included between square brackets; if present, the object of her/his gaze is given in the square brackets along with the participant and separated by a colon. For example, in the sequence analysed in Table 4.16, Mr. Hutchinson: 1) looks at the door, which is an object outside his personal space; and 2) looks at Ms. Eckton, the other participant. Finally, when the gaze orientation of two or more participants co-occurs, a semi-colon is used to separate them, whereas consecutive gaze orientation is signalled by the symbol ‘^.’ These conventions are exemplified in Table 4.17. The round brackets indicate an optional element.

[participant: (object of gaze); participant: (object of gaze)]	= simultaneous gaze direction
[participant: (object of gaze)] ^ [participant: (object of gaze)]	= consecutive gaze direction

Table 4.17: Notational conventions used to annotate gaze

Unfortunately, the annotation procedure adopted has the drawback of not specifying the way in which the various gaze orientations in a given sequence relate. For instance, in the sequence analysed in Table 4.16 does Mr. Hutchinson look at the door first and then at Ms. Eckton? Or is the opposite true? Luckily, when gaze is investigated with *MCA* and the results of that search are displayed, this drawback is partly overcome by the access to the video provided by *MCA*.

It may be argued that, having being developed for a television advertisement, Thibault’s model for gaze orientation may not be completely applicable to such different genres as found in the Padova MEC. This is true to a certain extent. In the Padova MEC there are texts where the speakers look directly at the camera. Examples are in all the texts included in the *Introductions* subcorpus where the speakers look directly at the camera to introduce themselves: here the speakers’ interlocutors are the viewers. Except for the *Introductions* subcorpus, however, in the texts under analysis there are a very few occurrences where the speaker looks directly at the camera. An example is given in Figure 4.8, which shows an excerpt from the *What kind of music are you into?* text [Text 2], where Timothy, who is talking about the music he usually plays, looks directly at the viewer when he says “a crowd.”



Figure 4.8: Timothy’s direct gaze at the viewer in the *What kind of music are you into?* text

4.5. Other metadata

Besides annotating the texts for gestures, dynamics and gaze, I have enriched the analysis by annotating for other metadata. These include: 1) sound; 2) the speaker’s nationality; 3) the degree of authenticity of the text; and 4) the medium of the text – either audio or video.

By sound I mean ambient noises heard as a background to the conversation, such as the telephone ringing in a nearby office, the birds singing or the bells of a nearby church, and other noises, such as the speaker/hearer’s laugh and a knock on the door.

To annotate sound I have adopted similar notation conventions to the ones I have used for dynamics and gaze orientation: each sound is between square brackets; when two or more sounds are simultaneous, they are included in square brackets and separated by a semicolon; when two or more sounds are consecutive, each of them is included in square brackets and separated by the symbol ‘^.’ Table 4.18 exemplifies how I have annotated sound in a sequence of the *Mr. Sotherby’s job interview* text [Text 29], namely Phase 1 Utterance 1.

Sound: YES: [knock on the door]

Table 4.18: Example of annotation of sound

In this example, the only sound present in the sequence is a knock on the door. The presence of this sound is indicated by the ‘sound’ parameter followed by “YES:”.

To annotate the speakers’ nationality I have adopted the annotation system shown in Table 4.19. The annotation system distinguishes between bilingual, native and non-native speakers, and for the native and non-native speaker(s) parameters I have also specified the nationality of the speakers involved in the recordings. For example, as for the ‘native speaker(s)’ parameter, I have included the following nationalities: 1) American, 2) English, and 3) Irish, because the participants involved in the recordings are American, English and Irish. This means that in the texts under analysis there are not any Australian speakers, nor South African speakers.

♦ Speaker(s)
• Bilingual speaker(s)
• Native speaker(s)
– American speaker(s)
– English speaker(s)
– Irish speaker(s)
• Non-native speaker(s)
– German speaker(s)
– Greek speaker(s)
– Italian speaker(s)
– Portuguese speaker(s)
– Romanian speaker(s)

Table 4.19: Tagging system for the speakers' nationality

To annotate the degree of authenticity of the texts I have used the system shown in Table 4.20, whereas the annotation system for file type is given in Table 4.21.

♦ Degrees of authenticity
• Degrees of authenticity: authentic
• Degrees of authenticity: semi-authentic
• Degrees of authenticity: semi-scripted
• Degrees of authenticity: scripted

Table 4.20: Tagging system for the degree of authenticity of the texts

♦ File type
• audio
• video

Table 4.21: Tagging system for file type

Finally, Table 4.22 exemplifies how I have annotated the sequence Phase 1 Utterance 1 of the *Where do you live?* text [Text 31] for speaker's nationality, degree of authenticity and file type.

American speaker(s): YES:
Degrees of authenticity: authentic: YES:
File type: video: YES:

Table 4.22: Example of annotation for speaker's nationality, degree of authenticity and file type

Here each parameter is followed by "YES:," thus indicating the parameter is present in the sequence.

4.6. Conclusions

In this chapter I have presented the tools to annotate the speakers' non-verbal behaviour in terms of gestures, actions and gaze orientation. In addition, I have also illustrated the metadata I have added to the texts: 1) sound; 2) the speaker's nationality; 3) the degree of authenticity of the text; and 4) the medium of the text.

CHAPTER 5

Method of analysis

5.1. Introduction

This chapter is devoted to the description of the method of analysis adopted in this work. It is divided into three parts: in the first part (Paragraph 5.2) I describe three of the approaches to conversation analysis – Sacks and Schegloff's (1973) studies on adjacency pairs, Sinclair and Coulthard's (1975; [1992] 1995) work on classroom interaction, and Eggins and Slade's ([1997] 2006) model of discourse – and point out some of their shortcomings from the point of view of my purposes. Then, by drawing on studies into multi-modal corpus linguistics (Baldry and Thibault, 2001; 2006a; 2006b; forthcoming), I suggest a scalar-level approach to the analysis of conversation and discuss the method of analysis I have adopted in this work (Paragraph 5.3). Finally, I point out the benefits this approach brings to the study of language functions (Paragraph 5.4).

5.2. Perspectives on conversation

Conversation has been analysed from several perspectives and all of them have contributed towards the understanding of the nature of spoken discourse. In this section I briefly review three of the approaches to conversation analysis²⁹ and point out some of their drawbacks *vis-à-vis* the study of language functions.

A significant contribution to the analysis of interaction was made by Sacks and his followers in the early 1970s who proposed a systematics for the organization of turn taking activity (Sacks, Schegloff and Jefferson, 1974). In their study of spoken interactive data they noticed the occurrence of what they termed 'adjacency pairs' (Schegloff and Sacks, 1973: 295), that is, sequential units consisting of two utterances positioned adjacently and produced by two different speakers. The relatedness that characterizes the two utterances

is partly the product of the operation of a typology in the speakers' production of the sequences. The typology operates in two ways: it partitions utterance types into 'first pair parts' (i.e., first parts of pairs) and second pair parts; and it affiliates a first pair part and a second pair part to form a 'pair type.' (Schegloff and Sacks, 1973: 296)

In other words, in an adjacency pair the first utterance in the pair determines the selection

²⁹ For a more detailed review on the different approaches to conversation analysis see Eggins and Slade ([1997] 2006: Chapter 2).

of the second pair part. Instances of pair types are ‘Question ^ Answer,’ ‘Greeting ^ Greeting,’ ‘Offer ^ Acceptance/Refusal’ and ‘Invitation ^ Acceptance/Decline.’ What follows are some examples taken from the Padova MEC.

Question ^ Answer

Adriana Mariana, where are you from?
Mariana From Wales.

[Text 39]

Greeting ^ Greeting

Katherine Hi Marina.
Marina Hi Katherine.

[Text 5]

Offer ^ Refusal

Sara Want a glass of water?
Carlo Mmm, no thanks.

[Text 48]

Invitation ^ Acceptance

Adriana Would you like to come?
Katherine Yeah, that’d be nice, thanks.

[Text 51]

Although this method is useful for language learning purposes, as it allows the learners to focus on specific chunks of language and learn, for instance, how to reply to a greeting, and how to accept or decline an invitation, on the other hand it is not a reliable method³⁰ because it is not language-oriented but social-oriented and it is based on likelihood: “Given that a first pair part [...] has been produced, there is a very strong likelihood that the addressed participant will be the next speaker, and will produce a relevant second part” (Eggs and Slade, [1997] 2006: 27), as happens in the examples given above. For example, in the *Invitation to dinner* text [Text 50], whose functional analysis is shown in Table 5.1, the first pair part of the ‘Invitation ^ Acceptance’ adjacency pair (see “Do you want to come round for dinner this evening?,” in bold type) is not followed by the second pair part: Adriana does not say whether she will go to dinner at Katherine’s house. However, we deduce that Adriana accepts Katherine’s invitation because she asks her whether she should bring something (see “but would you like me to bring something?,” in italics).

³⁰ For a detailed criticism to Conversational Analysis see Coulthard and Brazil ([1992] 1995: 51-55).

Phase	Speaker	Text	Functional analysis
1	Katherine	Do you want to come round for dinner this evening?	Making an invitation
	Adriana	Um, I what time were you thinking of having dinner?	Hesitating ^ Enquiring about intentions
	Katherine	Well, um, I about 8-ish? Have you finished lessons == by then?	Opening/resuming a turn Hesitating ^ Making a suggestion Asking for confirmation or denial (of factual information)
	Adriana	== Yeah, of course I will finish lessons, <i>but would you like me to bring something?</i>	Answering questions for confirmation <i>Offering to do something for someone</i>
	Katherine	[] Yeah, that'd be nice, I um ... can you make cakes?	Accepting an offer ^ Hesitating Enquiring about ability/inability
	Adriana	I can make cakes.	Expressing ability
	Katherine	Mm.	Showing attention to the speaker
	Adriana	Do you have a favourite?	Enquiring about positive appreciation
		A chocolate cake, or?	Enquiring about preference
	Katherine	Well, I love chocolate, yes, but, um, but, I mean, anything really. == ()	Opening/resuming a turn Expressing positive appreciation
	Adriana	== Anything really.	Showing attention to the speaker
	Katherine	But you don't have to bring anything, if you don't want to.	Denying necessity Expressing negative wants
	Adriana	Well, maybe I'll surprise you, because I do like to make cake.	Opening/resuming a turn Making a suggestion [Expressing positive appreciation; Emphasising]
	Katherine	Ok.	Agreeing to a suggestion

Table 5.1: Functional analysis of the *Invitation to dinner* text

A second problem is that not all the adjacency pairs are 'visible' (Egins and Slade, [1997] 2006: 28), that is, not always does the second pair part occur immediately after the first one. This is exemplified in *The new movie* text [Text 44], whose functional analysis is presented in Table 5.2.

Phase	Speaker	Text	Functional analysis
1	Daniel	See Sarah.	Attracting attention
	Sarah	Yeah.	Replying to attracting attention
	Daniel	Do you wanna see the – the new movie out?	Making an invitation
	Sarah	<i>When's it on?</i>	<i>Asking for factual information</i>
	Daniel	<i>Tomorrow.</i>	<i>Answering questions for information</i>
	Sarah	I promised my mum I'd call her tomorrow night, so.	[Declining an invitation; Reporting: fact/events]
		Maybe another night?	Making a suggestion
	Daniel	[] Ok.	Agreeing to a suggestion
	Sarah	Ok.	Closing: at the end of a conversation

Table 5.2: Functional analysis of *The new movie* text

In this text Daniel invites Sarah to a movie ("Do you wanna see the new movie out?"), but before accepting or declining the invitation, Sarah wants to know when the film is on ("When's it on?"). As illustrated in Table 5.2, the two utterances making up the 'Invita-

tion ^ Refusal' adjacency pair (in bold type) are not adjacent, but interrupted by a 'Question ^ Answer' adjacency pair (in italics).

A more language-oriented approach to the analysis of conversation was taken by Sinclair and Coulthard (1975; [1992] 1995) who investigated the structure of classroom interaction. From their data they concluded that classroom interaction consists of distinct discourse units related in terms of a rank scale, where a unit at a given rank is made up of one or more units of the rank next below. The largest unit of a classroom interaction is the *lesson*, which is made up of a series of *transactions*. Transactions consist of *exchanges*, which are composed of *moves*. Finally, the smallest unit in the rank scale of a classroom interaction is the *act*.

Considering that the exchange is the basic unit of interaction³¹ (Sinclair, Forsythe, Coulthard and Ashby, 1972 cited in Coulthard and Brazil, [1992] 1995: 64), Sinclair and Coulthard specified the structure of the pedagogic exchange, consisting of the following three moves: 1) Initiation; 2) Response; and 3) Feedback. The Initiation is spoken by the teacher and followed by the student's Response; finally, the student's Response is followed by the teacher's Feedback, which aims at indicating whether the student's Response is right or wrong. However, the application of this formula to non-pedagogic situations proved inappropriate, so it was revised by Coulthard and Brazil ([1992] 1995) who proposed the following exchange structure, consisting of from a minimum of two moves up to a maximum of six moves³²: 1) Initiation; 2) (Response); 3) (Initiation); 4) Response; 5) (Feedback); and 6) (Feedback). Table 5.3 gives an example of a four-move exchange taken from the *I'm going on holiday, Mum!* text [Text 11].

Turn	Speaker	Exchange slot/move	Text
1	Sara	Initiation ₁	And, um, where's the camping site?
2	Carlo	Initiation ₂	[] You know Porto Ferreira?
3	Sara	Response ₂	Mm, I == know.
4	Carlo	Response ₁	== Yeah, nearby. I mean, it's about 5 or 10 kilometres from there.

Table 5.3: Example of a four-move exchange taken from the *I'm going on holiday, Mum!* text

In spite of the revision it underwent, the system still causes some problems when used for analysing conversation. First of all, there are no clear criteria for determining exchange boundaries; secondly, it is not clear how to allocate different moves to each slot; finally, the model is rigidly sequenced and does not consider that conversational moves can appear at any point in the exchange (Eggins and Slade, [1997] 2006: 46). For example, in Phase 2 Subphase C of the *Arbat interview* text [Text 5], in her Response Marina develops her answer by adding extra information on the instruments each Arbat member plays (in bold type in Table 5.4). This is an example of what Eggins and Slade ([1997] 2006) call Prolonging moves.

³¹ According to Coulthard and Brazil ([1992] 1995: 64), the exchange is considered the basic unit of interaction because it is made up of a minimal contribution by two participants and combines to form the *transaction*, that is, the largest unit of interaction.

³² The moves in parentheses are optional.

Turn	Speaker	Exchange slot/move	Text
1	Katherine	Initiation	and erm, how many musicians does Arbat have?
2	Marina	Response	There are 7 band members altogether. I play the accordion.
3	Katherine	Feedback	Mhm.
4	Marina	Response	Pamela sings and plays the bongos and the flute ... Enrico sings and plays the mandolin ... Checco plays the violin ... Stefano plays the lead guitar ... Graziano sings and plays the guitar. And Giancarlo plays the big bass.
5	Katherine	Feedback	Oh right

Table 5.4: Exchange structure of the utterances of Phase 2 Subphase C of the *Arbat* interview text

Another approach to the analysis of spoken interactions, and casual conversations in particular, is given by Eggins and Slade ([1997] 2006). By drawing on Systemic Functional Linguistics and on Halliday's (1984; 1994) model of dialogue, they account for how people negotiate social relationships in talk. To do so, they look at dialogue "from the point of view of grammar (the constituent mood structures of conversational clauses) and from the point of view of discourse (the types of moves made in an interactive context)" (Eggins and Slade, [1997] 2006: 179). Eggins and Slade ([1997] 2006: 179) say of the grammar perspective and the discourse perspective on dialogue that

[t]he first tells us primarily about the linguistic rights and privileges of social roles in the culture; the second tells us primarily how, while enacting those social roles, participants are constantly negotiating relationships of solidarity and intimacy. The two together contribute to our understanding of how participants enact their interpersonal differences in casual conversation, and therefore how power is ongoingly negotiated through talk.

The method suggested by Eggins and Slade ([1997] 2006) makes the application of a rigid exchange formula like that of Sinclair and Coulthard (1975) and that of Coulthard and Brazil ([1992] 1995) unnecessary.

An example of how Eggins and Slade's ([1997] 2006) method has been applied to one of the texts of the Padova MEC is provided by Bustreo (2008), who analysed a ten-minute-long casual conversation between Richard and Diana for exchange, mood and move types. To annotate the text she adopted the labels shown in Table 5.5 (Bustreo, 2008: 42; 44).

Labels	Exchange types	Labels	Move types
\$XS	Information exchange to give information – statement	\$MVQ	Question move (\$MVQF: question of fact; \$MVQO: question of opinion)
\$XQ	Information exchange to demand information – question	\$MVS	Statement move (\$MVSF: statement of fact; \$MVSO: statement of opinion)
\$O	Action exchange to give goods and services – offer	\$MVP	Prolong
\$XC	Action exchange to demand goods and services – command	\$MVAP	Append
\$XR	Relation exchange (to greet, summons, thank, give wishes, congratulate, etc.)	\$MVDV	Development
		\$MVR	Register
Labels	Mood types		
\$A	Assertive	\$MVAK	Acknowledgement/Agreement
\$E	Exclamative	\$MVAN	Answer
\$P	Polar interrogative	\$MVCN	Contradiction (of statement)
\$W	Wh-interrogative	\$MVT	Track
\$I	Imperative	\$MVCH	Challenge
		\$MVS	Supportive response to Track/Challenge

Table 5.5 Bustreo's annotation labels (Bustreo, 2008: 42; 44)

Table 5.6 presents Bustreo's annotation of the first three exchanges of the text she analysed³³. To better highlight the exchange boundaries in her analysis, I have signalled them with a dashed and dotted line.

Exchange	Turn/move	Speaker	Text and annotation for mood and move types
\$XQ	1	Richard	\$W What are you studying at university? \$MVQF
	2	Diana	\$A Um, I'm taking the language course. \$MVAN
	3	Richard	\$W Which languages? \$MVT
	4	Diana	\$A English and Polish. \$MVS
	5/a	Richard	Polish, goodness! \$MVR
\$XQ	5/b		\$W Why Polish? \$MVQF
	6	Diana	\$A Polish for curiosity, because my great-great grandparents came from Poland and so I was wondering what they were like, what they spoke. \$MVAN
	7	Richard	\$A They were one of the, sort of, part of the wave of immigrants that went from Poland to America? \$MVT
	8	Diana	\$A Yeah, in the early 1900s \$MVS
	9/a	Richard	\$A Right. \$MVAK
\$XQ	9/b		\$P And did they arrive in New York? \$MVQF
	10	Diana	\$A Yeah, Ellis island. \$MVAN
	11	Richard	\$A That's where, excuse me, near where the Statue of Liberty is. \$MVDV
	12/a	Diana	\$A Yeah, exactly. \$MVAK
	12/b		\$A They would go in, they'd see the statue, and ... \$MVAP
	13	Richard	\$A Freedom! \$MVDV
	14/a	Diana	\$A Exactly. \$MVAK
	14/b		\$A and then the rest of the family was, um, killed off by Hitler in World War 2. \$MVAP
	15/a	Richard	\$E Oh, how unfortunate. \$MVR

Table 5.6: Application of Eggins and Slade's ([1997] 2006) method to a text of the Padova MEC (Bustreo, 2008: 48-49)

³³ The text presented in Table 5.6 corresponds to the first part of the *Diana's great grandparents* text [Text 32].

From this analysis Bustreo (2008: 72) drew some conclusions on the speakers' roles and their relationship: Richard plays the role of initiator and that of supporter, whereas Diana plays the role of responder and that of supporter; their relationship is one of depending and supporting where Diana's moves depend on Richard's.

If on the one hand this analysis gives insights into how social identity and interpersonal relations are enacted and construed in casual conversations, on the other hand it cannot be easily applied to all the texts of my corpus. In fact, besides casual conversations, the corpus includes two interviews, some monologues, a cooking demonstration and other types of pragmatic conversations – types of text this method is not meant for. The difficulty in applying Eggins and Slade's ([1997] 2006) method to a text that is not a casual conversation is illustrated in Table 5.7 with reference to an extract taken from the *Tandoori chicken* text [Text 52]. To annotate the text I adopt Bustreo's (2008) annotation labels.

Exchange	Turn/move	Speaker	Text and annotation for mood and move types
\$XS ₁	1/a	Chiara	\$A You take yoghurt \$MVSF
\$XS ₂	1/b		\$A [] It's probably gone bad \$MVSO
	2	Carlo	\$A [] Looks fine. \$MVCN
\$XS ₁	3/a	Chiara	\$A You take yoghurt and then you mix it with tandoori special blend. \$MVAP
	3/b		\$A In theory, you should actually take all the ingredients. You have, um, \$MVP
\$XQ	3/c		\$W what's that? \$MVQF
	3/d		\$A That's ... paprika and cumin seeds and onion and salt and pepper and ... that's cinnamon and garlic. \$MVAN
	4	Carlo	= ()
\$XS ₁	5/a	Chiara	\$A If you are a lazy sod, you can use that and just stick it in. \$MVAP
	5/b		\$A So you just do that. \$MVP
	5/c		\$A And mix it with the yoghurt ... \$MVP
	5/d		\$A and it makes this red dy stuff. \$MVP

Table 5.7: Application of Eggins and Slade's ([1997] 2006) method to an extract of the *Tandoori chicken* text

The first problem with Eggins and Slade's ([1997] 2006) method relates to Move 1/b ("It's probably gone bad"). The move is not a sustaining move, but an opening move: it is independent from the prior move³⁴ ("You take yoghurt") and the independency is grammatically signalled by the fact that "It's probably gone bad" cannot be made elliptically dependent upon "You take yoghurt." In addition, the independency is signalled by the long pause that precedes it, indicated in the transcription by the square brackets, which thus isolates "It's probably gone bad" from the prior move. Along with Move 2 ("Looks fine"), "It's probably gone bad" forms a Statement exchange. The second problem relates to Move 3/c ("what's that?"). "What's that?" is a Wh-interrogative realizing a Question of fact move. It thus opens up a new exchange, and more precisely a Question exchange. In this exchange the Answer move ("That's ... paprika and cumin seeds and onion and salt and pepper and ... that's cinnamon and garlic.") is not realized by Carlo, that is, Chiara's interlocutor, but by Chiara herself. However, it may be argued that Move

³⁴ According to Eggins and Slade ([1997] 2006: 192) what distinguishes an opening move from a sustaining move from the standpoint of grammar is the fact that sustaining moves are related elliptically to prior moves or could be made elliptically dependent upon them.

3/c is a Clarifying move, whereas Move 3/d is a Resolving move. Clarifying moves aim at getting additional information to understand a prior move. As for Move 3/c Chiara is not getting additional information to understand a prior move, but identifying the spices on the table. Finally, Moves 3/a and 5/a are Appending moves to Moves 1/a and 3/b respectively. From this analysis we can conclude that this very short extract presents a very complicated exchange structure consisting of a Statement exchange (\$XS1) containing two exchanges: a Statement exchange (\$XS2) and a Question exchange (\$XQ).

The observations on the *Tandoori chicken* extract have illustrated how difficult it is to identify the exchange structure of a text that is not a casual conversation. However, such difficulties are encountered when dealing with casual conversations as well. Annotation practice proves that the more authentic and natural the discourse becomes, the less obvious and evident the exchange is. For example, in the text Bustreo (2008) analysed it may be argued that the first Question exchange does not end with Move 5/a (“Polish, goodness!”), but with Move 9/a. In fact, Move 5/b (“Why Polish?”) elliptically depends upon the prior move and thus it can be considered a sustaining move. Another problem concerning Bustreo’s (2008) analysis relates to the identification of move types. For instance, she considered Move 11 (“That’s where, excuse me, near where the Statue of Liberty is.”) a Developing move, but in her analysis she did not take into account the fact that, although it is an assertive clause, “That’s where, excuse me, near where the Statue of Liberty is.” has a rising intonation and this indicates that Richard is seeking additional information in order to understand Diana’s move “Yeah, Ellis Island.” As a result, I consider Move 11/a a Clarifying move.

Similar problems are less likely to be found in the non-authentic texts of the Padova MEC where, as pointed out in Chapter 2, there is more control over the development of the conversation. This is exemplified in the *You have a lot of piercings, don’t ya?* text [Text 6], which is a semi-authentic conversation. Table 5.8 shows the annotation for exchange, mood and move types of the text. To annotate the text I adopt Bustreo’s (2008) annotation labels. In this text exchange boundaries are more clear-cut than in the examples discussed above and, except for Question exchange 2, which is more complex than the other exchanges, the exchange structure is very simple. For instance, Question exchanges 1 and 3 are opened up with a Question of fact move (“Where do you have them all?” and “When did you have your first ear piercings? How old were you?”), followed by an Answering move closed by a Registering move. A similar exchange structure characterizes the *Arbat interview* text [Text 5], which is a semi-scripted text. The exchange structure of an extract is shown in Table 5.9. To annotate the text I adopt Bustreo’s (2008) annotation labels. Note that here the Answering move is followed by Prolonging moves.

In this section I have briefly reviewed some of the approaches to discourse analysis and illustrated some of their drawbacks as possible models for my purposes by giving practical examples taken from the corpus under analysis. In the next section I describe the model I propose in this work for the study of spoken texts, and language functions in particular. The model is in line with the methodology developed within the field of multimodal corpus transcription and text analysis (Baldry and Thibault, 2001; 2006a; 2006b; forthcoming).

Exchange	Turn/move	Speaker	Text and annotation for mood and move types
\$XS	1	Suzanne	\$A You have a lot of piercings, don't ya? \$MVSF
	2/a	Bliss	\$A Yes, I do. \$MVAK
	2/b		\$A I have 12. \$MVP
	3/a	Suzanne	Twelve. \$MVR
\$XQ ₁	3/b		\$W Where do you have them all? \$MVQF
	4	Bliss	\$A I have five in each ear, one in my bellybutton, on my stomach, and one in my nose. \$MVAN
\$XQ ₂	5/a	Suzanne	Oh, huh. \$MVR
	5/b		\$P So did it hurt to have them pierced? \$MVQF
	6	Bliss	Yes. \$MVAN
	7	Suzanne	Yeah? \$MVR
	8/a	Bliss	\$A The ones in my ears hurt a little bit and I used to have one in my tongue and that hurt quite a lot. \$MVAP
	8/b		\$A But the one in my nose only sort of hurt. \$MVP
	9/a	Suzanne	Uh, huh. \$MVR
	9/b		\$MVA It just hurt a little bit, huh? \$MVT
	10	Bliss	Uh, huh. \$MVT
	11/a	Suzanne	\$W Um, when did you have your first, um, ear piercings? \$MVQF
\$XQ ₃	11/b		\$W How old were you? \$MVQF
	12	Bliss	\$A It was when I was really young, in the first month after I was born. \$MVAN
	13	Suzanne	Oh, huh. \$MVR

Table 5.8: Application of Eggins and Slade's ([1997] 2006) method to the *You have a lot of piercings, don't you?* text

Exchange	Turn/move	Speaker	Text and annotation for mood and move types
\$XQ	5/b	Katherine	\$W why are you called "Arbat"? \$MVQF
	6/a	Marina	\$A Well, erm, our band leader, Graziano, liked the name. \$MVAN
	6/b		\$A It's named after a really busy street in Moscow, where lots of buskers and musicians play. \$MVP
	7/a	Katherine	Oh right, \$MVR
\$XQ	7/b		\$W and erm, how many musicians does Arbat have? \$MVQF
	8/a	Marina	\$A There are 7 band members altogether. \$MVAN
	8/b		\$A I play the accordion. \$MVP
	9	Katherine	Mhm. \$MVR
	10/a	Marina	\$A Pamela sings and plays the bongos and the flute ... \$MVAP
	10/b	Marina	\$A Enrico sings and plays the mandolin ... \$MVP
	10/c		\$A Checco plays the violin ... \$MVP
	10/d		\$A Stefano plays the lead guitar ... \$MVP
	10/e		\$A Graziano sings and plays the guitar. \$MVP
	10/f		\$A And Giancarlo plays the big bass. \$MVP
	11/a	Katherine	Oh right, \$MVR

Table 5.9: Application of Eggins and Slade's ([1997] 2006) method to an extract from the *Arbat interview* text

5.3. Model of analysis adopted

With the aim of analysing language functions and their linguistic realizations in the texts of the Padova MEC, this study adopts a scalar-level approach to text analysis (Baldry and Thibault, 2001; 2006a; 2006b; forthcoming). In a scalar-level approach, a text is seen as a hierarchical structure where large-scale units contain smaller-scale ones and interact with each other in the text's meaning-making process. When analysing texts, the analysts should identify the various levels relevant to their purposes (Baldry and Thibault, 2006b: 168). The levels I consider relevant to the investigation of spoken texts for language functions are four: *text*, *phases*, *subphases* and *utterances*. These are illustrated in Figure 5.1 (adapted from Baldry, 2008b) through four diagonally expanding squares that give a clear picture of how a system of scalar levels works: the dashed arrow indicates that units on a given level are parts of larger wholes, while the hard arrow indicates that larger-scale units provide integrating contexts for smaller-scale ones.

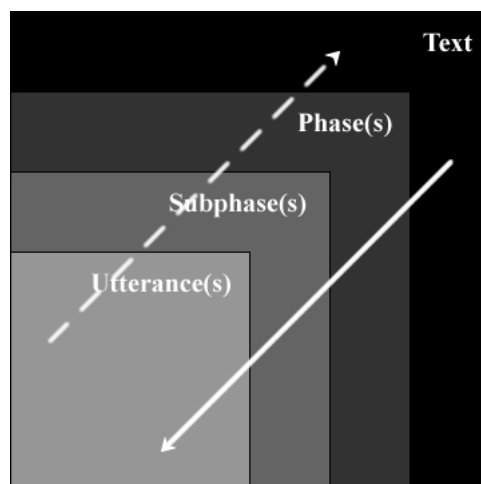


Figure 5.1: Scalar levels of textual organization proposed to analyse spoken texts for language functions

As Figure 5.1 illustrates, in this study each spoken text is segmented into one or more *phases* (Thibault, 2000; Baldry, 2004; Baldry and Thibault, 2006a; 2006b: Chapter 4), namely meaning-making units “characterised by a high level of metafunctional consistency or homogeneity among the selections from the various semiotic systems that comprise that particular phase in the text” (Thibault, 2000: 320). With reference to a TV car advertisement, Thibault (2000: 320-321) states that particular textual phases are easily perceived by viewers of the text. In particular, what the viewers perceive is the phase transition points, namely the moments when one phase ends and another begins, as “transition points are perceptually more salient in relation to the phases themselves.” He says that this is because they present their own special features which make them easy to be recognized. Each phase may contain a smaller unit, the *subphase*, which maintains the general characteristics of the phase, but relates to a specific aspect of it. Finally, each phase or subphase may contain one or more *utterances*, namely “everything said by one speaker before another begins to speak” (Sinclair and Coulthard, 1975: 21).

The first step of my work is identifying the phases, subphases and utterances that make up each text of the corpus and providing the phases and subphases with a name that summarizes their content. For example, in the *Sara makes some offers* text [Text 45] three phases are identified: 1) Sara offers Carlo a glass of water; 2) Sara offers Carlo a glass of milk; and 3) Sara asks Carlo to cut a tomato for her. These are illustrated in Table 5.10. Note that phase transition is marked by a dashed line.

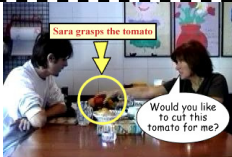
Phase	Frames	Speaker	Text
1		Sara	Want a glass of water?
		Carlo	Uh, no thanks ... It's stale.
2		Sara	[] Want a glass of milk?
		Carlo	I've already had one, thanks.
3		Sara	[] Would you like to ... cut this tomato for me?
		Carlo	Okay.

Table 5.10: Phasal analysis of the *Sara makes some offers* text

In this text the homogeneity of each phase is provided by language and actions. From a linguistic standpoint, each phase consists of two utterances and the second utterance is complementary to the first one: in Phases 1 and 2 Sara's offer is followed by Carlo's refusal, whereas in Phase 3 Sara's request is followed by Carlo's compliance. From the standpoint of actions, in each phase Sara performs a complete action: in Phases 1 and 2 Sara takes the thing she wants to offer to Carlo, a water jar and a milk jar respectively, and then, at his refusal, puts it back in its initial position, whereas in Phase 3 she takes the tomato and then hands it to Carlo.

An example of subphasal analysis is given in Table 5.11 with reference to Phase 1 of the *Where are your tattoos?* text [Text 9]. In Table 5.11 subphase transition is marked by a dotted line. Here the homogeneity of Phase 1 is provided by the topic discussed, that is, Bliss' tattoos, and the speakers' speech roles: Suzanne plays the role of the questioner, whereas Bliss that of the answerer. In this phase four subphases have been identified and each of them relates to four different aspects of the topic discussed, that is: 1) the number of tattoos Bliss has; 2) the position of her tattoos; 3) when she had her tattoos done; and 4) the city where she had one of her tattoos on her back done.

Subphase	Speaker	Text
A	Suzanne	Um, you've got a lot of tattoos too, don't you?
	Bliss	Yes, I do. I have 5 tattoos.
	Suzanne	5?
B	Suzanne	Where are they?
	Bliss	Well, I have 2 on my lower back, one on my right thigh, one on my left thigh, and one on my right arm, just below my elbow.
	Suzanne	Oh. Uh, huh.
C	Suzanne	Um, when did you get your tattoos?
	Bliss	Well, I got my first one when I was eighteen when I lived in Austin.
	Suzanne	Uh, huh.
D	Suzanne	And, uh ... where did you get the other – you, you said you had 2 on your back. Where did you get the other one.
	Bliss	I got the other one on my back in Tacoma just a few years ago.
	Suzanne	Uh, huh.

Table 5.11: Subphasal analysis of the *Where are your tattoos?* text

These are just two examples of phase and subphase transitions. Thibault (2000) observes that the semiotic modalities signalling a phase transition, and the way in which they are combined to produce a given phase, vary on the basis of the text under analysis. I demonstrate this in the analysis of the texts (Chapter 6) and, in the discussion section that follows it (Chapter 7), I draw some conclusions on the kind of phase and subphase transitions that characterize the texts under analysis.

The second step of my work is identifying the language functions expressed in each utterance, along with the general and specific notions, and annotating them. To do this, I adopt the tagging systems for language functions, general notions and specific notions based on van Ek and Trim's works (1998a; 1998b; 2001) and discussed in Chapter 3. In addition, on the assumption that in a spoken text verbal and visual modalities such as facial expressions, gesture and gaze combine to create the overall meaning of the text (Kress and van Leeuwen, [1996] 2006: 41), at the utterance level I also annotate the speakers' non-verbal behaviour by using the tagging systems for gestures, gaze and actions described in Chapter 4. In the annotation, I have also enriched the texts with meta-data relating to: 1) sound; 2) the speaker's nationality; 3) the degree of authenticity of the text; and 4) the medium of the text – either audio or video.

To annotate the texts and predispose them for the study of language functions, I have used the multimodal concordancer *MCA* (*Multimodal Corpus Authoring System*) (Baldry, 2005; Baldry and Beltrami, 2005). As I have already pointed out in Chapter 1 (page 6), unlike concordancers such as *WordSmith Tools* (Scott, 2008) and *AntConc* (Anthony, 2005) where texts are simply transcribed (Leech, 2000; Mishan, 2004) so that language is isolated from other semiotic modalities (Baldry and Thibault, 2006b: Chapter 4), in *MCA* texts of any kind are preserved in, more or less, their original format and they are viewable during the annotation process as well as when concordances are returned by a search. This facilitates an inter-semiotic analysis of the texts (Baldry and Thibault, 2006b: Chapter 4). In addition, the system was designed for "search[ing] corpora in terms of the scalar distribution of meaning-making units in texts" (Baldry, 2005: 30), and this allows me to adopt the scalar levels I propose in this work. To sum up, as regards this study, the use of *MCA* makes it possible to study language functions in relation to the other semiotic modalities with which language interacts in the meaning-making process within the scalar

organization of texts (Baldry, 2008; Baldry and Thibault, 2006a; 2006b: Chapter 4; 2008).

With reference to the utterance “Want a glass of water?” taken from the *Sara makes some offers* text [Text 45], Table 5.12 shows the kind of information we retrieve when using *MCA Search Inquiry* tool.

	Text 9 Phase 1 Utterance 1	154.46	157.43
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on table; Sara: looks at Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [water]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a glass of]		
Want A GLASS OF water?			
Line 01	Sara: Want a glass of water?		
Making an offer (V)	Want a glass of water?		
Material process(es)	Material process(es): YES: [Sara: puts milk jar on table] ^ [Sara: takes water jar]		
Sound	Sound: YES: [milk jar on table]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to items on table]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Table 5.12: Annotation of the utterance “Want a glass of water?” taken from the *Sara makes some offers* text using *MCA*

In Table 5.12 the first dark-blue row includes: 1) the *Media Player* button, which gives access to the sequence under analysis; 2) the sequence’s name; and 3) the time in seconds when the sequence begins and ends. The following light-blue rows are divided into two columns: the left-hand column contains the parameters present in the sequence, whereas the right-hand column contains the annotation. As already described in Chapters 3 and 4, by convention, in the annotation I have included the parameter followed by “YES;” which indicates that the parameter is present in the sequence, and the annotation in square brackets. This is exemplified in Table 5.13 with reference to the general notion *a glass of*.

General notions: quantitative:	YES:	[quantity: a glass of]
parameter	convention used to indicate the parameter is present in the sequence	annotation in square brackets

Table 5.13: Example of annotation of the general notion *a glass of*

In the example given in Table 5.13 the general notion of quantitative type is present in the sequence “Text 9 Phase 1 Utterance 1;” more precisely, it is of the quantity subclass (van Ek and Trim, 1998a: 52-53; 2001: 65) and it is realized by *a glass of*. Finally, the white row below the light-blue row where *a glass of* is annotated in Table 5.12 shows the notion in capital letters in the co-text (Sinclair, 1991) where it appears, in this case, “Want A GLASS OF water.” Notice that the co-text is provided for all the general notions.

Table 5.12 also shows the different method I have adopted to annotate the text transcript and language functions. In the Line row (the one under the white row), which includes the text transcript, I have simply written the speaker’s name followed by what

s/he says, in this case, “Sara: Want a glass of water?.” As regards language functions, on the other hand, for each function I have written the text that realizes it. For example, in Table 5.12 the function ‘making an offer’ is realized by “Want a glass of water?”

5.4. The scalar-level approach to text analysis in relation to the study of language functions

The model adopted in this work for the study of language functions in spoken texts recalls that developed by Sinclair and Coulthard (1975; [1992] 1995) for the study of classroom interaction: they are both scalar systems, that is to say, they are systems made up of different ranks related by a ‘consist of’ relationship (Coulthard and Brazil, [1992] 1995: 56). However, the role the concept of rank scale plays in the works of Sinclair and Coulthard (1975; [1992] 1995), as well as in those of their followers (e.g. Coulthard and Brazil, [1992] 1995), and in my work is substantially different. In fact, Sinclair and Coulthard identify the descriptive units – or *ranks* as they define them – of classroom interaction and their position in the scalar system, and then for each rank they specify its internal structure. They look at the system only in terms of its constituent elements, and they are less interested in the way in which the elements interact with each other. In addition, the focus of their works is mainly the structure of the exchange, seen in isolation from the other ranks, and the concept of rank scale is, in the end, neglected. This is pointed out by Sinclair ([1992] 1995: 79-80) who states that

[T]he rank scale of act-move-exchange-(sequence)-transaction soon concentrated on the exchange, much as grammar was concentrating on the clause. Little was investigated above the exchange because it was recognized that the more extensive ranks in discourse were relevant not only to language, but had a status in social systems also.

In this work, on the contrary, the concept of rank scale, or rather, the concept of scalar-level system, plays a central role, in conjunction with the interacting and integrating principles (Baldry and Thibault, 2006b: 144) that characterize a system of scalar levels. These concepts are of particular use to the study of language functions.

As already stated above (see page 76), in a system of scalar levels the functional units on different scales each play their part in creating the meaning of the whole text. As concerns my study, this means that each utterance relates to the utterances belonging to the same level and the way in which they relate to each other determines the meaning of the phase or subphase they belong to. Similarly, if present, the subphases in a given phase relate to each other and in so doing they contribute to the meaning of that phase. Finally, the phase, in conjunction with the other phases, contributes to the meaning of the whole text. By way of illustration, Table 5.14 presents the phasal and functional analyses of *The barbecue* text [Text 41].

Phase	Speaker	Text	Functional analysis
1	Sarah	Daniel!	[Attracting attention; Addressing someone: informal]
	Daniel	Yes.	Replying to attracting attention
	Sarah	We are having a barbeque on Saturday, do you want to come?	Expressing intentions Making an invitation
	Daniel	Sure, yeah.	Accepting an invitation
	Sarah	Great. Ok, uhm, at about 7 o'clock?	Expressing positive appreciation Opening/resuming a turn Hesitating Making an suggestion
2	Daniel	Should I bring something?	Offering to do something for someone
	Sarah	Uhm ... if you want to bring some sausages, something like that.	Hesitating Accepting an offer
	Daniel	Potato salad?	Making a suggestion
	Sarah	Why not. == Great! Fantastic!	Agreeing to a suggestion

Table 5.14: Phasal and functional analyses of *The barbecue text*

At the utterance level we can see the various functions the speakers express. For instance, in the utterance “We are having a barbecue on Saturday, do you want to come?” (in bold type in Table 5.14) Sarah realizes two functions: the ‘expressing intentions’ function (“We are having a barbecue on Saturday”) and the ‘making an invitation’ function (“do you want to come”). The utterance is strictly related to the following, “Sure, yeah,” as Sarah assigns Daniel a complementary role: she invites him to her barbecue and Daniel is called on to either accept or decline her invitation. At the higher level, that is, at the phase level, the five utterances in Phase 1 do combine to produce a thematically homogeneous phase that focuses on Sarah’s invitation and Daniel’s acceptance. In other words, all the functions contribute to the creation of the invitation phase. Phase 1, then, influences the unfolding of Phase 2: had not Daniel accepted Sarah’s invitation, Phase 2, that is, the phase where they make arrangements on what Daniel should bring, would not have taken place; or probably in Phase 2 Sarah would have asked Daniel the reason for his decline. In other words, Phase 1 has influenced the unfolding of Phase 2 and, to a larger extent, the meaning of the whole text.

A similar example is given in the *What are you doing this weekend?* text [Text 51], whose phasal and functional analyses are given in Table 5.15. The text consists of five thematically homogeneous phases that focus on: 1) Adriana’s plans for the weekend; 2) Adriana’s invitation; 3) Katherine and Adriana’s arrangements; 4) Katherine’s availability; and 5) Adriana’s alternative. Generally speaking, the homogeneity of each phase is provided by the way in which the utterances relate to each other. Except for Phase 5, which consists of one utterance where Adriana expresses possibility, in the other phases the speakers produce sequences of functions: in Phase 1 the sequence of functions ‘enquiring about intentions’ and ‘expressing intentions,’ in Phase 2 the sequence of functions ‘making an invitation’ and ‘accepting an invitation,’ in Phase 3, again, the sequence of functions ‘enquiring about intentions’ and ‘expressing intentions,’ and in Phase 4 the sequence of functions ‘asking for confirmation or denial’ and ‘answering questions for confirmation.’ At the higher level, that is, at the phase level, each phase influences the unfolding of the following phase. For example, Phase 4 influences the unfolding of Phase 5: had not Katherine said that she might get home late on Friday night, in the following

phase Adriana would not have given Katherine the alternative to go to Verona on Sunday instead of Saturday. Finally, the five phases contribute to the meaning of the text as a whole.

Phase	Speaker	Text	Functional analysis
1	Katherine	And then what are you doing this weekend?	Enquiring about intentions
	Adriana	This weekend? I'm not certain. I was thinking I would go to Verona with some friends, because I haven't been there yet	Opening/resuming a turn Expressing complete uncertainty Expressing intentions
2	Adriana	Would you like to come?	Stating Making an invitation
	Katherine	Yeah, that'd be nice, thanks.	Accepting an invitation Expressing gratitude
3	Katherine	Em, are you gonna go on Saturday or on Sunday?	Hesitating Enquiring about intentions
	Adriana	I think Saturday.	Expressing intentions
	Katherine	[] Ok. Like all day == or	Showing attention to the speaker Enquiring about intentions
	Adriana	== We were thinking of leaving at the train station around 11 o'clock.	Expressing intentions
4	Katherine	[] Ok ... ok. Cool.	Showing attention to the speaker
	Adriana	You're available?	Asking for confirmation or denial
	Katherine	[] Yeah. I don't know what time I'll be getting home on Friday night, 'cause sometimes I go out till about 5.	Answering questions for confirmation Expressing ignorance
		== Eh, um.	Stating Hesitating
5	Adriana	== Ah.	Showing attention to the speaker
	Adriana	[] Well, we could – we could change it to Sunday, if you would like. 'Cause I understand, sometimes I go out until about ... 4.	Opening/resuming a turn Expressing possibility Expressing desires Expressing fellow-feeling Stating

Table 5.15: Phasal and functional analyses of the *What are you doing this weekend?* text

What benefits does the scalar-level approach proposed here bring to the study of language functions? Considering the interrelating principle that links all the scales identified in a text, each language function has to be seen in the light of the phase where it appears and thus has to be interrelated with, rather than isolated from, the other functions expressed in that phase. As already pointed out in Chapter 3 (pages 29-30), since its very first appearance in the 1970s the notional-functional approach was criticized because it provides a list of language functions without specifying how they interrelate in discourse to negotiate meanings (Widdowson, 1979a, 1979c; Breen and Candlin, 1980; Cook, 1985). In particular, in her description of conversation³⁵ Cook (1985: 178) states that

³⁵ Cook refers to chain and choice. Between linguistic signs there are two kinds of relations, syntagmatic and paradigmatic relations, which develop along two axes, the axis of chain and the axis of choice respectively (see Halliday, 1976; Halliday and Mathiessen 2004: Chapter 1; see also Eggins, [1994] 2004). Syntagmatic relations are the relations by which signs can go together in sequences or

[A]t a given moment in the conversation the speaker or hearer has a choice of what to do next, a meaning potential from which to select the most appropriate next move to suit his or her goals [...] The language function has to fit not just within a structure of conversation in syntagmatic terms but into a sequence of moments of paradigmatic choice. Whatever type of discourse analysis is used, the language function has to be accommodated within the axes of chain and of choice [...] [T]he choice that is open to a participant is not altogether free but is circumscribed by the interaction sequence or by the situation. The interaction sequence dictates that some functions must be followed by other functions.

As to *The barbecue* text [Text 41] presented in Table 5.14, from a paradigmatic point of view Daniel is free to decide the language function following Sarah's invitation, yet his choice is syntagmatically restricted by the interaction sequence: he has the option of choosing between accepting and declining Sarah's invitation (axis of choice), but he cannot appropriately, for instance, decide to report on what he did the day before, or grant permission, because, as Schegloff and Sacks' (1973) studies on adjacency pairs demonstrate, in the interaction sequence (axis of chain) an invitation is commonly followed by either an acceptance or a decline. The fact that in a system of scalar levels we can freely move from one level to another, for example, from the utterance level to the phase level, allows us to see how a language function expressed in a given utterance relates syntagmatically and paradigmatically to the other functions expressed in the same phase. To conclude this section, the approach I propose here to the study of language functions seems to respond to criticism which the notional-functional approach attracted.

5.5. Conclusions

After reviewing three of the several perspectives on conversation – Sacks and Schegloff's (1973) studies on adjacency pairs, Sinclair and Coulthard's (1975; [1992] 1975, and Eggins and Slade's ([1997] 2006) model of discourse – and pointing out some of their shortcomings in relation to my purposes, in this chapter I have proposed a scalar-level approach to the analysis of conversation and illustrated the principle behind it. In so doing, I have also highlighted the benefits this approach brings to the study of language functions.

structures, while paradigmatic relations are the relations by which signs stand in opposition to other signs. For example, in English the Mood constituents stand in different syntagmatic relations to form different clauses. The sequence Finite ^ Subject ^ Predicator ^ Complement ^ Adjunct describes how the constituents go together linearly to form a polar interrogative. On the other hand, the different syntagmatic relations into which the Mood constituents enter stand in paradigmatic relations, that is, they form a set of choices, or oppositions, in the type of English clauses: declarative, exclamative, polar interrogative, WH-interrogative and imperative.

Part 2

CHAPTER 6

The corpus analysed

6.1. Introduction

This chapter is devoted to the analysis of the texts selected for this thesis. In particular, in the analysis I discuss the language functions the speakers express and their non-verbal behaviour.

6.2. The *Hobbies* subcorpus

6.2.1. Text 1: Do you have any hobbies?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Timothy Giove
Speaker(s)	Timothy: American Giove: Irish
Degree of authenticity	Authentic

The *Do you have any hobbies?* text is a short conversation where Timothy and Giove talk about their hobbies. The text is made up of two phases.

Phase 1: Giove's hobbies

Timothy asks Giove about his hobbies. To do so, Timothy asks Giove three questions that realize three different functions (see the functional analysis in Table 6.1): 1) the “What do you do?” question realizes the ‘asking for factual information’ function, 2) the “Do you have any hobbies?” question realizes the ‘asking for confirmation or denial’ function, and 3) the “What do you enjoy doing?” question realizes the ‘enquiring about positive appreciation’ function. In his reply, on the other hand, Giove answers the first two questions only and he does not say what he enjoys doing. However, you can deduce from his answer that he enjoys sports.

Phase 2: Timothy's hobbies

Giove asks Timothy about his hobbies. Besides topic change, the transition from Phase 1 to Phase 2 is signalled by the change in the role played by Timothy and Giove: in Phase 1

Phase	Speaker	Text	Functional analysis
1	Timothy	Em, what do you do?	Hesitating Asking for factual information
	Giove	Do you have any hobbies? Do – What do you enjoy doing?	Asking for confirmation or denial Enquiring about positive appreciation
		Yes, I play a lot of sports. I play soccer ...	Answering questions for confirmation Answering questions for factual information
		Uh, also I used to play baseball for a little while.	Hesitating Answering questions for factual information
	Timothy	Uh, lots of other sports: tennis, running, things like that	Hesitating Answering questions for factual information
		Very cool.	Showing attention to the speaker

Table 6.1: Functional analysis of Phase 1 of the *Do you have any hobbies?* text

Timothy asks the question and Giove replies, while in Phase 2 the opposite is true. This transition is signalled by the string *How about you?* realizing the ‘giving over the floor’ function (see the functional analysis in Table 6.2).

Phase	Speaker	Text	Functional analysis
2	Giove	How 'bout you?	[Giving over the floor; Asking for factual information; Asking for confirmation or denial; Enquiring about positive appreciation]
	Timothy	I'm a musician.	Stating: occupation
	Giove	What do you play?	Asking for factual information
	Timothy	Uh, I play guitar. I sing.	Hesitating Answering questions for factual information
		Those are my two fortes, I guess. I'd played some drums too and some keyboards, but I mostly focus on those two	Expressing a tentative assertion Stating

Table 6.2: Functional analysis of Phase 2 of the *Do you have any hobbies?* text

Note that the string *How about you?* simultaneously performs various functions: besides ‘giving over the floor,’ it also seems to retrieve anaphorically all the other questions asked by Timothy. In fact, by giving over the floor Giove wants Timothy to answer the same questions Timothy asked him in Phase 1, that is, “What do you do?,” “Do you have any hobbies?” and “What do you enjoy doing?.” Note that in his reply, Timothy does not explain whether he has any hobbies, nor does he say what he enjoys doing, but he states his second occupation (a musician), besides being a student. In this phase, besides asking for his hobbies, Giove also asks Timothy the instruments he plays. Notice that when Timothy says “Those are my two fortes” he shows two fingers thus performing an emblematic movement (see Figure 6.1).



Figure 6.1: Emblematic movement in Phase 2 of the *Do you have any hobbies?* text

6.2.2. Text 2: What kind of music are you into?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Timothy Giove
Speaker(s)	Timothy: American Giove: Irish
Degree of authenticity	Authentic

The *What kind of music are you into?* text comprises two kinds of texts: a casual conversation and a telephone conversation. The text is made up of eight phases and a number of subphases.

Phase 1: Giove's musical taste

In this phase Timothy asks Giove what kind of music he likes. As illustrated in the functional analysis shown in Table 6.3, to do so Timothy uses the expression *to be into something* (in italics in Table 6.3), which connotes deep involvement, as it means “to be interested in something *in an active way*” (*Oxford Advanced Learner's Dictionary*, 7th Edition, mine italics). In his reply, on the contrary, Giove opts for a different linguistic choice, that is, the verb *to like* (in bold type in Table 6.3), which does not have the same force as *to be into something*. In a scale from low to high intensity that includes the verbs *to like*, *to love* and *to adore*, the verb *to like* is located at the lowest level, while *to adore* at the highest level; the verb *to love* is located in the middle³⁶. *To be into something* may be located between *to love* and *to adore*. As a consequence, you can conclude that Giove does not answer Timothy's question properly, because he does not talk about the music he is enthusiastic about, but he simply lists the music he finds of a good standard.

Phase 2: Timothy's musical taste

In this phase Giove gives over the floor to Timothy (“How about you?”) and asks him to talk about the kind of music he likes. Note that in giving over the floor Giove points at Timothy (see Figure 6.3, page 96).

³⁶

See The Appraisal Website: <http://www.grammatics.com/appraisal/>.

Phase	Speaker	Text	Functional analysis
1	Timothy	<i>What kind of music are you into?</i>	Enquiring about positive appreciation
	Giove	I like all kinds of music. I like a lot of modern music, pop music, but also a lot of Latin music.	Expressing positive appreciation
		Because I grew up in Spain, I was surrounded by – by Spanish music, as well as Latin American music	Stating
	Timothy	Mm hmm.	Showing attention to the speaker
	Giove	because they bring that over.	Stating
	Timothy	Yeah.	Showing attention to the speaker
	Giove	Um,	Hesitating
		I also like Irish music, different things like that	Expressing positive appreciation
	Timothy	Oh yeah.	Showing attention to the speaker
	Giove	and a little bit of classical music.	cont. Expressing positive appreciation

Table 6.3: Functional analysis of Phase 1 of the *What kind of music are you into?* text

Along with topic change, the transition from Phase 1 to Phase 2 is marked by the speakers' different speech roles, signalled by the 'giving over the floor' function realized by the string *How 'bout you?*: in Phase 1 Timothy assumes the role of seeker of information and assigns Giove the complementary role of supplier of the information demanded, whereas in Phase 2 the opposite is true.

As far as the functional analysis is concerned (see Table 6.4), we can see that the string *How 'bout you?* performs two functions simultaneously: besides the 'giving over the floor' function, *How 'bout you?* seems to retrieve anaphorically Timothy's question in Phase 1, that is, "What kind of music are you into?," thus realizing also the 'enquiring about positive appreciation' function. Besides this, Giove asks Timothy what kind of music he listens to ("What kind of music do you listen to?"). In a way, this question indirectly realizes the function 'enquiring about positive appreciation:' if you listen to a particular kind of music it is highly probable you like it!

Phase	Speaker	Text	Functional analysis
2	Giove	How 'bout you?	[Giving over the floor; Enquiring about positive appreciation]
		What's – what kind of music do you listen to?	[Asking for factual information; Enquiring about positive appreciation]
	Timothy	Uh ... well, being as a – uh, there's a discrepancy between the music I listen to and the music I play. Usually the music I play is to please a crowd; it's usually music	Stating
		I really don't like. [Tim laughs; then Giove laughs]	Identifying
		Um ...	[Identifying; Expressing negative appreciation; Emphasising]
		but I – I tend to listen to a lot of jazz, [Giove's phone rings] Latin	Hesitating Stating

Table 6.4: Functional analysis of Phase 2 of the *What kind of music are you into?* text

As far as gestures are concerned, in this phase Timothy performs two pictograph movements and a deictic one, which are presented respectively in Figures 6.4 and 6.5 (page 96). In the pictograph movements Timothy represents the music he listens to (Fig-

ure 6.4a) and the music he plays (Figure 6.4b) with his fingers and thumb pressed together. Note that the two referents are depicted in two different areas of the space. In the deictic movement Timothy points at the camera when he says “a crowd,” thus identifying where the crowd is. Note that in so doing Timothy looks directly at the camera, that is, at his crowd.

Phase 3: Giove asks for the permission to answer the phone

In this phase Giove asks Timothy for the permission to answer the phone. The transition from Phase 2 to Phase 3 is signalled by the phone ringing, an extralinguistic element, which interrupts the flow of the conversation. However, the transition point is not clear-cut, but characterized by an overlap between Phase 2 and Phase 3: the phone starts ringing in Phase 2 while Timothy is talking (“I tend to listen to a lot of jazz [Giove’s phone rings] Latin”) but this does not stop him from doing so. In fact, he keeps on talking until he has completed his turn, which extends to Phase 3. The overlap between the two phases is illustrated in Figure 6.2.

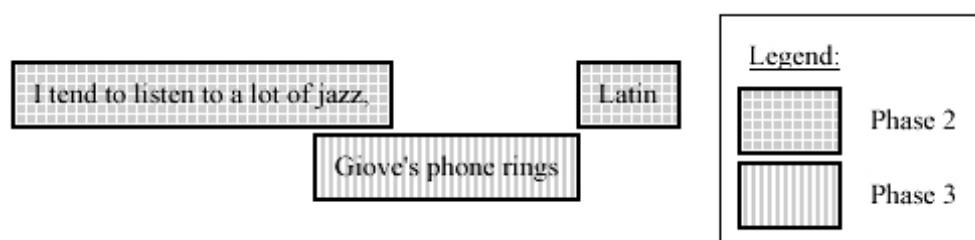


Figure 6.2: Overlap between Phase 2 and Phase 3 in the *What kind of music are you into?* text

Table 6.5 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
3	Giove	Oh, I'm sorry.	Apologizing
		Do you mind if I answer the phone?	Enquiring about permissibility
	Timothy	Go for it.	Granting permission

Table 6.5: Functional analysis of Phase 3 of the *What kind of music are you into?* text

In this phase two examples of what van Leeuwen (2005: 121) calls multimodal communicative acts occur, namely “multimodal micro events in which all the signs present combine to determine their communicative intent.” These are shown in Figures 6.6 and 6.7 (page 96) respectively. In order to obtain Timothy’s permission to answer the phone, Giove uses language (“Do you mind if I answer the phone?”), but also moves the phone in Timothy’s direction and looks directly at him³⁷. Similarly, to grant Giove permission to answer the phone, Timothy uses language (“Go for it.”) and waves his hand in the direction of the phone.

³⁷ According to Kress and van Leeuwen ([1996] 2006: 116-124), direct gaze address indicates a demand.

Phase 4: Telephone conversation

In this phase Giove talks to someone on the phone. It is the change of the person Giove interacts with that signals phase transition along with the different channel of communication (face-to-face in Phase 3 and the phone in Phase 4).

This phase is completely different from the other phases of this text. While in the rest of the text Timothy and Giove have a conversation together, here they are involved in two different activities: on the one hand, Giove talks to someone on the phone; on the other hand, Timothy waits for Giove to finish the phone call. In addition, in this phase Giove is totally isolated from Timothy. Apart from the fact that he talks to someone else, this is perceived by the fact that he never looks at Timothy: as illustrated in Figure 6.8 (page 97), his gaze is always disengaged. Timothy, on the contrary, tries to get into some contact with Giove: as shown in Figure 6.9, page 97), every now and then he looks at him.

Phase 4 consists of three subphases. As it is not possible to hear what Giove's interlocutor says and thus understand the functions Giove realizes, this phase has not been analysed for language functions.

Subphase A: Telephone conversation: opening

Giove answers the phone.

Subphase B: Telephone conversation: central part

Giove talks to someone on the phone.

Subphase C: Telephone conversation: closing

Giove finishes the telephone conversation.

Phase 5: Giove's apology

In this phase Giove apologizes to Timothy for having been on the phone. Note that when he does so he makes eye contact with Timothy. The apology and the direct gaze realize a multimodal communicative act (Figure 6.10, page 97). Timothy, on the other hand, accepts his apology saying "Nah. Happens." and in so doing he raises his hand (Figure 6.11, page 97). This is another example of multimodal communicative act.

Phase transition is marked by a change in the participant Giove interacts with (someone on the phone in Phase 4, Timothy in Phase 5) and by a change in the channel of communication (the phone in Phase 4, face-to-face in Phase 5). The functional analysis of this phase is shown in Table 6.6.

Phase	Speaker	Text	Functional analysis
5	Giove Timothy	[] Sorry. Nah. Happens.	Apologizing Accepting an apology

Table 6.6: Functional analysis of Phase 5 of the *What kind of music are you into?* text

Phase 6: Timothy's musical taste

In this phase Giove goes back to the topic he and Timothy were discussing in Phase 2 before the phone interrupted them, that is, Timothy's musical taste. The phase begins with Giove's question "What were you saying before about?" that seems to be a device to go back to the previous discussion rather than a real question for factual information. In fact, Timothy does not answer it, but it is Giove who does so ("You were telling me about mu-

sic. What music you listen to and.”). Notice that when Giove says *you* he points at Timothy, as he did in Phase 2 when he gave over the floor to him (Figure 6.12, page 97). Once Giove has introduced the topic and given over the floor to Timothy, Timothy talks about the music he likes and does not like. The functional analysis of this phase is shown in Table 6.7.

Phase	Speaker	Text	Functional analysis
6	Giove	I'm sorry. What were you saying before about? You were telling me about music. What music you listen to and.	Apologizing Asking for factual information Encouraging someone to continue
	Timothy	Uh, I tend to like jazz, Latin, and rock.	Hesitating Expressing positive appreciation
	Giove	Mm.	Showing attention to the speaker
	Timothy	We tend to mix it up.	Stating
	Giove	And Italian music? Do you tend to like Italian popular music, I mean.	Opening/resuming a turn Enquiring about positive appreciation
	Timothy	Um ... I like the operas. I tend to really despise the Italian pop music. [Giove laughs; then Timothy laughs] And techno, no I can't stand it. It's horrible.	Paraphrasing Hesitating Expressing positive appreciation [Expressing negative appreciation; Emphasising] Expressing negative appreciation Expressing negative judgment
	Giove	Mm.	Showing attention to the speaker
	Timothy	Um, but that's not just Italian techno, pop music. It's all over. Usually, I ... I hate it. [Timothy laughs]	Hesitating Stating Expressing negative appreciation
	Giove	Mm.	Showing attention to the speaker
	Timothy	But, um ... stuff that I really like to that falls in the category of pop music. I like U2 and Right.	Hesitating [Expressing positive appreciation; Emphasising]
	Giove	stuff like that. () I like a lot of Irish stuff. [Giove laughs] Um ... stuff like that. I like older stuff. Sting. And I like other stuff like Metal-	Showing attention to the speaker Expressing positive appreciation
	Timothy	– old Metallica, not new Metallica.	
	Giove	Mm.	Specifying
	Timothy	Um, some of the heavier rock I really like. And jazz. I love the jazz of the '60's. John Coltrane, Miles Davis, and () stuff like that. I love that era jazz: it's, it's my favourite.	Showing attention to the speaker [Expressing positive appreciation; Emphasising] Expressing positive appreciation

Table 6.7: Functional analysis of Phase 6 of the *What kind of music are you into?* text

To talk about the music he likes Timothy uses just two verbs, that is, *to like* and *to love*. By comparison, the verbs he uses to talk about the music he does not like are more varied: *to despise*, *can't stand* and *to hate*. The expressions Timothy uses to talk about the music he likes and does not like are shown in Table 6.8. Note also that in “Some of the

heavier rock I really like,” “And jazz. I love the jazz of 60’s” and “And techno, no I can’t stand it” the topical Theme³⁸ is marked, with the result that *some of the heavier rock, jazz and techno* have greater prominence than the other music genre Timothy mentions. Finally, in “I tend to like jazz, Latin and rock” and “I tend to really despise the Italian pop music” notice the use of what Halliday and Matthiessen (2004: 147) call modulation, that is, the scales of obligation and inclination, as opposed to the different degrees of probability and likelihood, called modalization. Here modulation is expressed by an expansion of the predicator³⁹. Timothy’s frequent use of this form – he uses it in Phase 2 as well (“I tend to listen to a lot of jazz, Latin”) – seems to influence Giove’s way of talking: he asks Timothy whether he *tends to* like Italian popular music (“Do you tend to like Italian popular music?”).

Expressions Timothy uses to talk about the music he likes	Expressions Timothy uses to talk about the music he does not like
I tend to like jazz, Latin and rock. I like the operas. I like U2 and stuff that like that. I like a lot of Irish stuff. I like older stuff. Sting. And I like other stuff like Metal- – old Metallica, not new Metallica. Some of the heavier rock I really like. And jazz. I love the jazz of 60’s. John Coltrane, Miles Davies, and stuff like that. I love that era jazz. it’s my favourite.	I tend to really despise the Italian pop music. And techno, no I can’t stand it. Usually, I hate it.

Table 6.8: Expressions Timothy uses to talk about the music he likes and the music he does not like

Here gestures are important too: when Timothy says “And techno, no I can’t stand it” he shakes his head in disapproval (Figure 6.13, page 97). Then, when he makes reference to Irish music he points at Giove (Figure 6.14, page 99) because he is Irish.

The transition from Phase 5 to Phase 6 is marked by the different pragmatic tasks Giove performs: in Phase 5 he apologizes for having been on the phone, whereas in Phase 6 he finds out information about the kind of music Timothy likes.

Phase 7: Giove’s invitation

In this phase Giove invites Timothy to a concert at a bar. The transition from Phase 6 to Phase 7 is marked by the different pragmatic tasks Giove performs: in Phase 6 Giove

³⁸ The topical Theme is the first constituent of the clause that is either participant, circumstance or process (Halliday and Matthiessen, 2004: 79).

³⁹ The expansion of the predicator is an example of hypotactic verbal group complex (Halliday and Matthiessen, 2004: 497). A hypotactic verbal group complex is made up of a primary group, which carries the mood of the clause, and a secondary group, which realizes the process type of the clause. For example, in “I tend to like jazz, Latin and rock” *tend* is the primary group and *to like* is the secondary group realizing a mental process of the emotive type. The example is analyzed below.

<i>I</i>	<i>tend</i>	<i>to like</i>	<i>jazz, Latin and rock</i>
Subject	Finite	Predicator	Complement
Senser	Process: mental		Phenomenon
	Verbal group complex		

finds out information about the kind of music Timothy likes, whereas in Phase 7 he invites him to a concert. The new phase is introduced the utterance “A friend of mine told me that there’s a band playing tonight at a bar” that realizes the ‘reporting on people’s words, thoughts and beliefs’ function thus signalling the beginning of a new phase. Phase 7 consists of the following two subphases.

Subphase A: Giove invites Timothy to a concert

This subphase consists of an invitation: Giove has been told that there is concert at a bar so he invites Timothy to it. Table 6.9 shows the functional analysis of this subphase.

Phase	Speaker	Text	Functional analysis
7A	Giove	[] A friend of mine told me that there’s a band playing tonight at a bar, I don’t remember which bar it is, but maybe, if you want to go tonight – I don’t know if you’re free tonight – maybe you want to meet up there sometime.	Reporting: people’s words, thoughts, beliefs Expressing forgetting Making an invitation Expressing ignorance cont. Making an invitation
	Timothy	Sounds good to me.	Accepting an invitation
	Giove	Okay.	Showing attention to the speaker

Table 6.9: Functional analysis of Phase 7 Subphase A of the *What kind of music are you into?* text

Subphase B: Giove asks Timothy for his phone number

In this subphase Giove asks Timothy for his phone number. From a linguistic point of view, note that Giove asks Timothy for his phone number in an indirect way, that is, with a suggestion (“Why don’t you give me your phone number?”) (see Table 6.10 for the functional analysis of this subphase).

Phase	Speaker	Text	Functional analysis
7B	Giove	Um, why don’t you give me your phone number and I can give you a call later == and	Hesitating Making a suggestion
	Timothy	== Sure.	Agreeing to a suggestion
	Giove	we can maybe meet up.	cont. Making a suggestion
	Timothy	No problem.	Agreeing to a suggestion
	Giove	Hold on, just one second. [] Okay.	Making an urgent request
	Timothy	My number is 8-26-5-11.	Responding to a request: agreeing willingly
	Giove	[] 8-26-5-11.	Asking for confirmation of understanding
	Timothy	That’s right.	Answering questions for confirmation
	Giove	[] Okay.	Opening/resuming a turn
		So I’ll give you a call, maybe we’ll meet sometime later today.	Expressing intentions Expressing possibility

Table 6.10: Functional analysis of Phase 7 Subphase B of the *What kind of music are you into?* text

In this subphase, besides Timothy and Giove, there is a third ‘participant’, that is, Giove’s phone: Giove takes his phone and stores Timothy’s number. Giove’s action of storing Timothy’s number, along with the different pragmatic tasks Giove performs (in

Subphase A he invites Timothy to a concert, whereas in Subphase B he asks for Timothy's phone number), signals the transition from Subphase A to Subphase B.

Phase 8: Leave taking

In this phase Giove and Timothy take leave of each other and in so doing they shake hands (Figure 6.15a, page 97) and Timothy raises his hand to say goodbye to Giove (see Figure 6.15b, page 97).

The transition from Phase 7 to Phase 8 is marked by the change in the pragmatic task Giove performs: in Phase 7 he invites Timothy to a concert, whereas in Phase 8 they take leave of each other. The phase transition is linguistically signalled by “I have to go to class right now,” which indicates that Giove is about to end the conversation. Note that when he says this he points rightwards giving the impression he is showing Timothy where the class is (Figure 6.16 on, page 97).

The functional analysis of this phase is presented in Table 6.11.

Phase	Speaker	Text	Functional analysis
8	Giove	I have to go to class right now,	[Expressing obligation; indicating that someone is coming to an end]
		but it was good talking to you.	Expressing positive appreciation
	Timothy	Sounds good.	Showing attention to the speaker
	Giove	Alright.	Showing attention to the speaker
	Timothy	Catch == you later.	Taking leave: informal
	Giove	== Take care.	Good wishes: when parting from someone
		Bye.	Taking leave: informal
	Timothy	Bye.	Repl. to taking leave: informal

Table 6.11: Functional analysis of Phase 8 of the *What kind of music are you into?* text



Figure 6.3: Deictic movement (1) in Phase 2 of the *What kind of music are you into?* text



Figure 6.4: Pictograph movements (1) in Phase 2 of the *What kind of music are you into?* text



Figure 6.5: Deictic movement (2) in Phase 2 of the *What kind of music are you into?* text



Figure 6.6: Giove's multimodal communicative act in Phase 2 of the *What kind of music are you into?* text



Figure 6.7: Timothy's multimodal communicative act in Phase 2 of the *What kind of music are you into?* text



Figure 6.8: Gaze orientation in Phase 4 (1) of the *What kind of music are you into?* text



Figure 6.9: Gaze orientation in Phase 4 (2) in Phase 2 of the *What kind of music are you into?* text



Figure 6.10: Giove's multimodal communicative act in Phase 5 of the *What kind of music are you into?* text



Figure 6.11: Timothy's multimodal communicative act in Phase 5 of the *What kind of music are you into?* text



Figure 6.12: Deictic movements (1) in Phase 6 of the *What kind of music are you into?* text



Figure 6.13: Pictograph movement in Phase 6 of the *What kind of music are you into?* text



Figure 6.14: Deictic movement in Phase 6 of the *What kind of music are you into?* text



Figure 6.15: In Phase 8 Timothy and Giove take leave



Figure 6.16: Deictic movement in Phase 8 of the *What kind of music are you into?* text

6.2.3. Text 3: Have you read the newspaper?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Chiara Carlo
Speaker(s)	Chiara: bilingual (Italian/English) Carlo: bilingual (Italian/English)
Degree of authenticity	Authentic

The *Have you read the newspaper?* text consists of one single phase where Chiara and Carlo exchange their different ideas about the “Financial Times.” Chiara thinks it is not very interesting, while Carlo thinks it is great for investments. The functional analysis of this text is illustrated in Table 6.12.

Phase	Speaker	Text	Functional analysis
1	Chiara	Um,	Hesitating
		have you read the newspaper ?	Asking for confirmation or denial
	Carlo	Yeah.	Answering questions for confirmation
	Chiara	[] Well	Opening/resuming a turn
		it's the “Financial Times.”	Identifying
		That's not very interesting.	Expressing negative appreciation
	Carlo	It's great for investments.	Expressing positive appreciation
	Chiara	[] Well,	Opening/resuming a turn
		we haven't got any.	Stating

Table 6.12: Functional analysis of Phase 1 of the *Have you read the newspaper?* text

The homogeneity of this phase is given by the topic discussed, the “Financial Times,” and the reference items referring to the newspaper. These are in bold type in Table 6.12. Note that in the text the “Financial Times” is presumed, *the newspaper*⁴⁰, and its identity is retrieved from the immediate context of situation Carlo and Chiara share (Figure 6.17): 1) Carlo is holding the newspaper in his hands; 2) the “Financial Times” is the only newspaper available in the room; and 3) when she says “Have you read the newspaper?” Chiara points at it (deictic movement).



Figure 6.17: Deictic movement in Phase 1 of the *Have you read the newspaper?* text

⁴⁰ Along with demonstrative pronouns (*that, these, those ...*) and personal pronouns (*he, she, it, they ...; mine, his, hers, theirs ...*) the definite article *the* is one of the commonest presuming reference items (Halliday and Hasan, 1976; Eggins, 2004; Halliday and Matthiessen, 2004).

6.2.4. Text 4: Carlo's reading habits

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sara Carlo
Speaker(s)	Sara: English Carlo: Bilingual (Italian/English)
Degree of authenticity	Authentic

The text *Carlo's reading habits* is a short conversation between Sara and Carlo about Carlo's reading habits. The text consists of a single phase whose homogeneity is provided by the topic discussed. The functional analysis of this text is illustrated in Table 6.13.

Phase	Speaker	Text	Functional analysis
1	Sara	Have you read this book?	Asking for confirmation or denial
		It's the cookery book.	Identifying
	Carlo	I don't read cookery books.	Stating
	Sara	== You read	
	Carlo	== I'm a student.	Stating
	Sara	You're a student.	Showing attention to the speaker
		Do you read the newspaper?	Asking for confirmation or denial
	Carlo	No.	Answering questions for denial
		The "Financial Times."	Stating
	Sara	You read the "Financial == Times"?	Asking for confirmation or denial
	Carlo	== Yeah.	Answering questions for confirmation
		While I'm waiting for stuff to be ready.	Stating
	Sara	Good, isn't it?	Enquiring about judgment
	Carlo	[] Yeah.	Expressing positive judgment
		I'm not too much into economy, but ... it's good ... it's a good paper.	Expressing negative appreciation Expressing positive judgment

Table 6.13: Functional analysis of the text *Carlo's reading habits*

At the very beginning of this phase, Sara asks Carlo whether he has read the book on the table and she also identifies it as the cookery book ("Have you read this book? It's the cookery book."). Carlo answers he does not read cookery books and states he is a student, giving the idea that cookery books are for housewives only, or, at least, they are not readings typical of students. Note that from a linguistic point of view the cookery book is not presented, that is, it is not introduced as new to Carlo, but presumed through the demonstrative pronoun *this*. The reason why Sara does not introduce the book is that its identity is retrievable from the immediate context of situation: the cookery book is the only book available; besides, Sara takes it in her hands and looks directly at it, thus indicating to Carlo the book she is talking about (Figure 6.18, page 101).

Then, Sara asks Carlo whether he reads the newspaper and he answers he does not do that but he reads the "Financial Times" instead. The fact that Carlo reads such a specialist newspaper – the "Financial Times" is mainly read by business people – surprises Sara so in the following turn she asks him to confirm whether he reads it ("You read the "Financial Times"?"). Note that the Mood structure of Sara's question is not the one of a

yes/no question, but that of a statement. However, the rising intonation indicates that “You read the “Financial Times”?” is a question. This is, in fact, an assuming question.

Finally, in the last part of the conversation, Sara asks Carlo for his judgement about the quality of the newspaper (“Good, isn’t it?”). The use of a tag question suggests Sara expects confirmation from Carlo and in fact Carlo confirms that the “Financial Times” is a good paper, although he is not very interested in economy (“I’m not too much into economy, but ... it’s good ... it’s a good paper.”).

As far as gestures are concerned, we notice that when Sara says “==You read [...] You’re a student. Do you read the newspaper?” she keeps her index finger pointed at Carlo (Figure 6.19, page 101): this is a deictic movement. The persistence of this gesture might give the idea that Sara is menacing Carlo, although by analysing language we conclude this is not the case. Finally, when Carlo says “No” and “Yeah” he respectively shakes his head (Figure 6.20a, page 101) and nods (Figure 6.20b, page 101), thus visualizing his denial and his confirmation.

6.2.5. Text 5: Arbat interview

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Katherine Marina
Speaker(s)	Katherine: English Marina: English
Degree of authenticity	Semi-scripted

The *Arbat interview* text is a semi-scripted text where Katherine interviews Marina about the band Marina plays in. The text is made up of six phases.

Phase 1: Greetings

Katherine and Marina greet each other. Table 6.14 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
1	Katherine	Hi Marina.	Greeting people: informal
	Marina	Hi Katherine.	Replying to greeting: normal health

Table 6.14: Functional analysis of Phase 1 of the *Arbat interview* text

Phase 2: Arbat

Katherine interviews Marina about Arbat, the band she plays in. The transition from Phase 1 to Phase 2 is marked by the different pragmatic tasks the speakers perform: in Phase 1 Katherine and Marina greet each other to set up the discourse; in Phase 2, on the other hand, Katherine asks Marina questions to find out information about the band she plays in.

Phase 2 is made up of seven subphases relating to seven different aspects of the band and Marina’s role in the band. Except for the transition from Subphase C to Subphase D, which is marked by a yes/no question (“and do you sing as well?”), subphase



Figure 6.18: Example where language, action and gaze contribute to presuming the identity of the cookery book



Figure 6.19: Deictic movements in the text *Carlo's reading habits*



Figure 6.20: Visualization of Carlo's denial (Figure A) and of his confirmation (Figure B) in the text *Carlo's reading habits*

transition is indicated by a WH-question asked by Katherine (the WH- words are in bold type in Table 6.15), along with some *ands* and *erms* indicating that Katherine is opening/resuming her turn and hesitating.

Subphase A: Introduction to the topic

Katherine introduces the topic of the interview by reporting what she has heard.

Subphase B: Origin of the band name

Katherine asks Marina why her band is called Arbat. As illustrated in Table 6.15, Katherine's question includes the general notion of reason *why*, whereas in Marina's reply does not contain a specific conjunctive of cause (e.g. *because*).

Phase	Speaker	Text	Functional analysis
2A	Katherine	Erm,	Hesitating
	Marina	I've heard that you play in a band. Yes, that's right. My band's called "Arbat" and we're based in Padova.	Introducing a theme: a topic Agreeing with a positive statement ^ Stating
2B	Katherine	Oh,	Showing attention to the speaker
	Katherine	why are you called "Arbat"?	Asking for factual information: reason
	Marina	Well, erm, our band leader, Graziano, liked the name. It's named after a really busy street in Moscow, where lots of buskers and musicians play.	Opening/resuming a turn ^ Hesitating Expressing positive appreciation Specifying <i>cont.</i> Expressing positive appreciation Stating
	Katherine	Oh right,	Showing attention to the speaker
2C	Katherine	and erm,	Hesitating
	Marina	how many musicians does Arbat have? There are seven band members altogether. I play the accordion.	Asking for factual information Answering questions for factual information Stating
	Katherine	Mhm.	Showing attention to the speaker
	Marina	Pamela sings and plays the bongos and the flute ... Enrico sings and plays the mandolin ... Checco plays the violin ... Stefano plays the lead guitar ... Graziano sings and plays the guitar. And Giancarlo plays the big bass.	<i>cont.</i> Stating
	Katherine	Oh right,	Showing attention to the speaker
	Katherine	and	Opening/resuming a turn
2D	Marina	do you sing as well?	Asking for confirmation or denial
	Katherine	Yes, I sing. ==	Answering questions for confirmation
	Marina	== All right.	Showing attention to the speaker
	Marina	== Yeah I'm erm not the lead singer but I accompany Pamela.	<i>cont.</i> Answering questions for confirmation ^ Identifying ^ Stating
2E	Katherine	Oh, I see.	Showing attention to the speaker
	Katherine	And, erm,	Opening/resuming a turn ^ Hesitating
	Marina	what kind of music do you play? Oh, we play all kinds of music: country and western, blues, blue grass, folk.	Asking for specification Answering questions for specification Specifying
	Katherine	Oh right,	Showing attention to the speaker
2F	Katherine	and	Opening/resuming a turn
	Marina	where do you usually play? <i>Sometimes we play in the centre of Padova, during festivals. In the summer we play at weddings and at country festivals in the hills.</i> ==	Asking for factual information Answering questions for factual information
	Katherine	== Oh.	Showing attention to the speaker
	Marina	<i>We often play in pubs and restaurants in and around Padova.</i>	<i>cont.</i> Answering questions for factual information
2G	Katherine	Mmm.	Showing attention to the speaker
	Katherine	And how often do you practice?	Asking for factual information
	Marina	We practice once a week on Monday nights.	Answering questions for factual information

Table 6.15: Functional analysis of Phase 2 of the Arbat interview text

Subphase C: Number of the band member

Katherine asks Marina how many members Arbat has. Besides answering Katherine's question ("There are seven band members altogether"), Marina develops her answer by specifying the instruments each member plays.

Subphase D: Marina's role in the band

Katherine asks Marina whether, besides playing the accordion, she sings.

Subphase E: Kind of music Arbat plays

Katherine asks Marina what kind of music Arbat plays.

Subphase F: Places where Arbat plays

Katherine asks Marina where Arbat plays. Note that in Katherine's question the interrogative pronoun *where* indicates that Katherine is looking for information of place, whereas in her reply Marina gives information of place (the general notions of place are underlined in the functional analysis given in Table 6.15) along with information of time (the general notions of time are in italics in the functional analysis given in Table 6.15).

Subphase G: How often Arbat practices

Katherine asks Marina how often Arbat practices. Note that in her reply Marina gives information about frequency, *once a week*, but also specifies the time when the band practices, *on Monday nights*.

Phase 3: Instruments Marina plays

Katherine asks Marina what instruments she can play. Here phase transition is marked by topic change, signalled by the 'changing the theme' function realized by *by the way*, whose function is that of introducing a question that is not directly related to the topic discussed in the previous phase (*Oxford Advanced Learner's Dictionary, 7th Edition*). The functional analysis of this phase is shown in Table 6.16.

Phase	Speaker	Text	Functional analysis
3	Katherine	Erm, by the way, can you play any other instruments?	Hesitating Changing the theme Enquiring about ability/inability
	Marina	Well, I play the piano really well and I suppose the guitar. Yes, I play the guitar quite well.	Opening/resuming a turn Expressing ability Expressing a tentative assertion Expressing ability
	Katherine	Mmm.	Showing attention to the speaker

Table 6.16: Functional analysis of Phase 3 of the Arbat interview text

Phase 4: Arbat's next concert

Katherine and Marina talk about Arbat's next concert. The transition from Phase 3 to Phase 4 is signalled by a change in topic discussed. The functional analysis of this phase is shown in Table 6.17.

Phase	Speaker	Text	Functional analysis
4A	Katherine	And, when's your next concert?	Opening/resuming a turn Asking for factual information: time
	Marina	Oh, we're going to play in a festival on the island of Burano in Venice ==	Opening/resuming a turn Answering questions for information: time
	Katherine	== Oh. ==	Showing attention to the speaker
	Marina	== on the 16th of May.	cont. Answering questions for factual information: time
	Katherine	== Oh, lovely! ==	[Showing attention to the speaker; Ex- pressing positive appreciation]
4B	Marina	== And would you like to come?	Opening/resuming a turn Making an invitation
	Katherine	Yeah, That'd be great. Thank you, Marina.	Accepting an invitation Expressing gratitude

Table 6.17: Functional analysis of Phase 4 of the *Arbat interview* text

Phase 4 consists of two subphases.

Subphase A: Date of Arbat's next concert

Katherine asks Marina when Arbat's next concert is.

Subphase B: Marina's invitation I

Marina invites Katherine to Arbat's next concert. Here subphase transition is marked by a change in the speakers' roles and the different use of language. In Subphase A language is used to exchange information and the initiating role is played by Katherine who assumes the role of information seeker and assigns Marina the complementary role of supplier of information. In Subphase B, on the other hand, Marina uses language to invite Katherine to Arbat's next concert, and to do so she takes on the initiating role and assigns Katherine a complementary one.

Phase 5: Thanking

Katherine thanks Marina for the interview. Here phase transition is signalled by a change in the pragmatic tasks Katherine performs: in Phase 4 she asks questions to find out information about Arbat's next concert, whereas in Phase 5 she thanks Marina for the interview. Table 6.18 shows the functional analysis of Phase 5.

Phase	Speaker	Text	Functional analysis
5	Katherine	Thanks. Thank you for a very interesting interview.	Expressing gratitude
	Marina	You're welcome.	Reacting to an expression of gratitude

Table 6.18: Functional analysis of Phase 5 of the *Arbat interview* text

Phase 6: Marina's invitation II

Marina insists Katherine go to Arbat's next concert. Here again phase transition is signalled by a change in the pragmatic tasks the speakers perform: in this phase Marina invites Katherine again to Arbat's next concert, whereas in the previous phase Katherine thanks her for the interview. In addition, phase transition is signalled by *now* which is "used to get somebody's attention before changing the subject" (*Oxford Advanced*

Learner's Dictionary, 7th Edition) (see also: Schiffrin, 1987; Taylor Torsello, 1992: 89). Table 6.19 shows the functional analysis of Phase 6.

Phase	Speaker	Text	Functional analysis
6	Marina	Now, please come to our concert in May. We'll be really happy == to see you there!	Attracting someone's attention Making an invitation
	Katherine	== Yeah, I'd like to, thank you.	Accepting an invitation Expressing gratitude

Table 6.19: Functional analysis of Phase 6 of the *Arbat interview text*

6.2.6. Text 6: You have a lot of piercings, don't ya?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Suzanne Bliss
Speaker(s)	Suzanne: American Bliss: American
Degree of authenticity	Semi-authentic

The *You have a lot of piercings, don't ya?* text is a conversation between Suzanne and her niece Bliss about Bliss' piercings. The text consists of three phases and phase transition is signalled by a change in the topics discussed.

Phase 1: Bliss' piercings

Suzanne asks Bliss about her piercings. The functional analysis of this phase is shown in Table 6.20.

Phase	Speaker	Text	Functional analysis
1A	Suzanne	You have a lot of piercings, don't ya?	Asking: expecting confirmation
	Bliss	Yes, I do. I have 12.	Answering questions for confirmation Stating
	Suzanne	Twelve.	Showing attention to the speaker
1B	Suzanne	Where do you have them all?	Asking for factual information: location
	Bliss	I have five in each ear, one in my belly-button, on my stomach, and one in my nose.	Answering questions for factual information: location
	Suzanne	Oh, huh.	Showing attention to the speaker

Table 6.20: Functional analysis of Phase 1 of the *You have a lot of piercings, don't ya?* text

This phase is made up of two subphases relating to two different aspects of Bliss' piercings, namely the number of piercings she has and their position. It is the change in the subtopics discussed that marks subphase transition.

Subphase A: *Quantity*

Suzanne asks Bliss how many piercings she has.

Subphase B: Position

Suzanne asks Bliss where her piercings are.

Phase 2: Pain

Suzanne asks Bliss whether it hurt to have her body pierced. The functional analysis of this phase is shown in Table 6.21.

Phase	Speaker	Text	Functional analysis
2	Suzanne	So did it hurt to have them pierced?	Asking for confirmation or denial
	Bliss	Yes.	Answering questions for confirmation
	Suzanne	Yeah?	Showing attention to the speaker
	Bliss	The ones in my ears hurt a little bit and I used to have one in my tongue and that hurt quite a lot. But the one in my nose only sort of hurt.	Stating
	Suzanne	Uh, huh.	Showing attention to the speaker
	Bliss	It just hurt a little bit, huh.	Asking: expecting confirmation
		Uh, huh.	Answering questions for confirmation

Table 6.21: Functional analysis of Phase 2 of the *You have a lot of piercings, don't ya?* text

Phase 3: Bliss' first ear piercings

Suzanne asks Bliss how old she was when she had her first ear piercings. The functional analysis of this phase is shown in Table 6.22.

Phase	Speaker	Text	Functional analysis
3	Suzanne	Um, when did you have your first, um, ear piercings? How old were you?	Hesitating Asking for factual information
	Bliss	It was when I was really young, in the first month after I was born.	Answering questions for factual information
	Suzanne	Oh, huh.	Showing attention to the speaker

Table 6.22: Functional analysis of Phase 3 of the *You have a lot of piercings, don't ya?* text

6.2.7. Text 7: Phil's hobbies

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Julia Phil
Speaker(s)	Julia: English Phil: English
Degree of authenticity	Semi-authentic

The text *Phil's hobbies* is a conversation between Phil and Julia about Phil's hobbies. The text consists of two phases.

Phase 1: Phil's hobbies

In this phase Julia asks Phil about his hobbies. To do so, she uses a yes/no question that has a double aim: on the one hand, Julia wants to know whether Phil has some hobbies;

on the other hand, she wants to know which hobbies he has. In his reply, Julia's double aim is achieved: Phil answers he has some hobbies ("Yes") and he also lists them. As illustrated in Table 6.23, which presents the functional analysis of this phase, Phil uses two different functions: the 'expressing positive appreciation' function ("I like to play football," "I enjoy playing the piano" and "I enjoy cooking") and the 'stating' function ("sometimes I paint," "I also play, um, other musical instruments. I play the saxophone and I play accordion with a band" and "we occasionally play folk music for people to – to dance to").

Phase	Speaker	Text	Functional analysis
1	Julia	So, Phil, do you have any hobbies?	Addressing someone: informal [Asking for confirmation or denial; Asking for factual information]
	Phil	Yes, uh, I like to play football. And I enjoy playing the piano. And, um, sometimes I paint. And I enjoy cooking. Um, and I also play, um, other musical instruments. I play the saxophone and I play accordion with a band – with a folk band. Uh, and, uh, we – we occasionally play folk music for people to – to dance to. Traditional dancing.	Answering questions for confirmation Hesitating Expressing positive appreciation Hesitating Stating Expressing positive appreciation Hesitating Stating
			Specifying Hesitating Stating
	Julia	Mm.	Specifying Showing attention to the speaker

Table 6.23: Functional analysis of Phase 1 of the text *Phil's hobbies*

Phase 2: Painting

In this phase Julia focuses her attention on one of Phil's hobbies, that is, painting. It is the change in the topic discussed that marks phase transition. The functional analysis of this phase is shown in Table 6.24.

Phase	Speaker	Text	Functional analysis
2A	Julia	What do you – what do you enjoy about painting?	Enquiring about appreciation
	Phil	It's a, um, it's a very, uh, meditative thing to do. And, um, it's – it can be a very expressive thing to do.	Hesitating Describing Hesitating Expressing possibility
2B	Julia	Do you ever put your paintings on the wall?	Asking for confirmation or denial
	Phil	Occasionally, I have done. Um, but, uh, my wife, uh, isn't sure if she likes them, so sometimes I, um, I put them in the wall of my study.	Answering questions for confirmation Hesitating Reporting: people's words, thoughts, beliefs Stating

Table 6.24: Functional analysis of Phase 2 of the text *Phil's hobbies*

Phase 2 consists of two subphases relating to two different aspects of painting and the transition from one subphase to the other is indicated by the two different subtopics Julia and Phil talk about.

Subphase A: What Phil likes about painting

In this subphase Julia asks Phil what he likes about painting.

Subphase B: Phil's paintings

In this subphase Julia asks Phil if he ever puts his paintings on the wall. Phil answers he has done that occasionally. As illustrated below, the adverb occasionally functions as the Theme of the declarative clause: it occupies the initial position and it is spoken on a separate tone group.

Occasionally,	I have done.
<i>Theme</i>	<i>Rheme</i>

Phil's choice of a marked Theme adds emphasis to the frequency with which he has hung his paintings on the wall. Then, in the following clauses, Phil develops his answer by adding extra information that, in a way, explains the reason why he does not hang all his paintings on the wall. As illustrated in Table 6.25, Clause 1 and Clause 2 are related by *but*: this introduces a contrast between the fact that Phil has occasionally put his paintings on the wall and the fact that his wife is not sure if she likes them. Clause 2 and Clause 3, on the contrary, are related by *so*: Clause 3 qualifies the meaning of Clause 2 by reference to cause, and in particular a cause of the cause^effect subtype (Halliday and Matthiessen, 2004: 414). The fact that Phil's wife is not sure if she likes his paintings has caused Phil to put them in his study.

Clause	Text
1	Occasionally, I have done.
2 α	Um, but , uh, my wife, uh, isn't sure
2 β	if she likes them,
3	so sometimes I, um, I put them in the wall of my study.

Table 6.25: Clause complex of the utterance "Occasionally, I have done. Um, but, uh, my wife, uh, isn't sure if she likes them, so sometimes I, um, I put them in the wall of my study."

6.2.8. Text 8: Sushi

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Richard Diana
Speaker(s)	Richard: English Diana: American
Degree of authenticity	Authentic

The *Sushi* text is a conversation between Richard and Diana focusing on three topics: 1) sushi; 2) eating row fish; and 3) the puffa fish. Each topic is discussed separately in the

three phases that make up the text. It is the change in the topic discussed that marks phase transition, along with other linguistic devices that are described below.

Phase 1: Diana and sushi

This phase focuses on Diana and sushi and it is made up of two subphases whose functional analysis is presented in Table 6.26.

Phase	Speaker	Text	Functional analysis
1A	Richard	What about sushi?	Introducing a theme: a topic
	Diana	I don't like sushi, because it's – I find it a little disgusting to eat raw fish.	Expressing negative appreciation
1B	Richard	Right, I see.	Showing attention to the speaker
	Richard	And	Opening/resuming a turn
		where have you had sushi?	Asking for factual information
	Diana	In England.	Answering questions for factual information
	Richard	You've had it [Diana laughs] in England? Right. Ok.	Showing attention to the speaker
	Diana	In a Japanese restaurant == ().	Specifying
	Richard	== Mmm hmm. Mmm hmm.	Showing attention to the speaker

Table 6.26: Functional analysis of Phase 1 of the *Sushi* text

Subphase A: Diana's dislike for sushi

In this subphase Richard introduces a new topic of conversation, that is, sushi (“What about sushi?”). Diana says she does not like sushi and in so doing she explains why she does not like it: “because I find a little disgusting to eat raw fish.” Note the use of the verb *to find* to indicate the discovery that something is true by experience and testing (*Oxford Advanced Learner's Dictionary, 7th Edition*). In fact, in the next subphase Richard asks Diana where she tried sushi (“Where have you had sushi?”).

Subphase B: Where Diana had sushi

In this subphase Richard goes deeper into the matter and asks Diana where she had sushi. Diana answers she had sushi in England and at this reply Richard seems to be a little surprised: it is highly probable Richard does not consider England the best place to try sushi! Diana seems to agree with him on that: she laughs, thus giving the impression she finds it funny. So, she specifies she had sushi in a Japanese restaurant just to give, in a way, more credit to her experience.

The transition from Subphase A to Subphase B is indicated by subtopic change: there is a shift from the more general subtopic eating raw fish (Subphase A) to the more specific one relating to the place where Diana tried raw fish (Subphase B).

Phase 2: Richard's opinion about eating raw fish

In phase 2 Richard gives his negative opinion about eating raw fish (“I don't think it's very safe to eat raw fish”). Besides topic change, the transition from Phase 1 to Phase 2 is marked by the different speech role Richard plays in the two phases: in Phase 1 he takes on the role of seeker of information and requires Diana to take on the role of supplier of the information he demands; in Phase 2, on the other hand, he gives information about himself and in particular what he thinks about raw fish. Table 6.27 shows the functional analysis of Phase 2.

Phase	Speaker	Text	Functional analysis
2	Richard	I have to say	Expressing obligation
	Diana	I don't think it's very safe to == eat	Expressing an opinion
	Richard	== No. == == raw fish.	Agreeing with a negative statement ⁴¹ <i>cont.</i> Expressing an opinion
	Diana	There's something that strikes me as very odd about	Stating
	Diana	Right.	Showing attention to the speaker
	Richard	eating raw fish.	<i>cont.</i> Stating

Table 6.27: Functional analysis of Phase 2 of the *Sushi* text**Phase 3: Puffa fish**

In this phase Richard and Diana talk about the puffa fish. The transition from Phase 2 to Phase 3 is signalled by topic change, indicated by the 'introducing a topic' function realized by "There's also that thing" (see Table 6.28 for the functional analysis of this phase).

Phase	Speaker	Text	Functional analysis
3	Richard	There's also that thing – is it called a puffa fish?	Introducing a theme: a topic Asking for confirmation or denial
	Diana	– which is == extremely poisonous. == () Right	Stating Answering questions for confirmation
	Richard	and if you don't cook it the right way == it	Opening/resuming a turn Stating
	Diana	== Right.	Showing attention to the speaker
	Richard	many people died from eating it.	Reporting: facts/events
	Diana	And you have to cut just the right bit out to make it healthy.	Opening/resuming a turn Expressing obligation
	Richard	And maybe cut it all out.	Opening/resuming a turn Expressing degrees of probability
	Diana	Yes and () you have to train for about 10 years or something to know how to do it properly.	Expressing obligation
	Richard	And you should train for 20 years with all the success they've been having.	Opening/resuming a turn Expressing moral obligation Stating
	Diana	Really has it been == dangerous?	Asking for confirmation or denial
	Richard	== It's been – it's been lethal in	Answering questions for confirmation
	Diana	– I know also in South America they have this fish.	Expressing knowledge
	Richard	Do they?	Showing attention to the speaker
	Diana	Or – and it's quite dangerous 'cos	Stating
	Richard	Well, it kills you instantly	Opening/resuming a turn Stating
	Diana	Yeah.	Agreeing with a positive statement
	Richard	pretty much. And there's nothing – there's no antidote.	Stating
	Diana	No.	Agreeing with a negative statement

Table 6.28: Functional analysis of Phase 3 of the *Sushi* text

⁴¹ In this utterance Diana agrees with the fact that it is not very safe to eat raw fish and not simply on what Richard's opinion is – see "I don't think it's very safe to eat raw fish."

As illustrated in Table 6.29, both Richard and Diana know some facts about this kind of fish and by putting together, through the conversation, what they know, they are able to give an outside listener quite a detailed picture of the puffa fish.

What Richard knows about the puffa fish	What Diana knows about the puffa fish
- the puffa fish is extremely poisonous; - to make the puffa fish healthy the right bit has to be cut out; - cooks have to train for about ten years to know how to cut the puffa fish properly; - the puffa fish kills you instantly.	- the puffa fish has to be cooked the right way; - many people died from eating the puffa fish; - the puffa fish has been lethal; - in South America they have the puffa fish; - there is no antidote to the poison of the puffa fish.

Table 6.29: What Richard and Diana respectively know about the puffa fish

As far as gestures are concerned, in Phase 3 both Richard and Diana perform the action of cutting the fish (kinetograph movement): Richard stretches his right hand and moves it rightwards cutting the air (Figure 6.21a), whereas Diana draws a circle with her hands depicting the action of cutting out all the poisonous bit of the puffa fish (Figure 6.21b).

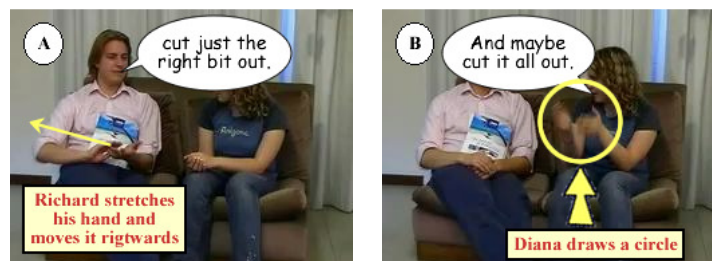


Figure 6.21: Kinetograph movements illustrating the action of cutting the poisonous bit of the puffa fish

6.2.9. Text 9: Where are your tattoos?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Suzanne Bliss
Speaker(s)	Suzanne: American Bliss: American
Degree of authenticity	Semi-authentic

The *Where are your tattoos?* text is a conversation between Suzanne and her niece Bliss about tattoos. The text consists of four phases.

Phase 1: Bliss' tattoos

Suzanne asks Bliss about her tattoos. The functional analysis of this phase is shown in Table 6.30.

Phase	Speaker	Text	Functional analysis
1A	Suzanne	Um, you've got a lot of tattoos too, don't you?	Opening/resuming a turn Asking: expecting confirmation
	Bliss	Yes, I do. I have 5 tattoos.	Answering questions for confirmation Stating
	Suzanne	5?	Showing attention to the speaker
1B	Suzanne	Where are they?	Asking for factual information
	Bliss	Well, I have 2 on my lower back, one on my right thigh, one on my left thigh, and one on my right arm, just below my elbow.	Opening/resuming a turn Answering questions for factual information
	Suzanne	Oh. Uh, huh.	Showing attention to the speaker
1C	Suzanne	Um, when did you get your tattoos?	Hesitating Asking for factual information: indication of time
	Bliss	Well, I got my first one when I was eighteen when I lived in Austin.	Opening/resuming a turn Answering questions for factual information
	Suzanne	Uh, huh.	Showing attention to the speaker
	Suzanne	Um, when did you get your tattoos?	Hesitating Asking for factual information
	Bliss	Well, I got my first one when I was eighteen when I lived in Austin.	Opening/resuming a turn Answering questions for factual information
1D	Suzanne	Uh, huh.	Showing attention to the speaker
	Suzanne	And, uh ... where did you get the other – you, you said you had 2 on your back.	Hesitating Asking for factual information: location Reporting: people's words, thoughts, beliefs
	Bliss	Where did you get the other one. I got the other one on my back in Tacoma just a few years ago.	Asking for factual information: location Answering questions for factual information: location
	Suzanne	Uh, huh.	Showing attention to the speaker

Table 6.30: Functional analysis of Phase 1 of the *Where are your tattoos?* text

Phase 1 is made up of four subphases relating to four different aspects of the topic Suzanne and Bliss discuss. The transition from one subphase to the other is signalled by a WH-question (“Where are they?,” “When did you get your tattoos?” and “Where did you get the other one?”)

Subphase A: Quantity

Suzanne asks Bliss how many tattoos she has.

Subphase B: Position

Suzanne asks Bliss where her tattoos are.

Subphase C: Time

Suzanne asks Bliss when she got her tattoos.

Subphase D: Place

Suzanne asks Bliss in which city she had one of the tattoos on her back tattooed.

Phase 2: Derek's tattoos

Suzanne asks Bliss about Derek's tattoos. The transition from one phase to the other is marked by a change in the topic discussed: in Phase 1 the focus is Bliss' tattoos, whereas in Phase 2 the focus is Derek's. From a linguistic point of view, the transition from Phase 1 to Phase 2 is signalled by a tag question ("Derek has a lot of tattoos, doesn't he?"). The functional analysis of this phase is presented in Table 6.31.

Phase	Speaker	Text	Functional analysis
2	Suzanne	Derek has a lot of tattoos, doesn't he?	Asking: expecting confirmation
	Bliss	He does. He has them covering his back, chest, and shoulders.	Answering questions for confirmation Stating
	Suzanne	Uh, huh.	Showing attention to the speaker

Table 6.31: Functional analysis of Phase 2 of the *Where are your tattoos?* text

Phase 3: Erin's tattoos

Suzanne asks Bliss about Erin's tattoos. Here again the transition from one phase to the other is marked by a change in the topic discussed: Derek's tattoos in Phase 2 and Erin's in Phase 3. From a linguistic point of view, the transition from Phase 2 to Phase 3 is signalled by the string *How about...* that is used to introduce a new topic. Table 6.32 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
3	Suzanne	Um, how about Erin?	Hesitating [Introducing a theme: a topic; Asking for factual information]
	Bliss	Yeah. Erin has two.	Opening/resuming a turn Answering questions for factual information
		She has one on her ankle and one on her hip.	Stating
	Suzanne	On her ankle and on her hip ... Huh.	Showing attention to the speaker

Table 6.32: Functional analysis of Phase 3 of the *Where are your tattoos?* text

Phase 4: The tattoos of Bliss' friends

Bliss talks about her friends' tattoos. Besides a change in the topic discussed (Erin's tattoos in Phase 3 and those of Bliss' friends), the transition from Phase 3 to Phase 4 is signalled, from a linguistic standpoint, by the adverb *actually*, which introduces a new topic (*Oxford Advanced Learner's Dictionary, 7th Edition*). In addition phase transition is also marked by a change in the participants' speech roles: in the previous phase Bliss provides information by answering Suzanne's questions, whereas in this phase she provides information but Suzanne does not ask her any question. The functional analysis of this phase is illustrated in Table 6.33.

Phase	Speaker	Text	Functional analysis
4	Bliss	Actually, most of my friends have at least one tattoo.	Introducing a theme: a topic Stating
		I have three friends that all have the same tattoo, that's a little star on the top of their big toe.	Stating Defining
	Suzanne	A little star on the top of their big toe.	Showing attention to the speaker
		Gosh, that must hurt.	Expressing a confident assertion
	Bliss	I'm sure it does hurt and it's kind of unusual, but it looks really cute in sandals.	Expressing a confident assertion Stating Expressing positive appreciation
	Suzanne	Oh!	Showing attention to the speaker

Table 6.33: Functional analysis of Phase 4 of the *Where are your tattoos?* text

6.3. The *Holidays* subcorpus

6.3.1. Text 10: Have you travelled around America?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Giove Timothy
Speaker(s)	Giove: Irish Timothy: American
Degree of authenticity	Authentic

The *Have you travelled around America?* text is a short conversation where Timothy talks about the places in America he has visited. The text consists of three phases.

Phase 1: Giove's question about Timothy's travels around America

Giove asks Timothy if he has travelled around America a lot. The functional analysis of this phase is shown in Table 6.34.

Phase	Speaker	Text	Functional analysis
1	Giove	Have you travelled around America a lot? == Have you	Asking for confirmation or denial
	Timothy	== Yeah.	Answering questions for confirmation
	Giove	seen a lot of == country?	cont. Asking for confirmation or denial
	Timothy	== Yeah. Mm hmm.	Answering questions for confirmation

Table 6.34: Functional analysis of Phase 1 of the *Have you travelled around America?* text

From the point of view of gestures, in this phase we notice that when Timothy confirms ("Yeah" and "Yeah. Mm hmm.") he nods as well (Figure 6.22, page 117) with the result that the confirmation is encoded in both language and gesture (pictograph movement).

Phase 2: Timothy's parents

This phase is a digression into dialects and accents and marks a break with what Timothy and Giove discussed in the sequence immediately before⁴². Phase transition is thus signalled by topic change, the focus in this phase shifting from Timothy and his travels around America, to his parents and their accent. The functional analysis of this phase is shown in Table 6.35.

Phase	Speaker	Text	Functional analysis
2	Timothy	My parents are from New York	Stating
	Giove	Mm.	Showing attention to the speaker
	Timothy	so obviously they have a completely different accent.	Stating
	Giove	Right.	Showing attention to the speaker
	Timothy	I got yelled at in that accent in all my childhood. [Giove laughs; then Timothy laughs]	Narrating

Table 6.35: Functional analysis of Phase 2 of the *Have you travelled around America?* text

Phase 3: Timothy's travels around America

In this phase Timothy returns to the main topic of the conversation, that is, his travels around America. Here he develops his answer to Giove's question in Phase 1 by listing the places he has visited. The functional analysis of this phase is presented in Table 6.36.

Phase	Speaker	Text	Functional analysis
3A	Timothy	Um ... um, so I've – you know, I've driven cross-country. I've been to Florida too and Texas. I've been all – there's this Route Highway 80 in America. It stretches from California.	Narrating
		I think it ends up in Ohio or something.	Stating
	Giove	Wow.	Expressing a tentative assertion
	Timothy	And I – we did that and continued on. So I saw a lot of the country that way.	Showing attention to the speaker
3B	Timothy	And I got an aunt that lives in Florida. I got an aunt that lives in Texas.	Narrating
		So == I've been out there.	Stating
	Giove	== () occasionally?	Reporting: facts/events
	Timothy	Yeah, once in a while. Yeah.	Asking for confirmation or denial
		Sometimes one of the cousins will get married and you have to go down and see the wedding. [Giove laughs]	Answering questions for confirmation
			Stating
			Expressing obligation

Table 6.36: Functional analysis of Phase 3 of the *Have you travelled around America?* text

The transition from Phase 2 to Phase 3 is marked by the change in the topic discussed. Phase 3 comprises two subphases.

⁴² Texts such as *Do you have any hobbies?* [Text 2], *Where do you live?* [Text 31], *What about your family?* [Text 33] and *Timothy's future career* [Text 37] where Timothy and Giove are sitting on a bench with a bush in the background are taken from a single film session lasting about 25 minutes. Here Timothy and Giove discuss a variety of topics and their conversation is interrupted a few times by off-screen prompters who suggest new topics of conversation. As illustrated in this text, sometimes Timothy and Giove make reference to what they have said before.

Subphase A: Route Highway 80

In this subphase, Timothy talks about Highway 80⁴³ and says that taking this route allowed him to visit various parts of America. When Timothy says “I’ve driven cross-country.” (Figure 6.23, page 117) he reconstructs the movement from one place to another with a hand movement that goes from A (Figure 6.23a) to B (Figure 6.23b). Another spatial movement is illustrated in Figure 6.24 (page 117): when he talks about Highway 80, Timothy says “It stretches from California. I think it ends up in Ohio or something.” and simultaneously moves his hand from A (Figure 6.24a), which represents California, to B (Figure 6.24b), which represents Ohio, thus sketching a spatial relationship between the two places. The same movement is used by Timothy to represent Highway 80 (Figure 6.25, page 117), but in this case this gesture is not a spatial movement but a pictograph one.

Subphase B: Timothy’s aunts

Timothy says he has visited the places where his aunts live (Florida and Texas). Subphase transition is signalled by subtopic change, which is anticipated by the conjunction *so* in the last clause of Subphase A (“So I saw a lot of the country that way”) introducing a final statement (*Oxford Advanced Learner’s Dictionary, 7th Edition*), and by the very long pause at the beginning of Subphase B.

6.3.2. Text 11: I’m going on holiday, Mum!

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sara Carlo
Speaker(s)	Sara: English Carlo: bilingual (Italian/English)
Degree of authenticity	Semi-authentic

The *I’m going on holiday, Mum!* text is a conversation between Sara and her son, Carlo, about Carlo’s summer holiday in the island of Elba⁴⁴. The text is made up of two phases.

Phase 1: Sara asks Carlo whether he is going to Elba

In this phase Sara investigates Carlo’s intentions for the next days. This phase has an introductory function, that is, it introduces the topic that will be fully discussed in Phase 2: Carlo’s imminent holiday on Elba island. As shown in the functional analysis in Table 6.37, page 118), the phase begins with Sara’s report on Carlo’s words (“you said you were going to Elba soon.”) followed by Carlo’s confirmation. Sara seems to be very surprised at hearing this so she asks for further confirmation (“You’re going to Elba?”). Carlo confirms again (“I told you”), but from his tone of voice we perceive he is very irritated at his mother’s question. Then, Sara asks Carlo whether he is going to the dentist

⁴³ Highway 80 is one of the routes that connects the East and West coast.

⁴⁴ Elba is an island in Tuscany.



Figure 6.22: Pictograph movements in Phase 1 of the *Have you travelled around America?* text



Figure 6.23: Spatial movement in Phase 3 Subphase A of the *Have you travelled around America?* text (1)

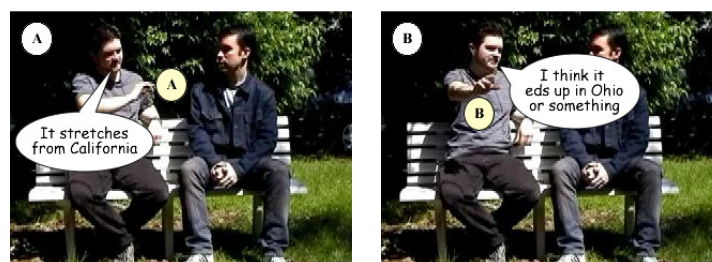


Figure 6.24: Spatial movement in Phase 3 Subphase A of the *Have you travelled around America?* text (2)

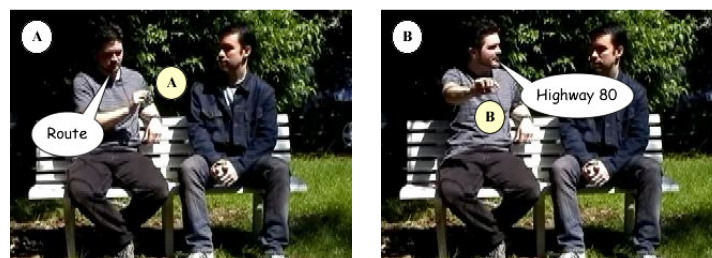


Figure 6.25: Pictograph movement (1)

before leaving (“So you’re not going to the dentist before you go?⁴⁵”), but he disconfirms and states that he is leaving in two days’ time (“No, I’m leaving the day after tomorrow.”).

In this phase we notice an insistence on the use of the *present continuous* to express intentions (in bold type in Table 6.37, page 118), in particular in Sara’s utterances.

⁴⁵ The texts recorded by Sara and Carlo are taken from a single film session and every now and then Sara and Carlo make reference to what they said before. In this text Sara refers to their conversation about Carlo’s intention of not going to the dentist.

Phase	Speaker	Text	Functional analysis
1	Sara	Well ... you said you were going to, to Elba soon.	Opening/resuming a turn Reporting: people's words/thoughts/beliefs
	Carlo	Yeah ... I am.	Agreeing with a positive statement
	Sara	[] You're going to Elba?	Enquiring about intentions
	Carlo	I told you!	Expressing bad temper
	Sara	So you're not going to the dentist before you go?	Enquiring about intentions
	Carlo	No, I, I'm leaving the day after tomorrow.	Expressing negative intentions Expressing intentions
	Sara	[] I see. So maybe when you get back.	Showing attention to the speaker Expressing degrees of probability

Table 6.37: Functional analysis of Phase 1 of the *I'm going on holiday, Mum!* text

This is explained by the fact that the text was recorded for language learning purposes: it is highly probable Sara, who is an English teacher, wanted to focus on that structure.

Phase 2: Carlo's holiday

In this phase Sara asks Carlo some questions about his holiday in the Elba island. The transition from Phase 1 to Phase 2 is marked by a change in the topic discussed. The functional analysis of this phase is given in Table 6.38.

The phase consists of the following four subphases relating to four different aspects of Carlo's holiday. Subphase transition is marked by the different kind of information Sara demands realized in the WH- words *how much*, *how* and *where*.

Subphase A: Carlo's travelling companions

Sara asks Carlo who he is going to Elba with.

Subphase B: The estimated price of the holiday

Sara asks Carlo how much the holiday will cost.

Subphase C: Means of transport to get to Elba

Sara asks Carlo how he and his friends will travel to Elba.

Subphase D: The camping site

Sara asks Carlo where the camping site is.

This phase is characterized by the didactic tone Sara takes when she talks to Carlo: it is as if she wants to teach him the language⁴⁶. For example, in Subphase A Sara repeats the question "Who are you are going with?" twice (in bold type in Table 6.38). Then, in Subphase B Carlo says that he is going to split the expenses with his companions and in so doing he uses the Latinate verb *to divide* (in italics in Table 6.38): "the camping site is about 300 Euros, but we'll have to divide that between the people." Sara corrects

⁴⁶ Carlo is bilingual in Italian and English. However, considering that he lives in Italy, his English is strongly influenced by the Italian language.

Phase	Speaker	Text	Functional analysis
2A	Sara	Who are you going with? ... Who are you going with?	Asking for factual information
	Carlo	Some – some guys from my class.	Answering questions for factual information
2B	Sara	[] And how much would you think it'll cost?	Asking for factual information
	Carlo	[] I don't know. I mean, the – the camping site is about [] 300 Euros, but we'll have to <i>divide</i> that == between the people, so.	Expressing ignorance Correcting oneself Answering questions for factual information Expressing obligation
	Sara	== You mean ... == you'll <u>split</u> it.	Paraphrasing
	Carlo	We are, we are six, so we'll <u>split</u> the quote, the money we'll have to spend.	Stating Expressing intentions Paraphrasing
	Sara	But if there are six of you, how are you going to get there? You asked for the car and I haven't – you can't get six people == in the car.	Stating Asking for factual information Reporting: facts/event Expressing impossibility
	Carlo	Yeah, but we'll go with two cars.	Expressing intentions
2C	Sara	[] Whose? ... Mine.	Asking for factual information Answering questions for factual information
	Carlo	And a friend of mine's.	Answering questions for factual information
	Sara	[] I see. On the motorway?	Showing attention to the speaker Asking for confirmation or denial
	Carlo	Yeah.	Answering questions for confirmation
	Sara	Mmmm.	Showing attention to the speaker
	Sara	And, um, where's the camping site?	Asking for factual information
2D	Carlo	[] You know Porto Ferraio?	Enquiring about knowledge/ignorance
	Sara	Mm, I == know.	Expressing knowledge
	Carlo	== Yeah, nearby.	Answering questions for factual information
		I mean, it's about 5 or 10 kilometres from there.	Paraphrasing Stating
	Sara	It's a beautiful place, == isn't it?	Expressing positive appreciation
	Carlo	== Yeah.	Expressing positive appreciation

Table 6.38: Functional analysis of Phase 2 of the *I'm going on holiday, Mum!* text

him and prompts him with a more Germanic verb, *to split* (“You mean you’ll split it”). Note that in the turn that follows Sara’s correction, Carlo corrects himself and uses the verb his mother has prompted him with (underlined in Table 6.38): “we are six, so we’ll split the quote”. Finally, in Subphase C when Sara says “Whose? ... Mine.” she stresses the possessive pronoun *mine*, as teachers tend to do when they teach their students a new word. In addition, when she says this she points at herself, thus giving a sort visual translation of that word (Figure 6.26, page 120).



Figure 6.26: Deictic movement Phase 2 Subphase C of the *I'm going on holiday, Mum!* text

6.3.3. Text 12: Have you ever been to England?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Richard Diana
Speaker(s)	Richard: English Diana: American
Degree of authenticity	Authentic

The *Have you ever been to England?* text is a conversation between Richard and Diana where Diana talks about her travels around England. Then, the conversation moves to the stereotyped hatred between Scottish and English people and the hatred of the Americans for the French. Each topic is discussed separately in the two phases which make up the text.

Phase 1: Diana in England

As illustrated in the functional analysis presented in Table 6.39, in this phase Richard presses Diana with a couple of questions about her travels around England. The phase ends with Richard's sad comment on the fact that the Scottish invaded England in spite of Hadrian's Wall ("unfortunately it didn't work"), which was built just to keep the Scottish out of his country.

In this phase gestures play their role too. For example, when Diana says "all the way up to Hadrian's Wall" she raises her hand to indicate a spatial relation between London, represented as A in Figure 6.27 (page 122), and Hadrian's Wall, represented as B in Figure 6.27 (spatial movement). As a consequence, the spatial reference expressed in language through the general notion "up to" is visually realized in the gesture as well. Then, when Richard says "which we built to keep the Scottish out" he moves his arm (Figure 6.28, page 122) to visually represent the action of keeping the Scottish out of England. This is an example of kinetograph movement.

Phase 2: Stereotyped hatred between different populations

Richard's comment on Hadrian's wall in Phase 1 piques Diana's interest in the relation between the Scottish and the English people so she asks him whether the Scottish and English people get along with each other. This leads to a discussion about stereotyped hatred between different populations.

Phase	Speaker	Text	Functional analysis
1	Richard	Have you ever been to England?	Asking for confirmation or denial
	Diana	Yes, em, ... three times.	Answering questions for confirmation Hesitating Stating
	Richard	Three times! Where have you been in England?	Showing attention to the speaker Asking for information
	Diana	Em, London.	Hesitating Answering questions for information
	Richard	Right.	Showing attention to the speaker
	Diana	London mostly and all the way up to Hadrian's Wall.	Answering questions for information
	Richard	All the way up to Hadrian's Wall.	Showing attention to the speaker
	Diana	Yes.	
	Richard	We – which we built to keep the Scot- tish out [Diana laughs]. Unfortunately it didn't work but == there we go.	Stating Expressing negative affect – disap- pointment Expressing resignation

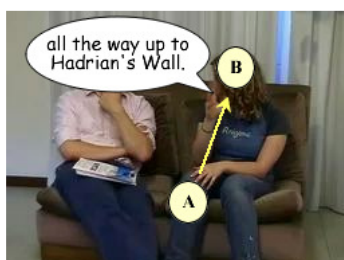
Table 6.39: Functional analysis of Phase 1 of the *Have you ever been to England?* text

In this phase Richard makes a faux pas: considering that Diana is American, when he says “And the rest of the world hates America” Richard indirectly offends her – the expression is in fact very strong. Note, however, that the force of his statement is, in a way, toned down by the laugh that accompanies it. At this, Diana gives Richard a forced smile, but the cold communicative key⁴⁷ with which she says “There you go” indicates she is annoyed. Richard, then, realizes he has said something offensive to Diana, and he is very embarrassed: as illustrated in Figure 6.29 (page 122), he apologizes but in so doing he avoids looking Diana directly in the eyes. To put right his mistake he apologizes (“sorry, that’s very bad. Sorry, I didn’t mean that”), but even if Diana accepts his apology (“Don’t worry”), she does not seem very convinced. Table 6.40 shows the functional analysis of this phase.

Along with the change in the topic discussed highlighted above, the transition from Phase 1 to Phase 2 is marked by the different speech roles Richard and Diana play in the two phases: in Phase 1 Richard takes on the role of seeker of information and requires Diana to take on the role of supplier of the information he demands; in Phase 2, on the other hand, it is Diana who takes on the role of seeker of information and assigns Richard the complementary role of supplier of the information she demands.

⁴⁷ The communicative key signals “the tone, manner, or spirit with which an act is done” (Hymes, 1972: 62). In other words, in a speech event speakers/writers reveal their attitude towards their message or the relationship between themselves and the listener/reader. One of the functions of intonation is that of signalling the communicative key of discourse (Taylor Torsello, 1992: 111).

Phase	Speaker	Text	Functional analysis
2	Diana	== Scottish and English people don't get along == very well?	Asking for confirmation or denial
	Richard	== Well, we do, we do really.	Opening/resuming a turn
	Diana	It's just, == just a	Answering questions for denial
	Richard	== Just a myth?	Emphasising
	Richard	It's just for fun, really.	Asking for confirmation or denial
	Richard	It's good to have people to hate.	cont. Emphasising
	Diana	Ah, okay.	Expressing positive appreciation
	Richard	Yes. Em. And	
	Diana	Like the Americans hate the French.	Expressing negative appreciation
	Richard	Well	Opening/resuming a turn
	Richard	and the rest of the world hates America [Richard laughs]	Expressing negative appreciation
	Diana	so I suppose it's tit for tat.	Expressing tentative assertion
	Richard	There you go.	Expressing resignation
	Richard	Em,	Hesitating
	Richard	sorry, that's very bad. Sorry, I didn't mean that.	Apologizing
	Diana	Don't worry.	Accepting an apology
	Richard	Em, it just fell on my lap.	Stating

Table 6.40: Functional analysis of Phase 2 of the *Have you ever been to England?* textFigure 6.27: Spatial movement in Phase 1 of the *Have you ever been to England?* text
Figure 6.28: Kinetograph movement in Phase 2 of the *Have you ever been to England?* textFigure 6.29: Direction of Richard's gaze in Phase 2 of the *Have you ever been to England?* text

6.3.4. Text 13: Richard's holidays

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Diana Richard

Speaker(s)	Diana: American Richard: English
Degree of authenticity	Authentic

Richard's holidays is a conversation between Richard and Diana about Richard's next holidays. The text consists of five phases.

Phase 1: Richard's search for a good place to go travelling

At the beginning of this phase Richard browses through a brochure and this action attracts Diana's attention who asks him what he is looking at ("What are you looking at?"). Richard explains he is looking for a place to go travelling and he also gives the reason why he wants to go travelling ("because [...] I'm on my gap year and I've spent 7 months working in London and now I'm going to travel a bit around the world"). Table 6.41 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
1	Diana	What are you looking at?	Asking for factual information
	Richard	Well, I'm just trying to find somewhere good to go travelling because, as you know, I'm on my gap year == and == Ah, ah. I've spent 7 months working in London and now I'm going to travel a bit around the world and I'm trying to find somewhere good to go.	Opening/resuming a turn Answering questions for factual information Stating Showing attention to the speaker Reporting: facts/events Expressing intentions Stating

Table 6.41: Functional analysis of Phase 1 of the text *Richard's holidays*

As exemplified in Figure 6.30 (page 127), in this phase Richard's gaze shifts from the brochure he is holding in his hands to Diana. Similarly, Diana's gaze shifts from the brochure to Richard (Figure 6.31, page 127). However, in this phase Richard's and Diana's gazes rarely meet: as shown in Figure 6.32 (page 127), they make eye contact only twice.

Phase 2: Diana's recommendation

In this phase Richard asks Diana for a suggestion about where he could go on holiday ("Have you got any recommendations?"). As shown in Figure 6.33 (page 127), when he does this Richard looks directly at Diana, so his request is encoded both in language and in his gaze. This is an example of a multimodal communicative act (van Leeuwen, 2005: 121).

In her reply, Diana tells Richard she likes France ("I've always been quite fond of France."). Besides expressing positive appreciation, this utterance indirectly realizes the 'making a suggestion' function. At Diana's suggestion, Richard says he has already spent a lot of time in France. By saying this he indirectly disagree with her suggestion. Richard also says he is looking for something more exciting, but then he realizes he has said something that might be offensive for French people so he corrects himself. To do so, he uses *well*. Note that in this phase *well* is also used to open the turn ("Well, um, I've al-

ways been quite fond of France.” and “Well, I’ve actually spent a lot of time in France myself.”). The functional analysis of this phase is shown in Table 6.42.

Phase	Speaker	Text	Functional analysis
2	Richard	Have you got any recommendations?	Asking for a suggestion
	Diana	Well,	Opening/resuming a turn
		um,	Hesitating
		I’ve always been quite fond of France.	Expressing positive appreciation
	Richard	Of France?	Asking questions for confirmation or denial
	Diana	Yeah.	Answering questions for confirmation
	Richard	Well	Opening/resuming a turn
		I’ve actually spent a lot of time in France myself	Reporting: fact/events
		because I’m – I’m going to study French at university, so I was trying to go somewhere a bit different, a bit == more exciting.	Expressing intentions
	Diana	== () Somewhere	
	Richard	Well, not that France isn’t exciting.	Correcting oneself
	Diana	[Diana laughs] Some-, something you don’t know already.	Paraphrasing
	Richard	Somewhere I don’t know.	Expressing agreement with a positive statement

Table 6.42: Functional analysis of Phase 2 of the text *Richard’s holidays*

The transition from Phase 1 to Phase 2 is signalled by a change in kind of pragmatic tasks the speakers perform: in Phase 1 Diana looks for some information, whereas in Phase 2 Richard asks for a suggestion.

Phase 3: Russia

In this phase Diana notices that Richard is looking at the brochure of Russia (“I see you have Russia here.”). Note that her utterance is accompanied by a deictic movement (see Figure 6.34, page 127): Diana points at the brochure Richard is browsing through. Richard agrees with her statement by saying “Russia is what I was looking at.” Notice that “Russia is what I was looking at” is an example of marked thematic equative⁴⁸. This structure gives prominence to Russia and here the prominence is also given by Richard’s gesture of slamming his hand on the brochure: we cannot see the gesture, because the camera focuses on Richard’s face, but we do hear the noise it makes. Note also that Richard’s gaze is directed at the brochure (Figure 6.35, page 127).

The functional analysis of this phase is shown in Table 6.43.

⁴⁸ Halliday and Matthiessen (2004: 70) defines a thematic equative as an “identifying clause which has a thematic nominalization in it.” In a thematic equative the Theme and Rheme structure is set up in a form of equation, where Theme = Rheme. In an unmarked thematic equative the nominalization functions as the Theme (e.g. “one of the things that I enjoy doing in my town is hiking [Text 17]), whereas in an unmarked thematic equative the nominalization becomes the Rheme.

Phase	Speaker	Text	Functional analysis
3	Diana	Oh, I see you have Russia here.	Stating
	Richard	Russia is what I was looking at	[Identifying; Emphasising; Expressing agreement with a positive statement]
		because I've only been outside of Europe twice	Reporting: facts/events
	Diana	Mmmm humm. == Where?	Showing attention to the speaker Asking for factual information
	Richard	== and that was to go to America and to Australia so.	cont. Reporting: facts/events Indicating that one is coming to an end

Table 6.43: Functional analysis of Phase 3 of the text *Richard's holidays*

The transition from Phase 2 to Phase 3 is marked by the different pragmatic tasks Richard and Diana perform: in Phase 2 Richard asks for a suggestion and Diana suggests him where he could go on holiday, whereas in Phase 3 they exchange information.

Phase 4: Australia

In this phase Diana asks Richard whether he liked Australia. He says he did but he also explains that, having a Western culture, Australia is in a sense very similar to England. For this reason, now he is looking for a completely different place to visit such as Japan, Russia or China. Note that when Richard mentions Russia he slams his hand on the brochure. As in Phase 3, we cannot see the gesture because the camera focuses on Richard's face, but we do hear the noise it makes. Here again, Richard's gaze is directed at the brochure (Figure 6.36, page 127).

The transition from Phase 3 to Phase 4 is marked by topic change. The functional analysis of this phase is given in Table 6.44).

Phase	Speaker	Text	Functional analysis
4	Diana	Oh, how was Australia?	Enquiring about appreciation
	Richard	Australia was very nice	Expressing positive appreciation
		but obviously the culture's very similar to –	Stating
		well not – it's similar in, in the sense that it's Western culture	Correcting oneself
	Diana	Mmmm humm.	Showing attention to the speaker
	Richard	although there are quite a few differences between == Australian	Stating
	Diana	== Right.	Showing attention to the speaker
	Richard	culture and English culture. So, I'm quite keen to go somewhere completely different like perhaps Japan or == Russia	cont. Stating Expressing positive affect: eagerness
	Diana	== Oh.	Showing attention to the speaker
	Richard	as you see	
	Diana	Exactly.	Showing attention to the speaker

Table 6.44: Functional analysis of Phase 4 of the text *Richard's holidays*

Phase 5: China and Chinese food

In this Phase Diana introduces a new topic, that is, China. Richard says he would like to visit it, partly because he likes Chinese food. In fact, in London he knows a very good Chinese restaurant where he tends to spend a lot of time. Note that when he says this,

Richard looks at his stomach and beats on it (Figure 6.37, page 127), as if he were saying that the paunch he has developed is the result of the frequent dinners he had at that restaurant.

The functional analysis of this phase is presented in Table 6.45.

Phase	Speaker	Text	Functional analysis
5	Diana	China.	Introducing a theme: a topic
		That must be, that must be very interesting.	Expressing necessity (including logical deduction)
	Richard	Well	Opening/resuming a turn
		I'm quite fond of Chinese food == because	Expressing positive appreciation
	Diana	== Oh, okay.	Showing attention to the speaker
	Richard	um, I know a very good Chinese restaurant in London	Expressing knowledge
	Diana	Right.	Showing attention to the speaker
	Richard	which I spend a lot of time at [Richard and Diana laugh] well not too much time but quite enough time and I'd quite like to go and visit China.	Stating Correcting oneself Expressing desires

Table 6.45: Functional analysis of Phase 5 of *Richard's holidays* text

The transition from Phase 4 to Phase 5 is marked by a change in the topic discussed.

6.3.5. Text 14: The South of Italy

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Giove Timothy
Speaker(s)	Giove: Irish Timothy: American
Degree of authenticity	Authentic

The South of Italy text is a conversation where Giove asks Timothy some questions about the places in Italy he has visited. The text consists of three phases.

Phase 1: Timothy's taste for Tuscany

In this phase Giove asks Timothy whether he liked living in Tuscany. The homogeneity of this phase is given by the lexis belonging to the lexical field of positive appreciation: the verbs *to like*, *to love* and *to adore*, the adjective *beautiful* and the expression *There's nowhere like it in the world*. The functional analysis of this phase is shown in Table 6.46 (page 138).



Figure 6.30: Instances where Richard's gaze shifts from the brochure in his hands (Figure A) to Diana (Figure B)



Figure 6.31: Instances where Diana's gaze shifts from the brochure in Richard's hands (Figure A) to Richard (Figure B)



Figure 6.32: Instances where Richard and Diana make eye contact



Figure 6.33: Richard's multimodal communicative act in Phase 2 of the text *Richard's holidays*



Figure 6.34: Deictic movement in Phase 2 of the text *Richard's holidays*



Figure 6.35: Direction of Richard's gaze when he says "Russia is what I was looking at" and slams his hand at the brochure

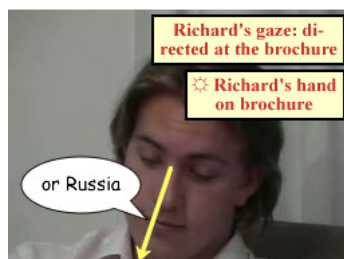


Figure 6.36: Direction of Richard's gaze when he says "Russia" and slams his hand at the brochure



Figure 6.37: When he says "quite enough time" Richard looks at his stomach and beats on it

Phase	Speaker	Text	Functional analysis
1	Giove Timothy	Did you like living in Tuscany? I love Tuscany ... I adore. I've been all over Tuscany ... It's, it's beautiful. There's nowhere like it in the world.	Enquiring about appreciation Expressing positive appreciation Reporting: facts/events Expressing positive appreciation
	Giove Timothy	Mm. I really like the south of Italy too.	Showing attention to the speaker [Expressing positive appreciation; Emphasising]

Table 6.46: Functional analysis of Phase 1 of *The South of Italy* text**Phase 2: Timothy's travels in Italy**

In this phase Giove asks Timothy about his travels in Italy. The transition from Phase 1 to Phase 2 is marked by topic change: in Phase 1 Giove seeks for attitudes, and in particular for Timothy's likes; in Phase 2, on the other hand, for factual information. From the functional analysis presented in Table 6.47, in fact, we can see that, except for the 'showing attention to the speaker' function, the functions expressed belong to the 'imparting and seeking factual information' functional category.

Phase	Speaker	Text	Functional analysis
2	Giove	Have you done a lot of travelling in == Italy?	Asking for confirmation or denial
	Timothy	== Uh, in Italy, yeah. Definitely.. I still haven't been to Puglia or the – I really haven't been to the north-western part either	Answering questions for confirmation Stating [Stating; Emphasising]
	Giove Timothy	Mm. But I've seen Sicily, Napoli, stuff like that, down in the South, Calabria.	Showing attention to the speaker Reporting: facts/events

Table 6.47: Functional analysis of Phase 2 of *The South of Italy* text**Phase 3: North vs. south of Italy**

In this phase Timothy talks about the south of Italy. It is the change in the topic discussed that marks phase transition. The functional analysis of this phase is presented in Table 6.48.

Phase	Speaker	Text	Functional analysis
3A	Giove	Do you notice a lot of differences between the north of Italy and the south of Italy?	Asking for confirmation or denial
	Timothy	Oh, yeah. Big time. Huge!	Answering questions for confirmation
3B	Timothy	Um, aside from the lifestyle, I like their, um, I like their dialects down there.	Expressing positive appreciation
	Giove	Mm.	Showing attention to the speaker
	Timothy	They're fascinating. And I like their accent better too.	Expressing positive appreciation
	Giove	Sounds better to my ears. Mm.	Stating Showing attention to the speaker

Table 6.48: Functional analysis of Phase 3 of *The South of Italy* text

Phase 3 is made up of two subphases.

Subphase A: Differences between the north of Italy and the south of Italy

Giove asks Timothy whether he finds a lot of differences between the north and the south of Italy. Note the use of *big time* and *huge* to talk about the overwhelming difference between the two parts of the country.

Subphase B: Southern dialects

In this subphase Timothy talks about what he likes about the south of Italy. Subphase transition is signalled by the change in the kind of information given: factual information in Subphase A, attitude in Subphase B. Here attitude, and more precisely positive appreciation, is realized by the verb *to like* and the expression *They're fascinating*.

In this text there are a lot of gestures. Besides regulators (when Timothy talks Giove nods very frequently, thus showing he is following the discourse), we find pictographs. As illustrated in Figures 6.38a and 6.38b (page 130) Timothy nods when he says “Uh, in Italy, yeah” and “Oh, yeah. Big Time. Huge!”: the confirmation encoded in language is also realized visually through the up-and-down movement of Timothy’s head. A further example of pictograph movement is given in Figure 6.39 (page 130): here Timothy depicts the north-western part of Italy by moving his open hand in a sort of circle. In Figure 6.40 (page 130) Timothy performs some emblematic movements. In Figure 6.40a he depicts the referent, Puglia, with his thumb. Similarly, in Figures 6.40b and 6.40c, Sicily and Napoli are illustrated by Timothy’s thumb and index finger respectively: as in language Timothy enumerates the regions and cities he has visited or has not visited yet, so he lists them with his fingers. Figures 6.41a and 6.41b (page 130) show that the same hand movement, in this case a finger pointing downwards, realizes two different gestures: in Figure 6.41a it realizes a pictograph movement as it depicts the referent, that is, the south (“I really like the south of Italy too.”), while in Figure 6.41b it is a spatial movement (“down in the south”). Finally, Figure 6.42 (page 130) illustrates a deictic gesture: Timothy points at his ear while saying “Sounds better to my ears.”

6.3.6. Text 15: Timothy’s summer plans

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Giove Timothy
Speaker(s)	Giove: Irish Timothy: American
Degree of authenticity	Authentic

Timothy’s summer plans is a conversation between Timothy and Giove about Timothy’s plans for the summer. The conversation then moves to Romanian and its similarities to Italian. Each topic is discussed separately in the two phases that make up the text. It is the change in the topic discussed that marks phase transition. Note also that Giove introduces the new topic by reporting what he has heard about Romanian (“I’ve heard that Romanian is somewhat similar to Italian”). In addition, phase transition is also anticipated by the *so* at the end of Phase 1, indicating that Timothy’s turn is coming to an end.

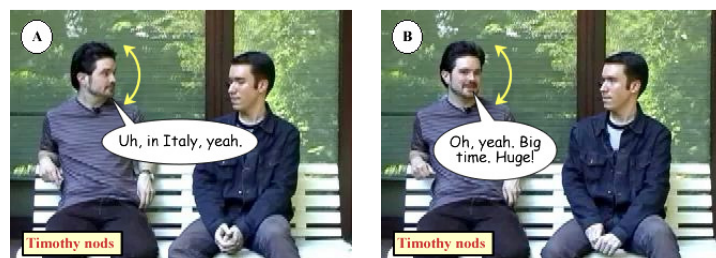


Figure 6.38: Timothy's confirmation in language is also realized visually through the up-and-down movement of his head



Figure 6.39: Pictograph movement in Phase 2 of the text *Timothy's summer plans*



Figure 6.40: Emblematic movements in Phase 2 of the text *Timothy's summer plans*



Figure 6.41: Example where the same hand movement, in this case a finger pointing downwards, realizes two different gestures



Figure 6.42: Deictic movement in Phase 3 Subphase B of the text *Timothy's summer plans*

Phase 1: Timothy's summer plans

Giove asks Timothy about his summer plans. From his reply, we can understand that Timothy has not made any plans for the summer yet. This emerges from the use of *possibly* and *may*, which express possibility. In this phase, Timothy also expresses wants ("I wanna do some travelling," "I really wanna try and make it over to Eastern Europe" and "I wanna go see Romania"). The only thing Timothy is sure about is that he will go to the beach ("I'll definitely hit the beach"). In this phase we can notice the variety of linguistic devices used to emphasize: *definitely* in "I'll definitely hit the beach," *really* in "I really wanna try and make it over to Eastern Europe" and *even* in "even bought myself a little Romanian dictionary." Note that when Timothy says he has bought a Romanian dictionary he depicts the dictionary with his hands (Figure 6.43, page 132). The functional analysis of this phase is shown in Table 6.49.

Phase	Speaker	Text	Functional analysis
1	Giove	What are you doing this summer? Are you going to the beach? Are you going to the mountains? == Or?	Enquiring about intentions
	Timothy	== Possibly	Expressing possibility
		I wanna do some traveling ...	Expressing wants
		Um ...	Hesitating
		I may go up to Switzerland and visit a friend, check out the mountains there.	Expressing possibility
		Probably	Expressing probability
		– I'll definitely hit the beach.	[Expressing intentions; Emphasising]
		Uh,	Hesitating
		I really wanna try and make it over to Eastern Europe.	[Emphasising; Expressing wants]
	Giove Timothy	I wanna go see Romania.	Expressing wants
		Even bought myself a little Romanian dictionary.	[Emphasising; Reporting: facts/events]
		I'm all set.	Stating
		Wow. [Giove laughs]	Showing attention to the speaker
		So.	Indicating that one is coming to an end

Table 6.49: Functional analysis of Phase 1 of the text *Timothy's summer plans*

Phase 2: Romanian

In this phase Timothy talks about Romanian. In particular, he points out its similarities with Italian. As already stated above, to introduce the topic Giove reports what he has heard about Romanian. As illustrated in Figure 6.44 (page 132), Timothy agrees with this statement both in language, "Yeah," and visually, by nodding. Another example illustrating the relation between language and gesture is given in Figure 6.45 (page 132). Here the action of counting is encoded in language with "You know, "uno," "due," "tre," they say "uno," "do," "twa."" and visually with his action of counting with his fingers (emblematic movement). The functional analysis of this phase is shown in Table 6.50.



Figure 6.43: Pictograph movement in Phase 1 of the text *Timothy's summer plans*



Figure 6.44: Timothy's confirmation in language is also realized visually through the up-and-down movement of his head



Figure 6.45: Emblematic movements in Phase 2 of the text *Timothy's summer plans*

Phase	Speaker	Text	Functional analysis
2	Giove	I've heard that Romanian is somewhat similar to Italian.	[Reporting: people's words/thoughts/beliefs; Changing the theme]
	Timothy	Not very similar, == but somewhat similar.	Correcting oneself
		== Yeah.	Agreeing: statement: positive statement
		There's some Romanian girls that live in my dorm and it is. They – when they count in, in Romanian, it really – almost sounds like Italian – not quite. You know, “uno,” “due,” “tre,” they say “uno,” “do,” “twa.” A kind of French-Italian.	Stating
	Giove	It's interesting.	Expressing positive appreciation
	Timothy	Plus they have some Slavic elements to their language too. Instead of saying “sì,” they say “da.” [Giove laugh] Like Russian.	Stating
		So.	Indicating that one is coming to an end
		Mm.	Showing attention to the speaker
		It's interesting.	Expressing positive appreciation
		I wanna go.	Expressing wants

Table 6.50: Functional analysis of Phase 2 of the text *Timothy's summer plans*

6.3.7. Text 16: Easter plans

Kind of text	Dialogue
Number of speaker(s)	2

Names of speaker(s)	Julia Phil
Speaker(s)	Julia: English Phil: English
Degree of authenticity	Semi-authentic

The *Easter plans* text is a conversation where Julia and Phil talk about Phil's plans for Easter. The text is made up of five phases.

Phase 1: Phil's plans for Easter

Julia asks Phil about his plans for Easter. To do so, she uses a yes/no question that has a double aim: on the one hand, Julia wants to know whether Phil has any plans for Easter; on the other hand, she wants to know which plans he has. As shown in the functional analysis in Table 6.51, in Phil's reply, Julia's double aim is achieved: Phil answers that he has some plans ("Yes") and he also tells them to Julia ("I'm going to go away with my wife to, uh, Devon to see some friends").

Phase	Speaker	Text	Functional analysis
1	Julia	So, Phil, have you got any plans for Easter?	Opening: informal Enquiring about intentions
	Phil	Yes, I'm going to go away with my wife to, uh, Devon to see some friends.	Expressing intentions
	Julia	Oh,	Showing attention to the speaker

Table 6.51: Functional analysis of Phase 1 of the *Easter plans* text

Phase 2: Phil's friends

Julia asks Phil about his friends. The transition from Phase 1 to Phase 2 is marked by a change in the topic discussed: in Phase 1 the topic is Phil's plans for Easter and in Phase 2 it is the friends he will spend his holidays with.

This phase is made up of two subphases relating to two different aspects of this topic. It is the change in the subtopics discussed that signals subphase transition.

Subphase A: Where Phil's friends live

Julia asks Phil where his friends live. The functional analysis of this subphase is shown in Table 6.52.

Phase	Speaker	Text	Functional analysis
2A	Julia	whereabouts in Devon do they live?	Asking for factual information
	Phil	They live near Exeter, a place called Crediton, and they live, um, in the countryside in a caravan that they have converted into a – into a house.	Answering questions for factual information Specifying <i>cont.</i> Answering questions for factual information
	Julia	Oooh!	Showing attention to the speaker

Table 6.52: Functional analysis of Phase 2 Subphase A of the *Easter plans* text

Subphase B: Time Phil has been known his friends

Julia asks Phil whether the friends he is going to visit are old friends. As illustrated in the functional analysis in Table 6.53, Phil answers positively, but he then corrects himself (“well”) saying that he has known them for several years, but his wife has known them longer, because she met them at University.

Phase	Speaker	Text	Functional analysis
2B	Julia	Are they old friends?	Asking for confirmation or denial
	Phil	Yes, well I’ve known them for several years. My wife has known them for even longer. Um, she met them when she was at University. Oh!	Answering questions for confirmation Correcting oneself Stating [Stating; Emphasising] Hesitating Reporting: facts/events Showing attention to the speaker

Table 6.53: Functional analysis of Phase 2 Subphase B of the *Easter plans* text

Phase 3: Phil and his friends’ activities

Julia asks Phil what he and his friends will do. The transition from Phase 2 to Phase 3 is marked by a change in the topics discussed. Note, also, the different use of language: in Phase 2 language is used to exchange factual information, whereas in Phase 3 to talk about future plans.

The functional analysis in Table 6.54 shows that, apart from the fact that he and his wife will stay with them, Phil is not very sure about what he will do. This emerges from *will + probably* in “we will probably be doing some walking,” and *may* in “we may go to the beach,” which realize the ‘expressing degrees of probability’ function, and *will + possibly* in “we will, uh, possibly go into Exeter,” which realizes the ‘expressing possibility’ function.

Phase	Speaker	Text	Functional analysis
3	Julia	What will you be doing when you ()?	Enquiring about intentions
	Phil	Oh, we will probably be doing some walking. Um ... we will, uh, possibly go into Exeter. Um, we may go to the beach ... Um ... And, uh, we – we’ll be staying with them.	Expressing degrees of probability Hesitating Expressing possibility Hesitating Expressing degrees of probability Hesitating Expressing intentions

Table 6.54: Functional analysis of Phase 3 of the *Easter plans* text

Phase 4: The house of Phil’s friends

Phil describes his friends’ house. As above, the transition from Phase 3 to Phase 4 is signalled by a change in the topics discussed. In addition, note the different use of language: in Phase 3 language is used to talk about future plans, whereas in Phase 4 Phil uses language to describe his friends’ house and to give his opinion about their peculiar toilet. Phase 4 is made up of two subphases relating to two different aspects of this topic.

Subphase A: General description of the house

Phil gives a general description of his friends' house. The functional analysis of this phase is shown in Table 6.55.

Phase	Speaker	Text	Functional analysis
4A	Phil	They – they – um – they – they only have the one – uh – the one room. Just a single room in their caravan. Um, but they – but it is big room. There's plenty of space. Um, ah, but they don't have a – a toilet. They only have a – a toilet outside of the caravan.	Describing
		Um, it is one they – they've built themselves.	Specifying

Table 6.55: Functional analysis of Phase 4 Subphase A of the *Easter plans* text

Subphase B: The toilet

Julia asks Phil about the toilet. The transition from Subphase A to Subphase B is indicated by a change in the speakers' speech roles: both in Subphase A and Subphase B Phil plays the role of supplier of information, but unlike in Subphase A, in Subphase B this role is assigned to him by Julia, who asks him a question ("Is it a compost toilet?"). The functional analysis of this phase is shown in Table 6.56.

Phase	Speaker	Text	Functional analysis
4B	Julia	Is it a compost toilet?	Asking for confirmation or denial
	Phil	Yes, it is!	Answering questions for confirmation
	Julia	How do you find that?	Asking someone's opinion
	Phil	Um,	Hesitating
		I think it's – it's very convenient. It's very, uh, it – it's very nice when the weather is good.	Expressing an opinion
		== Um	Hesitating
	Julia	== () But when the weather is raining or it is night-time.	Encouraging someone to continue
	Phil	Then it's a bit harder.	Expressing an opinion
	Julia	Um.	Showing attention to the speaker

Table 6.56: Functional analysis of Phase 4 Subphase B of the *Easter plans* text

Phase 5: Phil's journey to his friends' house

Julia asks Phil how he will travel to his friends' house. As illustrated in Table 6.57, Phil is not sure about it. His uncertainty is realized by *will + probably* in "we will probably drive." The transition from Phase 4 to Phase 5 is marked by a change in the topics discussed.

Phase	Speaker	Text	Functional analysis
5	Julia	How will you travel to their house?	Enquiring about intentions
	Phil	We will probably drive.	Expressing degrees of probability
		Um ...	Hesitating
		It takes – it takes quite a long time. It takes about 6 hours to drive from London.	Stating

Table 6.57: Functional analysis of Phase 5 of the *Easter plans* text

6.4. The *Introductions* subcorpus

6.4.1. Text 17: Meet Alexandra

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Alexandra
Speaker(s)	Alexandra: American
Degree of authenticity	Semi-authentic

The *Meet Alexandra* text is a monologue where Alexandra, an American exchange student at the University of Padova, talks about herself. The text is made up of ten phases. Except for the transition from Phase 1 to Phase 2 and that from Phase 9 to Phase 10 that are marked by the different pragmatic tasks Alexandra performs, the transition from one phase to the other is generally signalled by a change in the topic discussed.

Phase 1: Greeting

Alexandra looks directly at the camera and greets us. The functional analysis of this phase is shown in Table 6.58.

Phase	Speaker	Text	Functional analysis
1	Alexandra	Hi!	Greeting people: informal

Table 6.58: Functional analysis of Phase 1 of the *Meet Alexandra* text

Phase 2: Name

Alexandra introduces herself. The functional analysis of this phase is shown in Table 6.59.

Phase	Speaker	Text	Functional analysis
2	Alexandra	My name's Alexandra.	Stating: name

Table 6.59: Functional analysis of Phase 2 of the *Meet Alexandra* text

Phase 3: Age and occupation

Alexandra says how old she is and what she does. This phase comprises what could have been two phases: one relating to Alexandra's age and one relating to her occupation. The phase clustering (Baldry and O'Halloran, in press a) is realized by *and* (underlined in the functional analysis given in Table 6.60).

Phase	Speaker	Text	Functional analysis
3	Alexandra	I'm 20 years old <u>and</u> I'm a student at Boston University. Um, I study History and Italian.	Stating: age Stating: occupation/schooling Hesitating Stating: subjects

Table 6.60: Functional analysis of Phase 3 of the *Meet Alexandra* text

Phase 4: Boston University

Alexandra says how many students Boston University has. Notice at the beginning of the phase the ‘opening/resuming’ function, realized by *and* (in bold type in the functional analysis shown in Table 6.61). *And* has quite a long duration and this gives the idea Alexandra is taking her time to think about what to say next.

Phase	Speaker	Text	Functional analysis
4	Alexandra	And , Boston University has about 30 thousand students.	Opening/resuming a turn Stating

Table 6.61: Functional analysis of Phase 4 of the *Meet Alexandra* text

Phase 5: Boston

Alexandra briefly describes the city of Boston. As in Phase 4, notice *and* (in bold type in the functional analysis shown in Table 6.62) at the beginning of the phase which realizes the ‘opening/resuming’ function. Here *and* has quite a long duration and it indicates that Alexandra is thinking about what to say next.

Phase	Speaker	Text	Functional analysis
5	Alexandra	And , Boston’s a big city, um, there’s a lot to do there.	Opening/resuming a turn Describing Hesitating Describing

Table 6.62: Functional analysis of Phase 5 of the *Meet Alexandra* text

Phase 6: Likes

Alexandra says what she likes doing in Boston. As in the previous phase, at the beginning of the phase Alexandra expresses the ‘opening/resuming’ function realized by *and* (in bold type in the functional analysis shown in Table 6.63). The quite long duration of *and* suggests that Alexandra is taking her time to think about what to say next.

Phase	Speaker	Text	Functional analysis
6	Alexandra	And ... um ... mm, I like to go walk along the harbour, um, because it’s on the Atlantic Ocean, um ...	Opening/resuming a turn Hesitating Expressing positive appreciation Hesitating Stating Hesitating

Table 6.63: Functional analysis of Phase 6 of the *Meet Alexandra* text

Phase 7: Origin

Alexandra says where she comes from and describes her home town. The transition from Phase 6 to Phase 7 is marked by topic change indicated by *but*⁴⁹ (in bold type in the functional analysis given in Table 6.64) which introduces a contrast with what Alexandra has said in Phase 6: she lives in Boston, but originally she is from a pretty small town in Northern New York State. Note the cause^effect relation (Halliday and Matthiessen, 2004: 414) between “it’s mostly farms and apple orchards” and “it was a change of pace and change of scenery to go to a big city like Boston.”

⁴⁹ Note that the *and* at the beginning of the phase is a false start.

Phase	Speaker	Text	Functional analysis
7	Alexandra	And – but I come from a pretty small town, um, which is in northern New York State. It's about 40 minutes from the Canadian border and it's mostly farms and apple orchards. So it was a change of pace and change of scenery to go to a big city like Boston.	Stating: origin Hesitating Stating Stating Describing Stating

Table 6.64: Functional analysis of Phase 7 of the *Meet Alexandra* text**Phase 8: Padova**

Alexandra talks about her experience in Padova: she explains the reason why she is in Padova (“I decided this year that I wanted to do a study-abroad programme so I’m here in Padova right now”), says when she arrived in Padova and when she is leaving for America. She also expresses her appreciation for the experience. Table 6.65 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
8	Alexandra	I’m in my third year of college and I decided this year that I wanted to do a study-abroad programme so I’m here in Padova right now, and I’ve been here since September. Um ... and ... I really like the experience so far, it’s been great. Um, I’ll be leaving at the end of this month. Um ... and it’s been really nice to go around and travel and see things but, um, but it’ll also be nice to go home and.	Stating: schooling Reporting: people’s words/thoughts/beliefs Stating Stating Hesitating [Expressing positive appreciation; Emphasizing] Expressing positive appreciation Hesitating Expressing intentions Hesitating Expressing positive appreciation Expressing positive affect: pleasure

Table 6.65: Functional analysis of Phase 8 of the *Meet Alexandra* text**Phase 9: Hiking**

Alexandra talks about her taste for hiking. Notice at phase beginning the unmarked thematic equative⁵⁰ (Halliday and Matthiessen, 2004: 70) “one of the things I enjoying doing in my town.” The phase also includes a marked thematic equative, that is, “that’s one of the things I’ll like to do in my spare time.” The functional analysis of this phase is given in Table 6.66.

⁵⁰ See footnote 48 on page 124.

Phase	Speaker	Text	Functional analysis
9	Alexandra	Um, one of the things I enjoy doing in my town where I live is ... um, hiking, um ... there is a lot of mountains near where I live so that's one of the things I'll like to do in my spare time, so it'll be nice to, um, go home and get to ... be outdoors again.	Hesitating [Identifying; Expressing positive appreciation] Hesitating Describing Expressing positive appreciation

Table 6.66: Functional analysis of Phase 9 of the *Meet Alexandra* text**Phase 10: Closing**

Alexandra closes her monologue. The transition from Phase 9 to Phase 10 is marked by the different pragmatic tasks Alexandra performs: in this phase she closes her monologue, whereas in Phase 9 she talks about her likes. The functional analysis of this phase is shown in Table 6.67.

Phase	Speaker	Text	Functional analysis
10	Alexandra	So	Closing: at the end of a speech

Table 6.67: Functional analysis of Phase 10 of the *Meet Alexandra* text

From the phasal analysis we can reconstruct the various topics Alexandra talks about in the monologue: her age, her likes, where she comes from, her taste for hiking, and so on. On the other hand, from the linguistic analysis it emerges that this text is highly informative: except for Phase 1 and Phase 10 which contain a minor clause, the text consists of declarative clauses only, which perform a variety of functions. As illustrated in Table 6.68 (page 140), 13 clauses (29.55%) express the 'stating' function: in this text Alexandra asserts a lot of facts about herself, such as her name, age, occupation, and so on. In addition, she expresses the 'describing' function four times (Alexandra describes Boston and the region where she comes from) and the 'identifying' function once. These are all functions belonging to the 'imparting and seeking factual information' category. Then, six clauses (13.64%) realize the function expressing positive appreciation. Strangely enough, three clauses out of these five are not expressed in Phase 6 where Alexandra talks about her likes, but in Phase 8 where she talks about her experience in Padova. Finally, Alexandra hesitates a lot (25%).

6.4.2. Text 18: Meet Anka

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Anka
Speaker(s)	Anka: Romanian
Degree of authenticity	Semi-authentic

The *Meet Anka* text is a very short monologue where Anka, an Erasmus student at the University of Padova, introduces herself. The text is made up of three phases.

Type of language function	Occurrences	Percentage
Stating	13	29.55%
Hesitating	11	25%
Expressing positive appreciation	6	13.64%
Describing	4	9.1%
Opening/resuming a turn	3	6.82%
Closing: at the end of a speech	1	2.27%
Emphasizing	1	2.27%
Expressing intentions	1	2.27%
Expressing positive affect	1	2.27%
Greeting people: informal	1	2.27%
Identifying	1	2.27%
Reporting: people's words/thoughts/beliefs	1	2.27%
Total	44	100%

Table 6.68: Types of language functions realized in the *Meet Alexandra* text with their occurrences and the respective percentage

Phase 1: Name

Anka introduces herself.

Phase 2: Age

Anka says how old she is.

Phase 3: Origin and reason why Anka is in Padova

Anka says where she comes from and explains the reason why she is in Padova.

Table 6.69 shows the phasal and functional analysis of the text.

Phase	Speaker	Text	Functional analysis
1	Anka	Um ... I'm Anka.	Hesitating Stating: name
2	Anka	I – I have 20 ... 21 years ⁵¹ .	Stating: age
3	Anka	I'm from Romania <u>and</u> I came to Padova to – to study philosophy.	Stating: origin Stating: schooling/subjects/reason

Table 6.69: Phasal and functional analysis of the *Meet Anka* text

From the phasal analysis we can reconstruct the four topics Anka talks about in the monologue: 1) her name; 2) her age; 3) her origin; and 4) the reason why she is in Padova. It is the change in the topic discussed that signals the transition from Phase 1 to Phase 2 and that from Phase 2 to Phase 3. Phase 3 comprises what could have been two phases: one relating to Anka's origin and one relating to the reason why she is in Padova. The phase clustering (Baldry and O'Halloran, in press a) is realized by *and* (underlined in Table 6.69).

Table 6.70 shows just how informative this text is: out of a total of five functions Anka uses the 'stating' function four times (80%).

⁵¹ *I have 21 years. = I am 21 years old.

Type of language function	Occurrences	Percentage
Stating	4	80%
Hesitating	1	20%
Total	5	100%

Table 6.70: Types of language functions realized in the *Meet Anka* text with their occurrences and the respective percentage

6.4.3. Text 19: Meet Cristina

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Cristina
Speaker(s)	Cristina: Italian
Degree of authenticity	Semi-authentic

The *Meet Cristina* text is a monologue where Cristina, a student of the University of Padova, talks about herself. The text is made up of seven phases.

Phase 1: Greeting

Cristina looks directly at the camera and greets us. The functional analysis of this phase is shown in Table 6.71.

Phase	Speaker	Text	Functional analysis
1	Cristina	Uh, hi.	Hesitating Greeting people: informal

Table 6.71: Functional analysis of Phase 1 of the *Meet Cristina* text

Phase 2: Name

Cristina introduces herself. The transition from Phase 1 to Phase 2 is marked by the different pragmatic tasks Cristina performs: in Phase 1 she greets us, whereas in Phase 2 she states her name. The functional analysis of this phase is shown in Table 6.72.

Phase	Speaker	Text	Functional analysis
2	Cristina	My name is Cristina.	Stating: name

Table 6.72: Functional analysis of Phase 2 of the *Meet Cristina* text

Phase 3: Age, occupation and schooling

In this phase Cristina says how old she is and what she does. The transition from Phase 2 to Phase 3 is signalled by topic change. Phase 2 consists of the following two subphases.

Subphase A: Age and occupation

In this subphase Cristina tells us her age and occupation. The subphase comprises what could have been two separate subphases: one relating to Cristina's age and one relating to her occupation. The subphase clustering (Baldry and O'Halloran, in press a) is realized by *and* (underlined in Table 6.73).

Phase	Speaker	Text	Functional analysis
3A	Cristina	I'm 27 years old and I'm third year student in University of Padova, foreign languages ⁵² . I study German and English.	Stating: age Stating: occupation/schooling Stating: subjects

Table 6.73: Functional analysis of Phase 3 Subphase A of the *Meet Cristina* text*Subphase B: Schooling*

In this subphase Cristina talks about her schooling. In particular, she explains the reason why she enrolled in University at 25 – which is very late for Italian students, because they usually enrol when they are about 19 years old. The functional analysis of this subphase is shown in Table 6.74.

Phase	Speaker	Text	Functional analysis
3B	Cristina	And I enrolled in University when I was 25 because I lived, something like, 4 or 5 years abroad before coming back to Italy in a way. And I've been to England two years, one year and a half in Switzerland, and, uh, half a year or something in Germany ⁵³ .	Narrating Narrating Narrating Hesitating Narrating

Table 6.74: Functional analysis of Phase 3 Subphase B of the *Meet Cristina* text

Subphase transition is marked by subtopic change. From a linguistic standpoint, notice the different tenses Cristina uses in the two subphases: as illustrated in Table 6.75, in Subphase A Cristina uses the present tense (in italics in Table 6.75), whereas in Subphase B she uses the past tense (in bold type in Table 6.75)

Phase	Text
3A	<i>I'm 27 years old and I'm third year student in University of Padova, foreign languages. I study German and English.</i>
3B	And I enrolled in University when I was 25 because I lived , something like, 4 or 5 years abroad before coming back to Italy in a way. And I 've been to England two years, one year and a half in Switzerland, and, uh, half a year or something in Germany.

Table 6.75: Transition from Phase 3 Subphase A to Phase 3 Subphase B in the *Meet Cristina* text**Phase 4: Likes and dislikes**

In this phase Cristina talks about her likes and dislikes. The transition from Phase 3 to Phase 4 is given by topic change. Notice that in Phase 3 Cristina provides factual information, whereas in Phase 4 she gives factual information, but she also talks about her likes and dislikes. In this regard, note that Cristina alternates factual information on the hobbies she tried and expressions of positive or negative appreciation relating to her experimentations. This is illustrated below.

⁵² *I'm third year student in University of Padova, foreign languages. = I'm a third year student at the University of Padova. I study foreign languages.

⁵³ *And I've been to England two years, one year and a half in Switzerland, and, uh, half a year or something in Germany = I spent two years in England, one year and a half in Switzerland, and half a year or something in Germany.

I've tried playing music. ^ It's not my thing
Stating ^ *Expressing negative appreciation*

I've tried with sports ^ and I love swimming.
Stating ^ *Expressing positive appreciation*

The functional analysis of this phase is given in Table 6.76.

Phase	Speaker	Text	Functional analysis
4	Cristina	Uh, my passion is just travelling around the world and that is my dream and what I will do after graduating or something some-times anyhow. And ... I've tried playing music. It's not my thing, I guess. [Cristina laughs] I've tried with sports and I love swimming. I go swimming, at least, twice a week. And I just loves, like, staying in water and doing also nothing at all ⁵⁴ .	Hesitating [Expressing positive appreciation; Emphasising] Identifying Stating Expressing negative appreciation Expressing an opinion Stating Expressing positive appreciation Stating Expressing positive appreciation

Table 6.76: Functional analysis of Phase 4 of the *Meet Cristina* text

Phase 5: Cristina thinks about what to say next

In this phase Cristina hesitates because she does not know what to say next. It is her hesitation (see Table 6.77 for the functional analysis of this phase) that marks the transition from Phase 4 to Phase 5.

Phase	Speaker	Text	Functional analysis
5	Cristina	Okay ... What else? ... It's okay. Uh []	Hesitating

Table 6.77: Functional analysis of Phase 5 of the *Meet Cristina* text

In this phase Cristina never looks at the camera: gaze disengagement suggests a mental process (Thibault, 2000: 340). However, in the middle of the phase she turns her gaze to her right as if she were looking for a prompt from someone off-screen (Figure 6.46, page 144).

Phase 6: Travels

In this phase Cristina talks about her travels. As in the previous phase, phase transition is marked by a change in the pragmatic tasks Cristina performs. The phase consists of two subphases: one relating to Cristina's past travels and one relating to her next travel to America. Subphase transition is indicated by subtopic change. From a linguistic standpoint, notice that the two phases differ from each other on the tenses Cristina uses: she shifts from the past tense in Subphase A to the future tense in Subphase B. As illustrated in the functional analysis in Table 6.78, the past tense is realized by the present perfect in "I've been to Thailand" and "I've been to Singapore" (in bold type in Table 6.78),

⁵⁴ * And I just loves, like, staying in water and doing also nothing at all. = And I simply love lying on water and doing nothing at all.



Figure 6.46: In Phase 5 Cristina turns her gaze in the direction of someone off-screen to ask for a prompt



Figure 6.47: Deictic movement in Phase 6 Subphase A of the *Meet Cristina* text



Figure 6.48: At the end of the monologue Cristina rejoices

whereas the future tense is realized by the *going to* form (underlined in Table 6.78). In addition, the future reference encoded in the *going to* form is also realized by the indications of time *next year* and *this September* (in italics in Table 6.78).

Phase	Speaker	Text	Functional analysis
6A	Cristina	Oh yeah, I can talk about my travels, yeah.	Introducing a theme: a topic
		Uh, I've been to Thailand. I've been to Singapore.	Hesitating Stating Stating
6B	Cristina	And, <i>next year</i> , I mean <i>this September</i> , I'm going to study in the US as well ... in Davis Campus, in California.	Expressing intentions Correcting oneself <i>cont.</i> Expressing intentions
		What else? Studying, uh, Communication Studies ⁵⁵ ... So, I try to specialize in this field, 'cause maybe, one day, I'll be doing something to do with this.	Hesitating Expressing intentions Stating Expressing degrees of probability

Table 6.78: Functional analysis of Phase 6 of the *Meet Cristina* text

Subphase A: Cristina's past travels

In this subphase Cristina talks about her past travels. The topic is introduced by “Oh yeah, I can talk about my travels, yeah.” As illustrated in Figure 6.47 above, we can see that when Cristina says “my travels” she beats on her chest (deictic movement).

⁵⁵ *Studying, uh, Communication Studies = I'm going to study Communication Studies.

Subphase B: Cristina's next travel to America

In this subphase Cristina talks about her next travel to America to study at Davis Campus in California. Unlike Subphase A where Cristina alternately looks at the camera and disengages her gaze, here she looks directly at the camera only at the very beginning: then her gaze is disengaged suggesting a mental process (Thibault, 2000: 340).

Phase 7: Closing

Cristina closes her monologue by saying “that’s all I think;” then, she rejoices because she has finished her talk by screaming “Yeah!” and in so doing she raises her hands (Figure 6.48, page 144).

As illustrated in the functional analysis shown in Table 6.79, the transition from Phase 6 to Phase 7 is indicated by the ‘closing at the end of a speech’ function, which indicates a different pragmatic task from the one Cristina performs in the previous phase.

Phase	Speaker	Text	Functional analysis
7	Cristina	Uh, that’s all I think. [] Yeah!	Hesitating [Closing: at the end of a speech; Expressing an opinion] Expressing positive affect: happiness

Table 6.79: Functional analysis of Phase 7 of the *Meet Cristina* text

Note that in this phase Cristina never looks directly at the camera: her gaze is either disengaged, thus suggesting a mental process (Thibault, 2000: 340), or directed at someone off-screen (Figure 6.48, page 144). Note that by looking at the person off-screen Cristina seems to demand that person to enter into some kind of affinity with her: probably she wants to share her joy with her/him.

From the linguistic analysis it emerges that the text is highly informative. As illustrated in Table 6.80, in a total of 37 functions Cristina expresses a large number of functions belonging to the category ‘imparting and seeking factual information:’ she expresses the ‘stating’ function 10 times (27.04%) and the ‘narrating’ function four times (10.81%). She also hesitates a lot (18.92%).

Type of language function	Occurrences	Percentage
Stating	10	27.04%
Hesitating	7	18.92%
Narrating	4	10.81%
Expressing positive appreciation	3	8.11%
Expressing an opinion	2	5.41%
Expressing intentions	2	5.41%
Closing: at the end of a speech	1	2.7%
Correcting oneself	1	2.7%
Emphasising	1	2.7%
Expressing degrees of probability	1	2.7%
Expressing negative appreciation	1	2.7%
Expressing positive affect	1	2.7%
Greeting people: informal	1	2.7%
Identifying	1	2.7%
Introducing a theme: a topic	1	2.7%
Total	37	100%

Table 6.80: Types of language functions realized in the *Meet Cristina* text with their occurrences and the respective percentage

6.4.4. Text 20: Meet Diana

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Diana
Speaker(s)	Diana: American
Degree of authenticity	Semi-authentic

The *Meet Diana* text is a monologue where Diana, an American girl enrolled in the University of Padova, talks about herself. The text is made up of five phases and the transition from one phase to the other is generally marked by the topic change. The only exceptions are the transition from Phase 1 to Phase 2 and that from Phase 4 to Phase 5 which are marked by a change in the pragmatic tasks Diana performs.

Phase 1: Greeting

Diana looks directly at the camera and greets us. Table 6.81 shows the functional analysis of Phase 1.

Phase	Speaker	Text	Functional analysis
1	Diana	Hi!	Greeting people: informal

Table 6.81: Functional analysis of Phase 1 of the *Meet Diana* text

Phase 2: Name, age and occupation

Diana introduces herself, says how old she is and what she does. Table 6.82 shows the functional analysis of Phase 2.

Phase	Speaker	Text	Functional analysis
2	Diana	My name is Diana Gosciewski, <u>and</u> I'm a 19-year-old <i>student</i> here at the University of Padova.	Stating: name Stating: age/occupation

Table 6.82: Functional analysis of Phase 2 of the *Meet Diana* text

This phase comprises what could have been three different phases: one relating to Diana's name, one relating to her age and one relating to her occupation. The phase clustering (Baldry and O'Halloran, in press a) is the result of Diana's linguistic choices: the compound adjective *19-year-old* (in bold type in Table 6.82) before the noun *student* (in italics in Table 6.82) strongly links the phase relating to Diana's age and the one relating to her occupation. At the same time, the conjunction *and* (underlined in Table 6.82) links these two phases with the one relating to Diana's name.

Phase 3: Hobbies

Diana talks about her hobbies. As illustrated in the functional analysis of Phase 6.83 in Table 3, to talk about what she likes doing in her spare time Diana does not use expres-

sions of liking, but she identifies her hobbies (“My hobbies are playing tennis and drawing⁵⁶”).

Phase	Speaker	Text	Functional analysis
3	Alexandra	My hobbies are playing tennis and drawing.	Identifying

Table 6.83: Functional analysis of Phase 3 of the *Meet Diana* text

Phase 4: Origin and address

Diana says where she comes from and where she lives. This phase comprises what could have been two phases: one relating to Diana’s origin and one relating to the city where she lives now. The phases are linked by the conjunction *but* which introduces a contrast between Diana’s past (“I was born in Philadelphia, in the United States and I’ve travelled a lot”) and her present (“now I live here in Vicenza”). The functional analysis of this phase is given in Table 6.84.

Phase	Speaker	Text	Functional analysis
4	Diana	Umm, I was born in Philadelphia, in the United States and I’ve travelled a lot. But now I live here in Vicenza. Umm ... and it’s a city that I like a lot.	Hesitating Stating: place of birth Stating Stating: address Hesitating Expressing positive appreciation

Table 6.84: Functional analysis of Phase 4 of the *Meet Diana* text

Phase 5: Closing

Diana closes her monologue. The functional analysis of Phase 5 is shown in Table 6.85.

Phase	Speaker	Text	Functional analysis
5	Diana	So	Closing: at the end of a speech

Table 6.85: Functional analysis of Phase 5 of the *Meet Diana* text

Note that at the end Diana waves her hands to say goodbye to the viewers (Figure 6.49).

⁵⁶ “My hobbies are playing tennis and drawing” is a relational clause of the identifying type (Halliday and Matthiessen, 2004: Chapter 5), that is, a clause that construes being through identification: here the nominal *my hobbies* serves to define the identity of *playing tennis and drawing*.

<i>My hobbies</i>	<i>are</i>	<i>playing tennis and drawing</i>
Identified	Process	Identified
nominal group	verbal group	nominal group



Figure 6.49: Diana waves her hands to say goodbye to the viewer

Table 6.86 shows just how informative this text is: out of a total of eleven functions Diana uses the ‘stating’ function five times (45.46%).

Type of language function	Occurrences	Percentage
Stating	5	45.46%
Hesitating	2	18.18%
Closing: at the end of a speech	1	9.09%
Expressing positive appreciation	1	9.09%
Greeting people: informal	1	9.09%
Identifying	1	9.09%
Total	11	100%

Table 6.86: Types of language functions realized in the *Meet Diana* text with their occurrences and the respective percentage

6.4.5. Text 21: Meet Giove

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Giove
Speaker(s)	Giove: Irish
Degree of authenticity	Semi-authentic

The *Meet Giove* text is a monologue where Giove, an exchange student at the University of Padova, talks about himself. The text consists of nine phases.

Phase 1: Greeting

Giove looks directly at the camera and greets us. The functional analysis of this phase is shown in Table 6.87.

Phase	Speaker	Text	Functional analysis
1	Giove	Hi.	Greeting people: informal

Table 6.87: Functional analysis of Phase 1 of the *Meet Giove* text

Phase 2: Name

Giove introduces himself. The transition from Phase 1 to Phase 2 is marked by the different pragmatic tasks Giove performs: in Phase 1 he greets us, whereas in Phase 2 he gives his name (see Table 6.88 for the functional analysis of this phase).

Phase	Speaker	Text	Functional analysis
2	Giove	My name is Giove.	Stating: name

Table 6.88: Functional analysis of Phase 2 of the *Meet Giove* text

Phase 3: Origin

In this phase Giove says he comes from Ireland and adds that when he was very young he moved to Spain. As illustrated in Table 6.89, Clause 1 and Clause 2 are related by *so*: Clause 2 qualifies the meaning of Clause 1 by reference to cause, and in particular a cause of the cause[^]effect subtype (Halliday and Matthiessen, 2004: 414). The fact that Giove was born in Ireland has caused him to come from Ireland. Clause 2 and Clause 3, on the contrary, are related by *but*: this introduces a contrast between the fact that Giove comes from Ireland and the fact he moved to Spain when he was very young.

Clause	Text
1	I was born in Ireland,
2	so I come from Ireland,
3 α	but I moved to Spain
3 β	when I was very young.

Table 6.89: Clause complex of “I was born in Ireland, so I come from Ireland, but I moved to Spain when I was very young.”

Then Giove explains that, even if he is Irish, he speaks with an American accent, because he went to an American school in Spain. Notice that in this phase Giove enters in direct contact with the viewer. In fact, he addresses the viewer by saying “you might notice” and he also looks directly at the camera, that is, at the viewer (Figure 6.50). Table 6.90 shows the functional analysis of this phase.



Figure 6.50: Giove addresses the viewer by looking directly at her/him and saying “you might notice”

Phase	Speaker	Text	Functional analysis
3	Giove	I was born in Ireland, so I come from Ireland, but I moved to Spain when I was very young. And that's why, you might notice, that I speak with an American accent because I went to a school in Spain and that's where I picked up the accent from.	Stating: date and place of birth Stating: origin Stating Stating Expressing degrees of probability <i>cont.</i> Stating Stating Identifying

Table 6.90: Functional analysis of Phase 3 of the *Meet Giove* text

The transition from Phase 2 to Phase 3 is signalled by topic change.

Phase 4: Age and occupation

In this phase Giove tells us how old he is and what he does. This phase comprises what could have been two phases, one relating to his age and one relating to his occupation. The phase clustering (Baldry and O'Halloran, in press a) is realized by *and* (underlined in Table 6.91). The functional analysis of this phase is illustrated in Table 6.91.

Phase	Speaker	Text	Functional analysis
4	Giove	I'm 24 years old <u>and</u> I'm a student here at the University of Padua and I study linguistics and various foreign languages.	Stating: age Stating: occupation/schooling Stating: schooling/subjects

Table 6.91: Functional analysis of Phase 4 of the *Meet Giove* text

The transition from Phase 3 to Phase 4 is signalled by topic change.

Phase 5: Family

In this phase Giove talks about his family. The transition from Phase 4 to Phase 5 is marked by topic change. Besides the language functions expressed, the consistency of this phase is also given by the lexis relating to the topic of family: *family*, *sisters*, *brother* and *parents* (in bold type in the functional analysis shown in Table 6.92).

Phase	Speaker	Text	Functional analysis
5	Giove	I come from a family of – of 6. We're in 6. I have two older sisters and I have a younger brother . And my parents and both of my sisters still live in Ireland. My brother is going to university in the United States, in Pennsylvania.	Stating: family Stating: family Stating: family Stating: family Stating: family/address Stating: family/schooling Specifying

Table 6.92: Functional analysis of Phase 5 of the *Meet Giove* text

Phase 6: Giove's experience in Italy

In this phase Giove talks about his experience in Italy: he begins with his current stay in Padova and says how long he has been in Padova for ("I've been here in Padua for about 8 or 9 months now") and when he arrived in Padova ("I came in September of last year"). Then, he talks about his very first stay in Italy when he was in Florence ("I came about 3 or 4 years ago and I studied the University of Florence for – for a year, where I also studied languages"). Note that to link the two experiences he uses the thematic equative (Halliday and Matthiessen, 2004: 68-71) "this isn't the first time that I've been to Italy." The functional analysis of this phase is shown in Table 6.93.

Phase	Speaker	Text	Functional analysis
6	Giove	Um, I've been here in Padua for about 8 or 9 months now. I came in September of last year and this isn't the first time that I've been to Italy. I came about 3 or 4 years ago and I studied the University of Florence for – for a year, where I also studied languages.	Hesitating Stating Stating Identifying Stating Stating Stating

Table 6.93: Functional analysis of Phase 6 of the *Meet Giove* text

The transition from Phase 5 to Phase 6 is marked by topic change.

Phase 7: Likes

In this phase Giove talks about his likes. Phase transition is marked by topic change. Notice that, from a linguistic point of view, the two phases differ from each other on the tenses Giove uses: in Phase 6 he uses the past tense (the verbs in the past tense are in bold type in Table 6.94) and then in Phase 7 he shifts to the present tense (the verbs in the present tense are in italics in Table 6.94).

Phase	Text
6	Um, I've been here in Padua for about 8 or 9 months now. I came in September of last year and this isn't the first time that I've been to Italy. I came about 3 or 4 years ago and I studied at the University of Florence for – for a year, where I also studied languages.
7	<u>The things that I like to do</u> – I <i>enjoy</i> playing soccer. I <i>play</i> 2 or 3 times a week, at least. And I <i>play</i> other sports. I <i>love</i> to run. I <i>love</i> to walk.

Table 6.94: Transition from Phase 6 to Phase 7 in the *Meet Giove* text

Note, also, at the beginning of the phase the thematic equative (Halliday and Matthiessen, 2004: 68-71) “the things that I like to do” (underlined in Table 6.94), which introduces a new topic. Note, however, that in the thematic equative the verb *to be* linking the Theme and the Rheme is not expressed and the Rheme is realized by three clauses: “I enjoy playing soccer,” “I love to run” and “I love to walk.” As illustrated in the functional analysis presented in Table 6.95, the clauses realize the ‘expressing positive appreciation’ function. As to language functions, this phase includes also the ‘stating’ function realized in “I play 2 or 3 times a week, at least” and “I play other sports.”

Phase	Speaker	Text	Functional analysis
7	Giove	The things that I like to do – I enjoy playing soccer. I play 2 or 3 times a week, at least. And I play other sports. I love to run. I love to walk.	Introducing a theme: a topic Expressing positive appreciation Stating Stating Expressing positive appreciation Expressing positive appreciation

Table 6.95: Functional analysis of Phase 7 of the *Meet Giove* text

Phase 8: Padova

In this phase Giove talks about his taste for Padova. Note in this phase the different linguistic forms Giove uses to express positive appreciation (see the functional analysis in

Table 6.96): the adjective *nice* in the structure *to find* + *VN-adj*, the adjective *beautiful*, and the verb *to enjoy*.

Phase	Speaker	Text	Functional analysis
8	Giove	And I find it very nice to live here in Padua. It's a beautiful part of Italy and it's a part of Italy that I really – that I really enjoy ...	Expressing positive appreciation Expressing positive appreciation [Expressing positive appreciation; Emphasizing]

Table 6.96: Functional analysis of Phase 8 of the *Meet Giove* text

Phase transition is marked by topic change.

Phase 9: Prospects for the future

In this phase Giove talks about his prospects for the future. To do so, he expresses the 'expressing hope' function and the 'expressing degrees of probability' function (see the functional analysis shown in Table 6.97). Note that Giove realizes the 'expressing hope' function with the comment Adjunct⁵⁷ *hopefully*.

Phase	Speaker	Text	Functional analysis
9	Giove	[] Hopefully, after I – I graduate and I get my degree from the University here, I'll be able to find a job, either somewhere in Europe or maybe in a different part of the world, doing languages – maybe translating.	Expressing hope Stating <i>cont.</i> Expressing hope Expressing degrees of possibility

Table 6.97: Functional analysis of Phase 9 of the *Meet Giove* text

Besides topic change, phase transition is indicated by the long pause at the beginning of the phase.

Table 6.98 shows just how informative this text is: out of a total of thirty-nine functions Giove uses the 'stating' function twenty-three times (58.97%).

⁵⁷ Halliday and Matthiessen (2004: 123) define the Adjunct as "an element in the clause that has not got the potential of being Subject." Typically, the Adjunct is realized by an adverbial group or a prepositional phrase. There are three different types of Adjuncts: 1) the circumstantial Adjuncts, 2) the modal Adjuncts, and 3) the conjunctive Adjuncts. Each of them corresponds to one metafunction and, more precisely, to 1) the experiential metafunction, 2) the interpersonal metafunction, and the 3) textual metafunction respectively. Comments Adjuncts, along with mood Adjuncts, are interpersonal Adjuncts. In particular, they "express the speaker's attitude either to the proposition as a whole or to the particular speech function" (Halliday and Matthiessen, 2004: 129).

Type of language function	Occurrences	Percentage
Stating	23	58.97%
Expressing positive appreciation	6	15.38%
Identifying	2	5.13%
Emphasizing	1	2.565%
Expressing degrees of probability	1	2.565%
Expressing degrees of possibility	1	2.565%
Expressing hope	1	2.565%
Greeting people: informal	1	2.565%
Hesitating	1	2.565%
Introducing a theme: a topic	1	2.565%
Specifying	1	2.565%
Total	39	100%

Table 6.98: Types of language functions realized in the *Meet Giove* text with their occurrences and the respective percentage

6.4.6. Text 22: Meet Julia

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Julia
Speaker(s)	Julia: German
Degree of authenticity	Semi-authentic

The *Meet Julia* text is a very short monologue where Julia, an Erasmus student at the University of Padova, introduces herself. The text is made up of four phases.

Phase 1: Greeting

Julia greets us.

Phase 2: Name

Julia introduces herself.

Phase 3: Age

Julia says how old she is.

Phase 4: Occupation and reason why Julia is in Padova

Julia says what she does and why she is in Padova.

Table 6.99 shows the phasal and functional analysis of the text. From the phasal analysis we can reconstruct the four topics Julia talks about in the monologue: her name, age, occupation and the reason why she is in Padova. It is the change in the topic discussed that signals phase transition. The only exception is the transition from Phase 1 to Phase 2 which is marked by a change in the pragmatic tasks Julia performs: In phase 1 she greets us, whereas in Phase 2 she talks about herself. Note that Phase 3 comprises what could have been two phases: one relating to Julia's occupation and one relating to the reason why she is in Padova. The phase clustering (Baldry and O'Halloran, in press a) is realized by *and* (underlined in Table 6.99).

Phase	Speaker	Text	Functional analysis
1	Julia	Um, hallo!	Hesitating Greeting people: informal
2	Julia	I'm Julia.	Stating: name
3	Julia	I've got 25 years ⁵⁸ .	Stating: age
4	Julia	I'm studying medicine and I came here to Padova to, uh, to pass a period of practical – of my practical year ⁵⁹ .	Stating: occupation Stating

Table 6.99: Phasal and functional analysis of the *Meet Julia* text

Table 6.100 highlights just how informative this text is: out of a total of six functions Julia uses the 'stating' function four times.

Type of language function	Occurrences	Percentage
Stating	4	66.68%
Greeting people: informal	1	16.66%
Hesitating	1	16.66%
Total	6	100%

Table 6.100: Types of language functions realized in the *Meet Julia* text with their occurrences and the respective percentage

As far as gaze is concerned, notice that Julia tends to look directly at the camera (Figure 6.51a), but sometimes she looks rightwards at a person off-screen⁶⁰ (Figure 6.51b) giving the impression she is searching for some approval for her performance.

Figure 6. 51: Direction of Julia's gaze in the *Meet Julia* text

6.4.7. Text 23: Meet Maddalena

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Maddalena
Speaker(s)	Maddalena: Italian
Degree of authenticity	Semi-authentic

⁵⁸ *I've got 25 years. = I am 25 years old.

⁵⁹ * ...to pass a period of practical – of my practical year. = ... to serve my apprenticeship as a doctor.

⁶⁰ The person off-screen Julia looks at is an English native speaker who was in charge of organizing the recordings.

The *Meet Maddalena* text is a very short monologue where Maddalena, a student at Padova University, introduces herself. The text is made up of three phases.

Phase 1: Name

Maddalena introduces herself.

Phase 2: Origin

Maddalena says where she comes from.

Phase 3: Age and occupation

Maddalena says how old she is and what she does.

From the phasal analysis, presented in Table 6.101 along with the functional analysis, we can reconstruct the four topics Maddalena talks about in the monologue: 1) her name; 2) her origin; 3) her age; and 4) her occupation. It is the change in the topic discussed that signals phase transition.

Phase	Speaker	Text	Functional analysis
1	Maddalena	My name's Maddalena.	Stating: name
2	Maddalena	I come from Vicenza.	Stating: origin
3	Maddalena	I'm 23 years old <u>and</u> I study English and German here in Padua.	Stating: age Stating: occupation/schooling/subjects

Table 6.101: Phasal and functional analysis of the *Meet Maddalena* text

Phase 3 comprises what could have been two phases: one relating to Maddalena's age and one relating to her occupation. The phase clustering (Baldry and O'Halloran, in press a) is realized by *and* (underlined in Table 6.101).

Table 6.102 shows just how informative this text is: out of a total of four functions, Maddalena uses the 'stating' function four times.

Type of language function	Occurrences	Percentage
Stating	4	100%
Total	4	100%

Table 6.102: Types of language functions realized in the *Meet Maddalena* text with their occurrences and the respective percentage

Except for a brief second where her gaze is disengaged, during the recording Maddalena always looks directly at the camera. This, along with the fluency of her speech, gives the idea that she is self-confident and not afraid of the camera.

6.4.8. Text 24: Meet Richard

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Richard
Speaker(s)	Richard: English

Degree of authenticity	Semi-authentic

The *Meet Richard* text is a monologue where Richard, a young English man, talks about himself. The text is made up of four phases.

Phase 1: Greeting

Richard greets us. Table 6.103 shows the functional analysis of Phase 1.

Phase	Speaker	Text	Functional analysis
1	Richard	Ehm, hello,	Hesitating Greeting people: informal

Table 6.103: Functional analysis of Phase 1 of the *Meet Richard* text

Phase 2: Name

Richard introduces himself. The transition from Phase 1 to Phase 2 is marked by a change in the pragmatic tasks Richard performs: in Phase 1 he greets us, whereas in Phase 2 he gives his name. Table 6.104 presents the functional analysis of Phase 2

Phase	Speaker	Text	Functional analysis
2	Richard	my name's Richard.	Stating: name

Table 6.104: Functional analysis of Phase 2 of the *Meet Richard* text

Phase 3: Origin

Richard tells us where he comes from ("I come from the South of England") and gives us some temporal and geographical coordinates to identify exactly where he lives ("ten minutes from Gatwick airport" and "half an hour from London by train"). Phase transition is marked by a change in the topic discussed: in Phase 2 the topic is Richard's name, in Phase 3 it is his origin. Table 6.105 shows the functional analysis of Phase 3.

Phase	Speaker	Text	Functional analysis
3	Richard	I come from the South of England. I live about 10 minutes from Gatwick airport and that's about half an hour from London by train.	Stating: origin Stating: address Stating

Table 6.105: Functional analysis of Phase 3 of the *Meet Richard* text

Phase 4: Richard in Italy

Richard explains what he does in Italy. The transition from Phase 3 to Phase 4 is signalled by a change in the topic discussed: in Phase 3 the topic is Richard's origin, in Phase 4 it is what he does in Italy. Notice that from a linguistic standpoint the two phases present some differences relating to the tenses Richard uses and the time reference he refers to. As illustrated in Table 6.106, in Phase 3 Richard refers to the present time by using the simple present (see verbs in *italics*), but does not make mention of time. In Phase 4, on the other hand, he refers to the present time and to do so he uses the present continuous (see verbs in **bold type**) and the adverb *currently*. Besides, in this phase Richard refers to the future time by using the *going to* form (underlined) and the future reference is also expressed by the adverbial group *in October*.

Phase	Text
3	I <i>come</i> from the South of England. I <i>live</i> about 10 minutes from Gatwick airport and that's about half an hour from London by train.
4	I'm currently in Italy teaching English at a secondary school here in Padova. I'm ... just polishing off my second gap year which is the time I'm taking before I go to university in October and I'm here to learn a bit of Italian because at university I'm <u>going to</u> be studying French and I think it would be a good idea to learn a second modern language.

Table 6.106: Transition from Phase 3 to Phase 4 in the *Meet Richard* text.

The functional analysis of this phase is presented in Table 6.107.

Phase	Speaker	Text	Functional analysis
4	Richard	I'm currently in Italy teaching English at a secondary school here in Padova. I'm ... just polishing off my second gap year which is the time I'm taking before I go to university in October and I'm here to learn a bit of Italian because at university I'm going to be studying French and I think it would be a good idea to learn a second modern language.	Stating: occupation [Stating; Emphasising] Identifying Stating Expressing intentions Expressing an opinion

Table 6.107: Functional analysis of Phase 4 of the *Meet Richard* text

Table 6.108 shows how informative this text is: out of a total of thirteen functions Richard uses the 'stating' function seven times (53.86%).

Type of language function	Occurrences	Percentage
Stating	7	53.86%
Emphasising	1	7.69%
Expressing an opinion	1	7.69%
Expressing intentions	1	7.69%
Greeting people: informal	1	7.69%
Hesitating	1	7.69%
Identifying	1	7.69%
Total	13	100%

Table 6.108: Types of language functions realized in the *Meet Richard* text with their occurrences and the respective percentage

6.4.9. Text 25: Meet Sandra

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Sandra
Speaker(s)	Sandra: Portuguese
Degree of authenticity	Semi-authentic

The *Meet Sandra* text is a very short monologue where Sandra, an Erasmus student at the University of Padova, introduces herself. The text is made up of three phases.

Phase 1: Greeting

Sandra greets us. The functional analysis of this phase is shown in Table 6.109.

Phase	Speaker	Text	Functional analysis
1	Sandra	Hi!	Greeting people: informal

Table 6.109: Functional analysis of Phase 1 of the *Meet Sandra* text

Phase 2: Name

Sandra introduces herself. The transition from Phase 1 to Phase 2 is marked by the different pragmatic tasks Sandra performs: in Phase 1 Sandra greets us, whereas in Phase 2 she gives her name. The functional analysis of this phase is given in Table 6.110.

Phase	Speaker	Text	Functional analysis
2	Sandra	I'm Sandra.	Stating: name

Table 6.110: Functional analysis of Phase 2 of the *Meet Sandra* text

Phase 3: Age and occupation

Sandra says how old she is and what she does. The transition from Phase 2 to Phase 3 is signalled by topic change. Note that Phase 3 comprises what could have been two different phases: one relating to Sandra's age and one relating to her occupation. The phase clustering (Baldry and O'Halloran, in press a) is realized by *and* (underlined in Table 6.111).

Phase	Speaker	Text	Functional analysis
3	Sandra	I'm twenty years old <u>and</u> I'm in Padova, studying Geography.	Stating: age Stating: occupation/schooling/subjects

Table 6.111: Functional analysis of Phase 3 of the *Meet Sandra* text

As illustrated in Figure 6.52, at the end of this phase Sandra turns her gaze to her right as if she were looking for some approval for her performance.



Figure 6.52: Direction of Sandra's gaze at the end of Phase 3

Table 6.112 highlights just how informative this text is: out of a total of four functions, Sandra uses the 'stating' function three times (75%).

Type of language function	Occurrences	Percentage
Stating	3	75%
Greeting people: informal	1	25%
Total	4	100%

Table 6.112: Types of language functions realized in the *Meet Sandra* text with their occurrences and the respective percentage

6.4.10. Text 26: Meet Simone

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Simone
Speaker(s)	Simone: Italian
Degree of authenticity	Semi-authentic

The *Meet Simone* text is a very short monologue where Simone, a student at the University of Padova, introduces himself. The text is made up of four phases.

Phase 1: Name

Simone introduces himself. The functional analysis of this phase is shown in Table 6.113.

Phase	Speaker	Text	Functional analysis
1	Simone	My name is Simone.	Stating: name

Table 6.113: Functional analysis of Phase 1 of the *Meet Simone* text

Phase 2: Origin

Simone says where he comes from. Table 6.114 gives the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
2	Simone	I come from Vicenza.	Stating: origin

Table 6.114: Functional analysis of Phase 2 of the *Meet Simone* text

Phase 3: Occupation

Simone says what he does. Table 6.115 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
3	Simone	I study in Padova, em, engineering chemistry ⁶¹ ...	Stating: occupation/schooling/subjects

Table 6.115: Functional analysis of Phase 3 of the *Meet Simone* text

Phase 4: Age

Simone says how old he is. The functional analysis of this phase is given in Table 6.116.

Phase	Speaker	Text	Functional analysis
4	Simone	<u>and</u> I am 25 years old.	Opening/resuming a turn Stating: age

Table 6.116: Functional analysis of Phase 4 of the *Meet Simone* text

From the phasal and functional analysis we can reconstruct the topics Simone talks about in the monologue: his name, origin, occupation and age. It is topic change that signals phase transition. Notice that, unlike similar texts such as *Meet Julia* [Text 22], *Meet Maddalena* [Text 23] and *Meet Sandra* [Text 25], the *and* at the beginning of Phase 6.116 (underlined in Table 6.116) does not link two phases, but marks the beginning of a new

⁶¹ *I study in Padova, em, engineering chemistry = I study Chemical Engineering in Padova.

one: it is produced in a separate tone group from that of “I study in Padova, em, engineering chemistry” and it realizes the ‘opening/resuming a turn’ function.

Table 6.117 shows just how informative this text is: out of a total of five functions Simone uses the ‘stating’ function four times (80%).

Type of language function	Occurrences	Percentage
Stating	4	80%
Opening/resuming a turn	1	20%
Total	5	100%

Table 6.117: Types of language functions realized in the *Meet Simone* text with their occurrences and the respective percentage

Finally, notice that at the end of the recording Simone smiles at the camera giving the impression he is satisfied with his performance (Figure 6.53).



Figure 6.53: Simone’s smile at the end of the recording

6.4.11. Text 27: Meet Stella

Kind of text	Monologue
Number of speaker(s)	1
Names of speaker(s)	Stella
Speaker(s)	Stella: Greek
Degree of authenticity	Semi-authentic

The *Meet Stella* text is a very short monologue where Stella, an Erasmus student at the University of Padova, introduces herself. The text consists of four phases.

Phase 1: Name

Stella introduces herself. The functional analysis of this phase is illustrated in Table 6.118.

Phase	Speaker	Text	Functional analysis
1	Stella	Em, my name is Stella Maliaraki.	Hesitating Stating: name

Table 6.118: Functional analysis of Phase 1 of the *Meet Stella* text

Phase 2: Age and occupation

Stella says how old she is and what she does. The transition from Phase 1 to Phase 2 is signalled by a change in the topic discussed. This phase comprises what could have been

two phases, one relating to her age and one relating to what she is studying in Padova. The phase clustering (Baldry and O'Halloran, in press a) is realized by *and* (underlined in Table 6.119). The functional analysis of this phase is illustrated in Table 6.119.

Phase	Speaker	Text	Functional analysis
2	Stella	I'm 23 years old <u>and</u> I'm studying Archaeology in Padova.	Stating: age Stating: subjects/schooling/occupation

Table 6.119: Functional analysis of Phase 2 of the *Meet Stella* text

Phase 3: Stella's introduction in Greek

Stella introduces herself in Greek. The transition from Phase 2 to Phase 3 is marked by Stella's shift from English to Greek.

Phase 4: Origin

Stella says where she comes from. The transition from Phase 3 to Phase 4 is marked by Stella's shift from Greek to English. The functional analysis of this phase is shown in Table 6.120.

Phase	Speaker	Text	Functional analysis
3	Stella	I'm from Greece.	Stating: origin

Table 6.120: Functional analysis of Phase 3 of the *Meet Stella* text

Table 6.121 shows just how informative this text is: out of a total of five functions Stella uses the 'stating' function four times.

Type of language function	Occurrences	Percentage
Stating	4	80%
Hesitating	1	20%
Total	5	100%

Table 6.121: Types of language functions realized in the *Meet Stella* text with their occurrences and the respective percentage

6.4.12. Text 28: Meet Timothy

Kind of text	monologue
Number of speaker(s)	1
Names of speaker(s)	Timothy
Speaker(s)	Timothy: American
Degree of authenticity	Semi-authentic

The *Meet Timothy* text is a monologue where Timothy, an American exchange student at Padova University, talks about himself. The text is made up of ten phases.

Phase 1: Name

Timothy introduces himself. Table 6.122 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
1	Timothy	My name's Timothy Garry.	Stating: name

Table 6.122: Functional analysis of Phase 1 of the *Meet Timothy* text**Phase 2: Origin**

Timothy says where he comes from. The transition from Phase 1 to Phase 2 is marked by a change in the topic discussed. Table 6.123 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
2	Timothy	I come from Northern California, near San Francisco.	Stating: origin Specifying

Table 6.123: Functional analysis of Phase 2 of the *Meet Timothy* text**Phase 3: Timothy's experience in Italy**

Timothy talks about his experience in Italy. Along with topic change, the transition from Phase 2 to Phase 3 is marked by Timothy's hesitation (see Table 6.124 for the functional analysis of this phase) and his gaze disengagement, which suggests a mental process (Thibault, 2000: 340).

Phase	Speaker	Text	Functional analysis
3A	Timothy	Um ...	Hesitating
		I'm also here studying in Padova.	Stating: schooling
3B	Timothy	Um,	Hesitating
		I got here last September ...	Stating
		Well, uh, no, actually,	Correcting oneself
		originally I was in Siena.	Stating
3C	Timothy	I got – I arrived in Siena in September,	Narrating
		was there for three and a half months,	Narrating
		went back home for Christmas,	Narrating
		and now I'm here	Narrating
3C	Timothy	And I'll probably leave in July or August.	Expressing degrees of probability
		We've – we don't know yet.	Expressing ignorance
		Depends on when the final exams fall.	Stating

Table 6.124: Functional analysis of Phase 3 of the *Meet Timothy* text

This phase comprises three subphases relating to three different aspects of Timothy's experience in Italy.

Subphase A: Padova

Timothy talks about his stay in Padova.

Subphase B: Italy

Timothy talks about his stay in Siena before moving to Padova. Subphase transition is marked by subtopic change indicated by the 'correcting oneself' function realized by "Well, uh, no, actually," which introduces a contrast with what Timothy has said in the previous subphase.

Subphase C: Timothy's return to America

Timothy talks about his return to America. The transition from Subphase B to subphase C is signalled by subtopic change. From a linguistic point of view, notice the change in the tenses Timothy uses: as he is talking about a finished experience, in Subphase B Timothy uses the simple past tense (*was*, *arrived* and *went back*), whereas in Subphase C Timothy shifts from the past to the future to talk about when he will probably leave for America.

Phase 4: Family

Timothy talks about his family. The transition from Phase 3 to Phase 4 is signalled by topic change and by Timothy's hesitation (see Table 6.125 for the functional analysis of this phase), which is accompanied by gaze disengagement suggesting a mental process.

Phase	Speaker	Text	Functional analysis
4	Timothy	Um ... I come from a family of, mmm ... we're 8, including – I have 3, uh, half-siblings that live in New York.	Hesitating Stating: family Stating: family Stating: address

Table 6.125: Functional analysis of Phase 4 of the *Meet Timothy* text

Phase 5: Occupation

Timothy talks about what he does. The transition from Phase 4 to Phase 5 is marked by topic change along with Timothy's hesitation (see Table 6.126 for the functional analysis of this phase) and his gaze disengagement, which suggests a mental process.

Phase	Speaker	Text	Functional analysis
5	Timothy	Um ... I study linguistics and languages, as well. I study Spanish, Italian and German, uh, as well as English Linguistics, basically everything to do with language.	Hesitating Stating: subjects/schooling Stating: subjects/schooling

Table 6.126: Functional analysis of Phase 5 of the *Meet Timothy* text

Phase 6: Music

Timothy talks about his second job as a musician. Notice that when he states he is also a musician besides being a student Timothy smiles (Figure 6.54, page 166): this suggests he is proud of his profession.

Phase transition is indicated by topic change and Timothy's hesitation (see Table 6.127 for the functional analysis of this phase). In addition, the hesitation is accompanied by Timothy's gaze disengagement, which suggests a mental process.

Phase	Speaker	Text	Functional analysis
6	Timothy	Um, I'm also a musician. Um ... I've been playing music for about 14 or 15 years. Um, I was doing it professionally for a while, but, uh ... there was – there came a time when I came to the realization that, uh, it wasn't going to work out for me. It wasn't going to offer me the kind of life I wanted, so I decided to go back to school.	Hesitating Stating: occupation Hesitating Stating Hesitating Narrating Narrating Narrating Narrating Narrating Narrating Narrating

Table 6.127: Functional analysis of Phase 6 of the *Meet Timothy* text**Phase 7: Age**

Timothy says how old he is. Along with a change in the topic discussed, the transition from Phase 6 to Phase 7 is marked by Timothy's hesitation (see Table 6.128 for the functional analysis of this phase) and gaze disengagement suggesting a mental process.

Phase	Speaker	Text	Functional analysis
7	Timothy	Um ... I'm 27 years old. Uh, I'll be 28 in October ...	Hesitating Stating: age Stating: age

Table 6.128: Functional analysis of Phase 7 of the *Meet Timothy* text**Phase 8: Timothy thinks about what to say next**

Timothy hesitates because he does not know what to say next. The transition from Phase 7 to Phase 8 is marked by a change in the pragmatic tasks Timothy performs: after giving information about his age, Timothy hesitates and thinks about what to say next. In addition, phase transition is also indicated by Timothy's his gaze disengagement, suggesting a mental process. Table 6.129 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
8	Timothy	Ah ... what else can I say?...	Hesitating Indicating that one is coming to an end

Table 6.129: Functional analysis of Phase 8 of the *Meet Timothy* text**Phase 9: Sports**

Timothy talks about sports. The transition from Phase 8 to Phase 9 is signalled by a change in the pragmatic tasks performed, by gaze disengagement and by the fact that, unlike the other phases where he talks directly to the camera, in this phase Timothy interacts with someone off-screen. Even if we cannot hear what the speaker off-screen says, we can see that Timothy turns his gaze to his right and says "Ah?" (Figure 6.55a, page 166), signalling he has not understood what the other speaker said. Considering that in the previous phase Timothy does not know what to say next, it is highly probable that the person off-screen prompts him with a topic. In fact, then Timothy looks at the camera

again and talks to the viewer (Figure 6.55b, page 166). Then he laughs because he thinks he has said something funny and simultaneously looks again at the person off-screen as if he were looking for someone to share his joke with (Figure 6.55c, page 166). Table 6.130 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
9	Timothy	Ah? Ah, I don't really do sports. I do music. [Tim laughs]	Signalling non-understanding [Stating: sports; Hesitating] Stating

Table 6.130: Functional analysis of Phase 9 of the *Meet Timothy* text

Phase 10: Closing

Timothy closes his monologue. Besides the different direction of Timothy's gaze and the different participant he interacts with (Timothy looks at the camera again and talks to the viewer), the transition from Phase 9 to Phase 10 is signalled by a change in the pragmatic tasks he performs: in Phase 9 he gives information about himself, whereas in Phase 10 he closes the discourse. The functional analysis of this phase is shown in Table 6.131.

Phase	Speaker	Text	Functional analysis
10	Timothy	That's it.	Closing: at the end of a speech

Table 6.131: Functional analysis of Phase 10 of the *Meet Timothy* text

From the phasal analysis it emerges that phase transition is mainly marked by a change in the topic discussed. What is more, the beginning of a new phase is generally characterized by Timothy's hesitation (note the "Um" at the beginning of Phases 3, 4, 5, 6 and 7 and "Ah" at the beginning of Phase 8). Timothy's hesitation coincides with the disengagement of his gaze (see, for example, Figure 6.56, page 166, which shows the beginning of Phase 3). Here again gaze disengagement suggests a mental process. Timothy's hesitation and the mental process encoded in his gaze indicate that Timothy is thinking about what to say next. Once again in Phase 9 gaze plays an important role in signalling phase transition: as illustrated above, here Timothy turns his gaze to someone off-screen to interact with her/him.

From the linguistic analysis it emerges that the text is highly informative: as illustrated in Table 6.132, in a total of 36 functions Timothy expresses the 'narrating' function 12 times (33.33%) and the 'stating' function 17 times (47.28%). These functions belong to the category 'imparting and seeking factual information.'

Type of language function	Occurrences	Percentage
Stating	17	47.28%
Narrating	12	33.33%
Closing: at the end of a speech	1	2.77%
Correcting oneself	1	2.77%
Expressing degrees of probability	1	2.77%
Expressing ignorance	1	2.77%
Indicating that one is coming to an end	1	2.77%
Signalling non-understanding	1	2.77%
Specifying	1	2.77%
Total	36	100%

Table 6.132: Types of language functions realized in the *Meet Timothy* text with their occurrences and the respective percentage

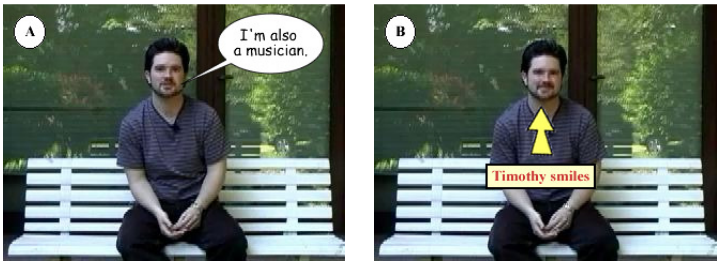


Figure 6.54: Timothy smiles when he says he is a musician



Figure 6.55: Multimodal transcription of Phase 9 of the *Meet Timothy* text



Figure 6.56: Coincidence of a verbal hesitation marker and gaze disengagement suggesting a mental process

6.5. The *Job interviews* subcorpus

6.5.1. Text 29: Mr. Sotherby’s interview

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Ms. Eckton Mr. Sotherby
Speaker(s)	Ms. Eckton: English Mr. Sotherby: English
Degree of authenticity	Semi-authentic

The *Mr. Sotherby’s interview* text is a job interview where Mr. Sotherby has an interview for a teaching position at a private school with Ms. Eckton. The text is quite long (it lasts more than nine minutes) and consists of six phases and a number of subphases whose length varies.

Phase 1: Mr. Sotherby meets Ms. Eckton

In this phase Mr. Sotherby enters the office of Ms. Eckton, the interviewer, and meets her. From the functional analysis presented in Table 6.133 we can identify the following sequences of functions.

1. Enquiring about permissibility ^ Granting permission: the first pair part of this sequence is realized non-verbally: to ask if he can enter the office Mr. Sotherby knocks on the door.
2. Greeting people ^ Replying to greeting
3. Seeking identification ^ Answering questions for identification: the series of questions and answers realizing the ‘seeking identification’ function and the ‘answering questions for identification’ function is a way for Ms. Eckton and Mr. Sotherby to introduce themselves. This is understood by the fact that at the end Mr. Sotherby says “Nice to meet you,” which is a typical expression used to reply to introductions (van Ek and Trim, 1998a: 42; 2001: 52) and by the fact that Ms. Eckton and Mr. Sotherby shake hands, which is a common action performed when people are introduced to each other.
4. Greeting people ^ Replying to greeting

Phase	Speaker	Text	Functional analysis
1	Mr. Sotherby	[Mr. Sotherby knocks on the door]	Enquiring about permissibility (including seeking permission)
	Ms. Eckton	Come in	Granting permission
		Ah, good morning!	Greeting people: formal
	Mr. Sotherby	Good morning.	Replying to greeting: normal health
	Ms. Eckton	Mr. Sotherby-Smythe, I assume.	Seeking identification
	Mr. Sotherby	Yes,	Answering questions for identification
		Ms. Eckton?	Seeking identification
	Ms. Eckton	Yes. Yes.	Answering questions for identification
	Mr. Sotherby	Nice to meet you	Replying to introductions: formal
	Ms. Eckton	Good morning.	Greeting people: formal
	Mr. Sotherby	Hi.	Replying to greeting: normal health
	Ms. Eckton	Do take a chair.	[Making someone welcome; Emphasising]
	Mr. Sotherby	Thank you very much.	Expressing gratitude

Table 6.133: Functional analysis of Phase 1 of the Mr. Sotherby’s interview text

Phase 2: Mr. Sotherby’s past experiences

In this phase Ms. Eckton asks Mr. Sotherby about his past experiences as an English language teacher. The phase consists of two subphases: the first one is a general description of Mr. Sotherby’s past experiences, whereas the second one is a more detailed description of the kind of schools he taught in. It is subtopic change that marks subphase transition. On the other hand, phase transition is signalled by a change in what Halliday (1989a) defines as the field of discourse, namely what happens: in Phase 1 Mr. Sotherby enters the office and meets Ms. Eckton, whereas in Phase 2 the interview starts taking place.

Subphase A: General description of Mr. Sotherby’s past experience

Ms. Eckton asks Mr. Sotherby where he taught. As illustrated in the functional analysis of this subphase given in Table 6.134, to do so she uses two indirect questions: the first question, “Tell me exactly where,” has the structure of an imperative clause, whereas the second one, “but I’d love to hear from you about your own experiences in this job,” is realized by a modulated clause (Halliday and Matthiessen, 2004: 147) indicating Ms. Eckton’s inclination to hear directly from him about his experience. Note, also, that Ms. Eckton’s question is introduced by quite a long preface: “So, you’ve applied for a job in our school. But, uh, recently, you were working elsewhere?”

Phase	Speaker	Text	Functional analysis
2A	Ms. Eckton	So, you’ve applied for a job in our school.	Introducing a theme: a topic
	Mr. Sotherby	That’s right, yes.	Agreeing with a positive statement
	Ms. Eckton	But, uh, recently, you were working elsewhere?	Hesitating Asking for confirmation or denial
	Mr. Sotherby	Mmm, yes I was.	Answering questions for confirmation
	Ms. Eckton	Tell me exactly where because ... I can see it on your CV, but I’d love to hear from you about your own experiences	Asking for information Expressing knowledge [Expressing desires; Requesting: polite requests]
	Mr. Sotherby	Right.	Responding request: agreeing willingly
	Ms. Eckton	in this job.	<i>cont.</i> [Expressing desires; Requesting: polite requests]
	Mr. Sotherby	Okay, well, about four years ago, I moved to Italy. And I have been working there up until now. Um, I started off as an English language teacher and I have two and a half years experience in that profession.	Responding request: agreeing willingly Opening/resuming a turn Narrating Stating

Table 6.134: Functional analysis of Phase 2 Subphase A of the Mr. Sotherby’s interview text

Subphase B: Description of the kind of schools Mr. Sotherby taught in

Ms. Eckton asks Mr. Sotherby what kind of schools he taught in. Note in Mr. Sotherby’s reply the use of *to begin with* and *and then* to enumerate his past experiences (see the functional analysis in Table 6.135). Note, also, that at the end of his reply Mr. Sotherby highlights his strengths by saying “So I have an experience in two different sectors, really.”

Phase	Speaker	Text	Functional analysis
2B	Ms. Eckton	Mmm, what kind of schools did you teach in?	Asking for specification
	Mr. Sotherby	Well, to begin with, I taught only in English language schools. So private schools. And then, as part of my, my, my teaching, I also went into state schools to teach English occasionally. So I == have	Opening/resuming a turn Enumerating Answering questions for specification Enumerating <i>cont.</i> Answering questions for specification
	Ms. Eckton	== Mm.	Stating
	Mr. Sotherby	an experience in two different sectors, really.	Showing attention to the speaker <i>cont.</i> Stating
	Ms. Eckton	I see.	Showing attention to the speaker

Table 6.135: Functional analysis of Phase 2 Subphase B of the *Mr. Sotherby's interview text***Phase 3: Reasons why Mr. Sotherby decided to apply for the job**

In this phase Ms. Eckton asks Mr. Sotherby the reason why he has applied to their school, which has a very important reputation. In this regard, notice the use of the causative verb *to make* (“What made you decide to apply to our school?”). On the other hand, in Mr. Sotherby’s reply (“it’s precisely that which attracted me”) notice the predicated theme⁶² (Halliday and Matthiessen, 2004: 95-98), which, along with *precisely*, gives emphasis to the demonstrative pronoun *that*, which refers to the important reputation of the school. The same structure is then realized at the end of Mr. Sotherby’s reply (“that’s what attracted me mostly to your school”): here the emphasis is given to the professional challenge arising from the demanding standards expected from the teaching staff. The functional analysis of this phase is given in Table 6.136 (page 170).

The transition from Phase 2 to Phase 3 is signalled by topic change.

Phase 4: Ms. Eckton tests Mr. Sotherby

Phase 4 is the bulk of the text, where Ms. Eckton tests Mr. Sotherby on his ability to deal with difficult situations. The transition from Phase 3 to Phase 4 is marked by a change in the pragmatic tasks the speakers perform: In Phase 3 Ms. Eckton asks questions to gather some information about the reason why Mr. Sotherby has applied for the job, whereas in this phase she tests him. The phase consists of five subphases.

⁶² The predicated theme is a particular thematic pattern where a constituent of the clause is moved away from the Theme position of the clause, where it has the status of given information, to the Rheme position, where it gets the status of new information. This shift of status is realized by inserting *it* in the theme position.

Phase	Speaker	Text	Functional analysis
3	Ms. Eckton	What made you decide to apply f- – to our school, in particular,	Asking for factual information
		because, you know, it does have a somewhat, uh, important reputation?	[Stating; Emphasizing]
	Mr. Sotherby	Yes, well it's precisely that which attracted me.	Opening/resuming a turn [Answering questions for factual information; Emphasizing]
		I heard it was a school which was very well managed and tried to bring the best out of its students.	Reporting: people's words/thoughts/beliefs
		So, obviously, I thought it would be a, a privilege to, to work with your == school.	Expressing an opinion
	Ms. Eckton	== Mm.	Showing attention to the speaker
	Mr. Sotherby	And also, I do enjoy a challenge.	[Expressing positive appreciation; Emphasizing]
		And I heard that the standards were quite demanding and that students and parents expected quite a lot from the teaching staff.	Reporting: people's words/thoughts/beliefs
		So really for the, um, professional challenge,	[Answering questions for factual information; Emphasizing]
		I think that's what attracted me mostly to your school.	[Expressing an opinion; Emphasising]

Table 6.136: Functional analysis of Phase 3 of the *Mr. Sotherby's interview text**Subphase A: Discipline*

In this subphase Ms. Eckton talks about the internal problems the school has to deal with, that is, discipline. Note the use of a circumstantial attributive clause⁶³ (Halliday and Matthiessen, 2004: 240-244), “these concern the ... well ... discipline,” to identify discipline. Besides this, Ms. Eckton produces two other relational clauses, “our ... children are, in a sense, our users” and “but, of course, the parents are our clients,” but they are identifying intensive clauses⁶⁴ (Halliday and Matthiessen, 2004: 227-235). These aim at identifying the subjects involved in the business of the school, that is, the children and their parents. Note that the use of the words *users* and *clients* suggests that the school is a real business. Besides these clauses, which realize the ‘identifying’ function, the subphase includes mainly clauses realizing the ‘stating’ function.

In this subphase Mr. Sotherby plays a passive role: he never speaks, but he simply shows Ms. Eckton he is following the discourse by saying “Mm, of course,” “Mm,” and “Yes,” and by nodding (regulator). Notice, however, that when Ms. Eckton says “nowa-

⁶³ Circumstantial attributive clauses set a relation of time, place, manner, cause, accompaniment, role, matter or angle. They are relational clauses (Halliday and Matthiessen, 2004: Chapter 5), that is, clauses that “serve to characterize and identify” (Halliday and Matthiessen, 2004: 210). In the English system Halliday and Matthiessen identify three main types of relation: 1) intensive, 2) possessive, and 3) circumstantial. Each type of relation comes into two different modes of being: 1) attributive, and 2) identifying. The three types of relation and the two modes of being combine and give the following six categories of relational clauses: 1) attributive intensive clauses, 2) identifying intensive clauses, 3) attributive possessive clauses, 4) identifying possessive clauses, 5) attributive circumstantial clauses, and 6) identifying circumstantial clauses.

⁶⁴ In identifying intensive clauses an element, the Identified, serves to define the identity of another element, the Identifier.

days, corporal punishment is no yong- – longer used” he raises his eyebrows in disapproval (Figure 6.57, page 176): this is an example of what Ekman and Friesen (1969) defines as affect display.

The functional analysis of this phase is given in Table 6.137.

Phase	Speaker	Text	Functional analysis
4A	Ms. Eckton	Uh, yes. There’s one element that of course publicly isn’t necessarily known about. Uh ... we do have some internal problems to deal == with and == Mm, of course.	Opening/resuming a turn Stating Expressing necessity (including logical deduction) Hesitating [Stating; Emphasizing]
	Mr. Sotherby	these concern the ... well ... discipline.	Showing attention to the speaker
	Ms. Eckton	Mm.	Identifying
	Mr. Sotherby	Uh, you know, nowadays, corporal punishment is no yong- – longer used and	Showing attention to the speaker
	Ms. Eckton	Yes. we find – we sometimes find this a bit of a problem. == Uh	Stating Showing attention to the speaker <i>cont.</i> Stating
	Mr. Sotherby	== Yes.	Hesitating
	Ms. Eckton	our ... children are, in a sense, our users == Mm hmm. == but, of course, the parents are our clients == and you	Showing attention to the speaker Identifying
	Mr. Sotherby	== Of course.	Showing attention to the speaker
	Ms. Eckton	know, they pay hefty fees to have their children at our school	Stating
	Mr. Sotherby	Mm. because of the reputation of the school and because of the product	Showing attention to the speaker <i>cont.</i> Stating
	Ms. Eckton	== Mm. == that we’re responsible for. That is, the parent’s child.	Showing attention to the speaker <i>cont.</i> Stating Defining

Table 6.137: Functional analysis of Phase 4 Subphase A of the Mr. Sotherby’s interview text

Subphase B: Description of an imaginary problematic situation and Mr. Sotherby’s suggestion on how he would handle it

In this subphase Ms. Eckton describes an imaginary situation where a child, whose parents are well-known in the area, behaves very badly in class and his parents support him. Notice that Ms. Eckton finds it difficult to describe the situation and in fact she cannot conclude the utterance “And you have one particularly difficult child who knows that whatever you tell me I will believe, but whatever you tell his parents about his behaviour, they simply won’t.” It is Mr. Sotherby who concludes it for her by supplying her with the expression “won’t believe.” He thus shows he understands the situation. This understanding is also encoded in his sympathetic laugh that accompanies the expression “won’t believe.” As shown in Figure 6.58 (page 176), when he says “won’t believe” Mr. Sotherby

shakes his head (pictograph movement). Similarly, Mr. Sotherby supplies Ms. Eckton with the expression “delicate matter” when she cannot find the words to describe the situation she is outlining. Then, Ms. Eckton asks Mr. Sotherby how he would deal with the situation (“How would you cope with it?”) and he suggests what he would do (“I would try not to sound as though I was criticizing the, the child and the parents”). Note in both the question and the answer the use of *would* to mark personal volition (Biber, Johansson, Leech, Conrad and Finegan, 1999: 496): here the volition has a hypothetical meaning. Then, however, Ms. Eckton moves from the ‘expressing intentions’ function to the ‘expressing possibility’ function. In this regard, notice the use of the thematic equative (Halliday and Matthiessen, 2004: 70) to give emphasis.

At the end of this phase Ms. Eckton praises him for his reply and he smiles and nods, thus showing he is satisfied (Figure 6.58, page 176). The functional analysis of this subphase is given in Table 6.138. The transition from Subphase A to Subphase B is signalled by the different pragmatic tasks Ms. Eckton performs: in Subphase A Ms. Eckton gives Mr. Sotherby information about the school, while in Subphase B she asks him what he would do in a difficult situation.

Subphase C: Description of an imaginary problematic situation related to bullying

In this subphase Ms. Eckton describes an imaginary problematic situation related to bullying and asks Mr. Sotherby how he would deal with it (“how would you single out the bullies that could cause a scandal and deal with them?”). The functional analysis of this phase is shown in Table 6.139 (page 176). Subphase transition is signalled by subtopic change.

Subphase D: Mr. Sotherby’s request for clarification

In this subphase Mr. Sotherby takes the floor and asks Ms. Eckton to give him a more specific situation: “Could you perhaps outline a, a, a specific situation?”. This is a polite request – notice the use of *could you* + *VPinf* structure (van Ek and Trim, 1998a: 39; 2001: 47) and the *perhaps*, which, according to the *Oxford Advanced Learner’s Dictionary*, 7th Edition, can be used when making a polite request – but it also realizes the ‘asking for clarification’ function (see the functional analysis in Table 6.140 on page 174). In her reply Ms. Eckton describes a scene taken from the film “If.”

The transition from Subphase C to Subphase D is signalled by a change in the participants’ speech roles: for the first and only time in the interview Mr. Sotherby takes on the initiating role and asks Ms. Eckton a question.

Subphase E: Mr. Sotherby’s suggestion on how he would handle a difficult situation relating to bullying

After her exemplification of a difficult situation related to bullying, Ms. Eckton asks Mr. Sotherby how he would deal with a similar situation. As shown in the functional analysis given in Table 6.141 (page 175), Mr. Sotherby first expresses his opinion about how the children who are the subjects of the bullies should be treated and then he answers the question (“I would prefer approach which aimed at the children as a whole and explain to them that bullying is a phenomenon which happens...”). Note the different functions expressed by Ms. Eckton and Mr. Sotherby: Ms. Eckton opts for the ‘enquiring about intentions’ function, as she did in the previous phases, whereas Mr. Sotherby opts for the ‘expressing preference’ function. Both of them, however, belong to the ‘volition’ category.

Phase	Speaker	Text	Functional analysis
4B	Ms. Eckton	Um, I'll give you an imaginary situation.	Hesitating Expressing intentions
	Mr. Sotherby	== You	Describing
	Ms. Eckton	== Ok. have a class of, let's say, 18 pupils because we have a reputation for having small classes, but sometimes they do step up over the, uh, number that appears in our brochure.	Showing attention to the speaker <i>cont.</i> Describing Stating [Stating; Emphasizing]
	Mr. Sotherby	Mm.	Showing attention to the speaker
	Ms. Eckton	And you have one particularly difficult child who knows that whatever you tell me	Describing
	Mr. Sotherby	Mm.	Showing attention to the speaker
	Ms. Eckton	I will believe, but whatever you tell his parents about his behaviour, they simply == won't	<i>cont.</i> Describing [Describing; Emphasizing]
	Mr. Sotherby	== won't believe. [Mr. Sotherby laughs]	Supplying a word or expression
	Ms. Eckton	That's right. You == understand me. == Yes. Yes. Yeah.	Agreeing with a negative state- ment Expressing fellow-feeling Showing attention to the speaker Hesitating ^ Describing
	Mr. Sotherby	Um, I the parents, of course I'm only using this as a possible example, are well known in the area and it is a ra- ...	Stating
	Ms. Eckton	Mm. Mm. A delicate matter perhaps?	<i>cont.</i> Describing Showing attention to the speaker
	Mr. Sotherby	It is very == delicate.	Supplying a word or expression
	Ms. Eckton	== Okay. How would you cope with it?	Agreeing with a positive state- ment Showing attention to the speaker
	Mr. Sotherby	Right. Well, I would try not to sound as though I was criticizing the, the child and the parents, because I realize it's very important, ah, to be diplomatic in these == situations.	Enquiring about intentions Opening/resuming a turn Expressing intentions Expressing knowledge
	Ms. Eckton	== Mmmm.	
	Mr. Sotherby	What I might try to suggest is that the child isn't happy in that particular situation per- haps with the, the teacher or with their friends and they may wish to consider, perhaps, the subjects the child is, is studying. Or even, um, consider whether the child is happy in their environment. So == perhaps == Mmmm.	Showing attention to the speaker [Expressing possibility; Empha- sizing] Expressing possibility [Expressing possibility; Empha- sizing] Expressing possibility
	Ms. Eckton	explain as a problem related not so much to the child and to the parenting, but more related to the circumstances in which the child finds himself.	Showing attention to the speaker <i>cont.</i> Expressing possibility
	Ms. Eckton	Yes, I think that would be a very good ap- proach to, to the matter.	Expressing positive judgement

Table 6.138: Functional analysis of Phase 4 Subphase B of the *Mr. Sotherby's interview text*

Phase	Speaker	Text	Functional analysis
4C	Ms. Eckton	Um,	Hesitating
		another aspect, which is related to this, is bullying.	Stating
	Mr. Sotherby	Mmm.	Showing attention to the speaker
	Ms. Eckton	We do have a problem with bullying.	[Stating; Emphasizing]
		We don't have a reputation for there being bullying.	Stating
	Mr. Sotherby	Right.	Showing attention to the speaker
	Ms. Eckton	But how would you single out the bullies that could cause a scandal and deal with them?	Enquiring about intentions

Table 6.139: Functional analysis of Phase 4 Subphase C of the *Mr. Sotherby's interview text*

Phase	Speaker	Text	Functional analysis
4D	Mr. Sotherby	Could you perhaps outline a, a, a specific situation?	[Making a polite request; Asking for clarification]
	Ms. Eckton	Uh, yes.	Responding request: agreeing with reluctance
		It's probably before your times because you are rather young,	Expressing degrees of probability
	Mr. Sotherby	Mm.	Stating
	Ms. Eckton	but there was a film that dealt with this. It was called "If"	Showing attention to the speaker
	Mr. Sotherby	Mm.	Stating
	Ms. Eckton	and ... it was basically about random violence perpetrated by a group of boys	Showing attention to the speaker
			Describing
	Mr. Sotherby	Mm.	Showing attention to the speaker
	Ms. Eckton	outside the supervision of teachers themselves.	cont. Describing
		Now	Changing the theme
		in the film, the teachers, I think, knew what was going on	Expressing an opinion
	Mr. Sotherby	Mm.	Showing attention to the speaker
	Ms. Eckton	uh, but not – they didn't – they underestimated	cont. Expressing an opinion
	Mr. Sotherby	Mm.	Showing attention to the speaker
	Ms. Eckton	the full impact of what was going on.	cont. Expressing an opinion
	Mr. Sotherby	Yes.	Showing attention to the speaker

Table 6.140: Functional analysis of Phase 4 Subphase D of the *Mr. Sotherby's interview text*

Phase	Speaker	Text	Functional analysis
4E	Ms. Eckton	Now ... how would you sort of keep your feelers out to ensure that a little bullying happened, because, you know, boys will be boys	Attracting attention Enquiring about intentions
	Mr. Sotherby	Mm.	Stating
	Ms. Eckton	but that it didn't really get so out of hand that all this area knew about it? You know what I mean?	Showing attention to the speaker <i>cont.</i> Enquiring about intentions
	Mr. Sotherby	Okay. Well I think it's important not to end up stigmatizing the, the children who are actually the subjects of the bullies. And I think any approach which took them aside would make their life more difficult. Children who's suffered bullying, I've found, always want to feel included in the class, and so, being treated as a victim, I think is, perhaps, not ideal for their – for them and for their self-esteem and for integrating them into the class. I would prefer approach which aimed at the children as a whole and explain to them that bullying is a phenomenon which happens, but which is counter-productive to their studies, and try ensure that the children understand that, in all of their interests, it's better to try and, um, prevent bullying as far as possible. == And == Mmmm.	Asking for confirmation of understanding Showing attention to the speaker Opening/resuming a turn Expressing an opinion
	Ms. Eckton	I think I would probably suggest to the headmaster of the school, uh, that the bullying be addressed in a, an assembly, perhaps, uh, == and == Mmmm.	Reporting: facts/events Expressing an opinion
	Mr. Sotherby	the, the headmaster talk to each of the, uh, yet to the each class as a unit == () == Yes, you could actually suggest it to the headmistress because [Ms. Eckton laughs] we do have a == headmistress. == I apologize. That was, uh, a, a, a slip, yes, of course, the, the, the head of the school, == yeah. == Yes.	Expressing preference Showing attention to the speaker Expressing a tentative assertion
	Ms. Eckton		Showing attention to the speaker <i>cont.</i> Expressing a tentative assertion
	Mr. Sotherby		Correcting a positive statement
	Ms. Eckton		[Stating; Emphasizing] Apologizing
	Mr. Sotherby		Correcting oneself
	Ms. Eckton		Showing attention to the speaker

Table 6.141: Functional analysis of Phase 4 Subphase E of the *Mr. Sotherby's interview text*

Finally, Mr. Sotherby expresses some tentative assertions and in so doing he makes a slip, as he says he would suggest to the headmaster of the school the *he* should address the bullies in an assembly. In actual fact, as Ms. Eckton points out (“Yes, you could actually suggest it to the headmistress because we do have a headmistress.”), the school does not have a headmaster, but a headmistress, so he apologizes.

Subphase transition is marked by subtopic change and the different participants’ speech roles: here Ms. Eckton takes on again her role of questioner.

Phase 5: The post of housemaster

In this phase Ms. Eckton, considering Mr. Sotherby’s ability to create cohesion within a group, asks Mr. Sotherby whether he has ever considered applying for the post of housemaster. As shown in the functional analysis given in Table 6.142, in his reply Mr. Sotherby does not simply reply “yes,” but he expands his answer into a more detailed reply, which also includes the reason why he would accept the post of housemaster. Then, at the end of his reply, he repeats what he has said at the beginning (“I would certainly consider that, if the post was offered”), that is, “If this role was to be extended as housemaster, yes, I think it would be a role I would, would certainly consider”. However, here the position of the main clause and that of the if-clause is the opposite: at the beginning the main clause is in Thematic position and the if-clause in Rhematic position, whereas at the end the opposite is true.

Finally, Ms. Eckton goes back to the topic of bullying and asks Mr. Sotherby how being a housemaster would help him with dealing with bullying. Mr. Sotherby answers that he could have a closer relation with the students. Besides, the role of housemaster would give him more power than that of the teaching stuff so he could isolate individuals more easily than if he were a teacher. Note that when Mr. Sotherby says ‘individuals’ he depicts them (see Figure 6.60). This is a pictograph movement. The transition from Phase 4 to Phase 5 is signalled by topic change.



Figure 6.57: Affect display in Phase 4 Subphase A of the *Mr. Sotherby’s interview text*



Figure 6.58: Pictograph movement in Phase 4 Subphase B of the *Mr. Sotherby’s interview text*



Figure 6.59: Affect display in Phase 4 Subphase B of the *Mr. Sotherby’s interview text*



Figure 6.60: Pictograph movement in Phase 5 of the *Mr. Sotherby’s interview text*

Phase	Speaker	Text	Functional analysis
5	Ms. Eckton	Em, I see that you have – you appear to have the ability to create cohesion within a group.	Hesitating Expressing a tentative assertion
	Mr. Sotherby	Have you ever considered applying for the post of housemaster? Well, I would certainly consider that, if the post was offered. Um, I do think that pastoral care, or caring for the, the students, um, is part of a teacher's role as well	Asking for confirmation or denial Opening/resuming a turn [Answering questions for confirmation; Emphasizing] Hesitating [Expressing an opinion; Emphasizing]
	Ms. Eckton	Yes.	Showing attention to the speaker
	Mr. Sotherby	and I would certainly be very interested in my students' well being as, as a teacher. If this role was to be extended as housemaster, yes, I think it would be a role I would, would certainly consider.	Expressing positive affect: interest; Emphasizing [Answering questions for confirmation; Emphasizing]
	Ms. Eckton	And in what way do you think that that would be conducive to your ... re- – reducing the bullying in the school?	Asking someone's opinion
	Mr. Sotherby	Well, I think it would enable me to have a more close rapport with each of the, the students. And, hopefully, that would also allow me to talk directly with the people concerned with the bullying. Um	Opening/resuming a turn Expressing an opinion Expressing hope
	Ms. Eckton	Yes.	Hesitating
	Mr. Sotherby	perhaps, if I could, um, have a few words with the people involved, I could try help them, uh, or explain to them, the negative impact of their actions, or, perhaps, ways to respond and cope with the, the situation to improve it. Um, obviously, as a teacher, it's rather difficult to, perhaps, isolate individual, um, individuals or take them aside == and talk to them.	Showing attention to the speaker Expressing a tentative assertion Hesitating Expressing a confident assertion
	Ms. Eckton	== You are not really – when you say isolate, it's a question of identifying them, rather than == isolating them.	Correcting a positive statement
	Mr. Sotherby	== Yes, that's the better word. Yes.	Agreeing with a positive statement
	Ms. Eckton	Yes, yes.	Agreeing with a positive statement

Table 6.142: Functional analysis of Phase 5 of the *Mr. Sotherby's interview text*

Phase 6: Leave taking

In this phase Ms. Eckton and Mr. Sotherby take leave. The transition from Phase 5 to Phase 6 is marked by a change in the pragmatic tasks the speakers perform: in Phase 5 Ms. Eckton interviews Mr. Sotherby, whereas in this phase they take leave. The functional analysis in Table 6.143 shows that at the beginning of this phase Ms. Eckton uses the adjective *good* which shows that she wants to move on to a new topic of conversation (*Oxford Advanced Learner's Dictionary, 7th Edition*). In particular, by analysing the clause that follows ("it was very pleasant meeting you") we understand that Ms. Eckton is about to close the conversation. The friendly key with which the adjective *good* is pronounced lets one suppose that Ms. Eckton is totally satisfied with the candidate.

Phase	Speaker	Text	Functional analysis
6	Ms. Eckton	Good!	Changing the theme
		Um,	Hesitating
		it was very pleasant meeting you.	Closing: at the end of a conversation
		You will be hearing from us shortly.	Expressing a confident assertion
	Mr. Sotherby	And, um, in the meantime, I hope you have a very pleasant week.	Good wishes: when parting from someone
		Thank you very much.	[Replying to good wishes: when parting from someone; Expressing gratitude]
	Ms. Eckton	It was a pleasure talking with you.	Taking leave: formal
		= Good bye.	Replying to taking leave: formal
	Mr. Sotherby	= Thank you very much.	Expressing gratitude
		Good bye.	Replying to taking leave: formal

Table 6.143: Functional analysis of Phase 6 of the *Mr. Sotherby's interview* text

6.5.2. Text 30: Mr. Hutchinson's interview

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Ms. Eckton Mr. Hutchinson
Speaker(s)	Ms. Eckton: English Mr. Hutchinson: English
Degree of authenticity	Semi-authentic

The *Mr. Hutchinson's interview* text is a job interview: Mr. Hutchinson has applied for a teaching position at a private school and now he has an interview for that position with Ms. Eckton. The text is quite long (it lasts about seven minutes) and consists of seven phases and a number of subphases whose length varies.

Phase 1: Mr. Hutchinson meets Ms. Eckton

In this phase Mr. Hutchinson enters the office and meets Ms. Eckton, the interviewer. The functional analysis of this phase is given in Table 6.144. From the functional analysis we can identify two adjacent sequences of functions: 1) Enquiring about permissibility ^ Granting permission, and 2) Seeking identification ^ Answering questions for identification. As illustrated in Row 1 of the multimodal transcription presented in Table 6.145

Phase	Speaker	Text	Functional analysis
1	Mr. Hutchinson	[Mr. Sotherby knocks on the door]	Enquiring about permissibility (including seeking permission)
	Ms. Eckton	Come in. [] Good morning.	Granting permission Greeting people: formal
	Mr. Hutchinson	Mr. Hutchinson, I assume. Yes, that's right, yes.	Seeking identification Answering questions for identification
	Ms. Eckton	Good morning. Good morning. Um ... nice to see you at last == Do si-	Replying to greeting: normal health Replying to greeting: normal health Hesitating Expressing negative affect
	Mr. Hutchinson	== Yes, um, thank you. I'm sorry, um, I'm sorry I'm late.	Expressing gratitude Apologizing
	Ms. Eckton	Yes, do sit down.	[Expressing negative judgement; Emphasizing]
	Mr. Hutchinson	Thank you.	Expressing gratitude

Table 6.144: Functional analysis of Phase 1 of the *Mr. Hutchinson's interview text*

(pages 180-181), in the first sequence the request for permissibility is realized non-verbally: to ask if he can enter the office Mr. Hutchinson knocks on the door. As to the second sequence (see Rows 5, 6, 7 and 8), we notice that the intonation with which Ms. Eckton expresses the utterance “Mr. Hutchinson, I assume.” reveals that she is very annoyed with Mr. Hutchinson: the communicative key of the utterance is very cold and detached. In the reply, on the other hand, we can see that when Mr. Hutchinson says “Yes, that's right, yes.” he nods, so that the confirmation realized in language is visualized in the up-and-down movement of his head (Row 8).

Besides the two sequences described above, in this phase we can identify another sequence of functions, that is, the sequence ‘Greeting people ^ Replying to greeting.’ However, unlike the others, this one is not adjacent but interrupted by the ‘Seeking identification ^ Answering questions for identification’ sequence.

As illustrated above, in this phase the communicative key plays its role. The cold and detached communicative key with which Ms. Eckton says “Mr. Hutchinson, I assume” also characterizes the utterance “Yes, do sit down” (Row 19): the fact that Mr. Hutchinson takes a chair before she gives him permission for doing so (Rows 17-18) seems to irritate Ms. Eckton. Besides the cold communicative key, Ms. Eckton's annoyance is also perceived in her word choice: in the utterance “Nice to see you at last” the expression *at last* conveys the idea that Ms. Eckton has waited for Mr. Hutchinson for a very long time. In fact, in the following utterance Mr. Hutchinson apologizes to Ms. Eckton for being late (“I'm sorry, um, I'm sorry I'm late.”).

Phase 2: The journey to the office

This phase focuses on the journey Mr. Hutchinson and Ms. Eckton made to reach the office. The transition from Phase 1 to Phase 2 is marked by a change in the pragmatic tasks the speakers perform: in Phase 1 Mr. Hutchinson enters the office and meets Ms. Eckton, while in Phase 2 the interview starts taking place.

This phase consists of two subphases: the first one focuses on Mr. Hutchinson's journey to the office, whereas the second one on Ms. Eckton's. It is subtopic change that signals subphase transition.

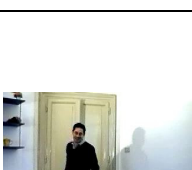
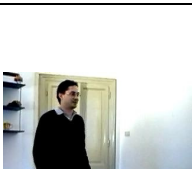
T	Frames	Actions	Language	Sounds	Gestures
1		[Mr. Hutchinson: knocks on the door]		[☀ knock on the door]	
2			[Ms. Eckton: Come in.]	[☹ ♀] ^ [☀ handle turning]	
3-4		[Mr. Hutchinson opens the door; enters the room; smiles]		[☀ door opening]	Gaze: Mr. Hutchinson: directed to Ms. Eckton Facial expressions: Mr. Hutchinson: half-smile
5-6		[Mr. Hutchinson closes the door]	[Ms. Eckton: Good morning, Mr.]	[☀ door closing; ☹ ♀]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to the door
7		[Mr. Hutchinson turns his head in the direction of Ms. Eckton]	[Ms. Eckton: Hutchinson, I]	[☀ door opening; ☹ ♀]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to Ms. Eckton
8		[Mr. Hutchinson walks towards Ms. Eckton; nods; smiles]	[Ms. Eckton: assume] ^ [Mr. Hutchinson: Yes, that's right,]	[☹ ♀] ^ [☹ ♂]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to the floor ^ directed to Ms. Eckton Facial expressions: Mr. Hutchinson: smile
9		[Mr. Hutchinson walks towards Ms. Eckton; smiles]	[Mr. Hutchinson: yes. Good morning.]	[☹ ♂]	Gaze: Mr. Hutchinson: directed to Ms. Eckton Facial expressions: Mr. Hutchinson: smile
10		[Mr. Hutchinson walks towards Ms. Eckton; smiles] ^ [Mr. Hutchinson stops in front of Ms. Eckton; smiles]	[Ms. Eckton: Good morning.]	[☹ ♀]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to Ms. Eckton Facial expressions: Mr. Hutchinson: nervous smile

Table 6.145: Multimodal transcription of Phase 1 of the *Mr. Hutchinson interview* text

T	Frames	Actions	Language	Sounds	Gestures
11-12		[Mr. Hutchinson stands in front of Ms. Eckton; smiles]	[Ms. Eckton: Um ... nice]	[☺ ♀]	↓
13-14		↓	[Ms. Eckton: to see you at last.]	[☺ ♀]	↓
15		[Mr. Hutchinson steps forward]	[Ms. Eckton: Do si-; Mr. Hutchinson: Yes, um, thank you.]	[☺ ♀; ☺ ♂]	Gaze: Mr. Hutchinson: directed to Ms. Eckton ^ directed to the chair ^ directed to Ms. Eckton
16		[Mr. Hutchinson sits down]	[Mr. Hutchinson: I'm sorry, um,]	[☺ ♂]	Gaze: Mr. Hutchinson: downwards
17-18		↓	[Mr. Hutchinson: I'm sorry, I'm late.]	[☺ ♂]	Gaze: Mr. Hutchinson: directed to Ms. Eckton
19		[Mr. Hutchinson adjusts the chair]	[Ms. Eckton: Yes, do sit down]	[☺ ♀]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to Ms. Eckton
20		[Mr. Hutchinson sitting; smiles]	[Mr. Hutchinson: Thank you.]	[☺ ♂]	Gaze: Mr. Hutchinson: directed to Ms. Eckton Facial expressions: Mr. Hutchinson: nervous smile

cont. Table 6.145: Multimodal transcription of Phase 1 of the *Mr. Hutchinson* interview text

Subphase A: Mr. Hutchinson's journey to the office

In this subphase Ms. Eckton asks Mr. Hutchinson about the problems he had to reach the office. Note that to do so, she uses a yes/no question ("Did you have problems?"). However, with this kind of question Ms. Eckton does not expect a yes/no answer, but a more detailed one: she imagines Mr. Hutchinson was late because he had problems, and now she wants to know the kind of problems he had. In fact, Mr. Hutchinson explains he had to drive to the station and then narrates what happened to him: "And – and there was a lot of traffic and then the trains were late. == And I got caught up in a rush." functional analysis of this phase is shown in Table 6.146.

Phase	Speaker	Text	Functional analysis
2A	Ms. Eckton	[] Uh, oh, you were late, yes.	Hesitating [Agreeing with a positive statement; Introducing a theme: a topic]
	Mr. Hutchinson	Did you have problems? Well, yes. I had to drive to the station. And – and there was a lot of traffic and then the trains were late. == And	Asking for information Opening/resuming a turn Expressing obligation Narrating
	Ms. Eckton	== Oh.	Showing attention to the speaker
	Mr. Hutchinson	I got caught up in a rush, I'm afraid.	Narrating Apologizing
	Ms. Eckton	Oh that was inconvenient. And what route do you take – did you take to come here?	Expressing positive affect: sympathy Asking for information
	Mr. Hutchinson	Well, I come from Guildford.	Opening/resuming a turn Answering questions for information
	Ms. Eckton	[] Ah! == S-	Showing attention to the speaker
	Mr. Hutchinson	== That's quite a way.	Stating
	Ms. Eckton	It is quite a way, yes. And you came via Clapham?	Agreeing with a positive statement Asking for confirmation or denial
	Mr. Hutchinson	Yes, that's right. Yes. Via Clapham Junction. Yes.	Answering questions for confirmation

Table 6.146: Functional analysis of Phase 2 Subphase A of the Mr. Hutchinson's interview text

Subphase B: Ms. Eckton's journey to the office

In this subphase Ms. Eckton talks about her journey to the office and it turns out that she took the same route as Mr. Hutchinson. The fact that she was punctual and he was late embarrasses Mr. Hutchinson and this embarrassment is expressed in "Ah." and "Ah, okay. Right." Table 6.147 shows the functional analysis of this phase.

Phase 3: Mr. Hutchinson's qualifications

In this phase Ms. Eckton interviews Mr. Hutchinson about his qualifications. The transition from Phase 2 to Phase 3 is marked by topic change, which is anticipated by *now* and *then*. *Now* marks the beginning of a new stage in communication (Taylor Torsello, 1992: 89) and "focuses the attention on what the speaker is about to do next" (Schiffrin, 1987: 241) (see also the *Oxford Advanced Learner's Dictionary*, 7th Edition): by saying *now* Ms. Eckton wants to attract Mr. Hutchinson's attention before changing the subject. *Then*, on the other hand, "marks the succession in the discourse from one topic to another" (Schiffrin, 1987: 253).

Phase	Speaker	Text	Functional analysis
2B	Ms. Eckton	Yes, I know it very well.	Opening/resuming a turn Expressing knowledge
	Ms. Eckton	That's a coincidence really	[Expressing positive affect – surprise; Expressing doubt/incredulity; Emphasising]
		because that's the route that I took to get == here	Identifying
	Mr. Hutchinson	== Ah.	Expressing positive affect – embarrassment
	Ms. Eckton	this morning. [Ms. Eckton laughs]	cont. Identifying
	Mr. Hutchinson	Ah, okay. Right.	Expressing positive affect – embarrassment
	Ms. Eckton	I seem to have been a little luckier	Expressing an opinion
	Mr. Hutchinson	Yes.	Expressing agreement with knowledge etc.
	Ms. Eckton	than you.	cont. Expressing an opinion
	Mr. Hutchinson	You've seem to have beaten me here.	Expressing agreement with knowledge etc.
		Yes.	Expressing agreement with knowledge etc.
	Ms. Eckton	Yes.	Expressing agreement with knowledge etc.

Table 6.147: Functional analysis of Phase 2 Subphase B of the Mr. Hutchinson's interview text

Phase 3 consists of three subphases relating to Mr. Hutchinson's three qualifications: the B.A. at Manchester University, the Masters in teaching at the LSE and the doctorate at the LSE. Subphase transition is thus marked by the different subtopics discussed. Note that this phase is discontinuous: at the end of subphase A it is interrupted by Phase 4, which is a digression into Mr. Hutchinson's experience in Manchester.

Subphase A: B.A. in Manchester

In this subphase Ms. Eckton interviews Mr. Hutchinson about his degrees: she first introduces the topic by saying "let's talk about the, uh, work that you've applied for, but first I'd like to talk about, uh, your qualifications" and then she asks him about his degrees. To do so, she asks him two different questions: "tell me about the degrees" and "Where did you take them?" While "Where did you take them?" has the typical Mood structure of a WH-interrogative with the *WH- element* indicating the kind of information the speaker is looking for (in this case information of place), "tell me about the degrees" has the Mood structure of an imperative. However, this is not a command, but an indirect question: here Ms. Eckton does not demand goods-&-services, but information. In this subphase Mr. Hutchinson focuses his attention on his B.A.: "The first degree I did in Manchester." Note that in the declarative clause "The first degree I did in Manchester" the Theme is marked: as illustrated below, the Complement *the first degree* is in initial position, which, in declarative clauses having an unmarked Theme, is the position typically filled by the Subject.

<i>The first degree</i>	<i>I</i>	<i>did</i>	<i>in Manchester.</i>
Complement	Subject	Finite	Adjunct
Theme	Rheme		

The functional analysis of this subphase is shown in Table 6.148.

Phase	Speaker	Text	Functional analysis
3A	Ms. Eckton	Um, now then, let's talk about the, uh, work that you've applied for, but first I'd like to talk about, uh, your qualifications.	Hesitating Attracting attention Opening/resuming a turn Introducing a theme: a topic
	Mr. Hutchinson	Okay.	Showing attention to the speaker
	Ms. Eckton	Em from your CV, I see that you have three different degrees, yet you're a young man.	Hesitating Reporting: facts/events
		Uh, tell me about the degrees. Where did you take them?	Stating Hesitating Asking for factual information
	Mr. Hutchinson	The first degree I did in Manchester.	Answering questions for factual in- formation
	Ms. Eckton	Mmmmm.	Showing attention to the speaker
	Mr. Hutchinson	Um, and that was a three year degree.	Hesitating Specifying
	Ms. Eckton	Ah, I see ... Your BA?	Showing attention to the speaker Asking for confirmation or denial
	Mr. Hutchinson	Yes, my BA, yes.	Answering questions for confirmation

Table 6.148: Functional analysis of Phase 3 Subphase A of the *Mr. Hutchinson's* interview text

The analysis of the video reveals that Mr. Hutchinson is very nervous: at the beginning of the subphase he takes a few deep breaths, giving the impression he is trying to calm himself down. Then, he fidgets a lot: he shifts his position frequently and he scratches his nose and neck.

Subphase B: Masters in teaching at the LSE

In this subphase Ms. Eckton asks Mr. Hutchinson what he did after his B.A. Here Ms. Eckton starts reporting what Mr. Hutchinson did after his B.A., but then she stops because she cannot read what is on his CV because of a printing error. Note that in saying “there’s a printing error on you CV, I can’t work out” Ms. Eckton indirectly criticizes Mr. Hutchinson: he should have checked his CV for printing errors! Mr. Hutchinson apologizes and explains he did a Masters in teaching. Ms. Eckton praises him for this (“Oh that’s good”), because this shows that teaching was what Mr. Hutchinson really wanted to do.

Table 6.149 shows the functional analysis of this subphase.

Subphase C: Doctorate at the LSE

In this subphase Ms. Eckton asks Mr. Hutchinson about his third degree. To do so she uses a minor clause (“and the third degree?”). The clause has a rising intonation indicating uncertainty. Mr. Hutchinson answers the question and talks about his doctorate, but Ms. Eckton interrupts him because it seems the doctorate is not one of the qualifications required for the job (“Okay, well that’s slightly off the point as far as the qualifications are req- – required for here are concerned.”). The functional analysis of this subphase is given in Table 6.150.

Phase	Speaker	Text	Functional analysis
3B	Ms. Eckton	Uh, and then you came to – where did you co- go after that? I – 'cause there's a printing error on you CV == I can't work out.	Reporting: facts/events Asking for factual information [Stating; Expressing negative judgement] Expressing inability
	Mr. Hutchinson	Oh, sorry about that.	Apologizing
	Ms. Eckton	Mmmm ... Where was it? Was it the LSE is? == Is that	Asking for factual information Asking for confirmation or denial
	Mr. Hutchinson	== The LSE. That's right. Yes. I was there for a year, where I – I did a Masters in teaching.	Answering questions for confirmation Stating
	Ms. Eckton	Oh that's good. So you've – you've definitely wanted to teach.	Expressing positive judgement [Asking for confirmation or denial; Emphasizing]
	Mr. Hutchinson	Oh, yes. == Yes,	Answering questions for confirmation
	Ms. Eckton	== Mm. == That was	Showing attention to the speaker
	Mr. Hutchinson	== that was my – that was my aim from the very start when I left school. Yah.	Stating Showing attention to the speaker

Table 6.149: Functional analysis of Phase 3 Subphase B of the *Mr. Hutchinson's* interview text

Phase	Speaker	Text	Functional analysis
3C	Ms. Eckton	Uh, and the third degree?	Hesitating Asking for factual information
	Mr. Hutchinson	Uh, the third degree. Well, after my Masters,	Opening/resuming a turn Answering questions for factual information
	Ms. Eckton	Mm.	Showing attention to the speaker
	Mr. Hutchinson	I remained at LSE == and	<i>cont.</i> Answering questions for factual information
	Ms. Eckton	== Yes.	Showing attention to the speaker
	Mr. Hutchinson	I did a doctorate there.	<i>cont.</i> Answering questions for factual information
	Ms. Eckton	I see. Okay, well that's slightly off the point as far as the qualifications are req- – required for here are concerned.	Showing attention to the speaker Changing the theme
	Mr. Hutchinson	Okay.	Showing attention to the speaker

Table 6.150: Functional analysis of Phase 3 Subphase C of the *Mr. Hutchinson's* interview text

Phase 4: Mr. Hutchinson's experience in Manchester

This phase is a digression into the city of Manchester and Mr. Hutchinson's experience in that city when he did his B.A. As mentioned above, this phase interrupts the unfolding of Phase 3. Phase transition is marked by the utterance "Yeah, an interesting city, Manchester," which, besides expressing positive judgement, realizes the 'changing the theme' function.

In talking about Manchester Ms. Eckton and Mr. Hutchinson highlight different aspects of the city: Mr. Hutchinson focuses on the more serious aspect, that is, education ("I enjoyed studying there."), whereas Ms. Eckton stresses the "tourist attractions" of the city ("lots of different areas, aren't there?"). By talking about Manchester, Ms. Eckton is trying to find what kind of person Mr. Hutchinson is: she has her opinion of him – a bad opinion, as he arrived late for the interview – but she wants to check it. In fact, Ms. Eckton represents a particular type of school, so she needs teachers with high moral standards.

The functional analysis of this phase is shown in Table 6.151.

Phase	Speaker	Text	Functional analysis
4	Ms. Eckton	Yeah, an interesting city, Manchester.	[Changing the theme; Expressing positive judgement]
		Em, lots of different areas, aren't there?	Stating
	Mr. Hutchinson	Yes, == yes.	Enquiring about agreement and disagreement with factual information
	Ms. Eckton	== Yes.	Expressing agreement with a positive statement
	Mr. Hutchinson	That's – that's a lovely city.	Expressing agreement with a positive statement
	Ms. Eckton	I enjoyed – I enjoyed studying there.	Expressing positive judgement
		You enjoyed studying?	Expressing positive appreciation
		So you didn't know quarters like, the say, Chinatown, or?	Enquiring about positive appreciation
	Mr. Hutchinson	Well,	Enquiring about knowledge/ignorance
		I did go to Chinatown quite, uh, quite frequently. == Yes.	Opening/resuming a turn
	Ms. Eckton	== Yes, I == imagine.	[Narrating; Emphasising]
	Mr. Hutchinson	== I like eating out.	Showing attention to the speaker
	Ms. Eckton	You like eating out, == yes.	Expressing positive appreciation
	Mr. Hutchinson	== Yes.	Showing attention to the speaker
	Ms. Eckton	I imagine so.	Showing attention to the speaker
	Mr. Hutchinson	Yes.	Expressing an opinion
			Showing attention to the speaker

Table 6.151: Functional analysis of Phase 4 of the *Mr. Hutchinson's interview text*

Phase 5: Mr. Hutchinson's past experiences

In this phase Ms. Eckton interviews Mr. Hutchinson about his direct experience in language teaching, and more precisely about his experience in Singapore. Phase transition is indicated by the 'introducing a theme' function realized by the conjunction *so* ("So let's talk about your direct experience for language teaching"). The phase is made up of four subphases relating to four different aspects of Mr. Hutchinson's experience in Singapore.

Subphase A: Summary of Mr. Hutchinson's curriculum vitae

This subphase is a summary of Mr. Hutchinson's curriculum vitae. Note that in a way the summary is jointly given by Ms. Eckton and Mr. Hutchinson: Ms. Eckton says Mr. Hutchinson is a young man with three degrees and she asks him how old he was when he completed his education. Mr. Hutchinson answers he was 28. Then, Ms. Eckton asks him how old he is now and he answers he is 30. Finally, she asks him whether he worked in Singapore and he confirms that he did. In this regard, note that Ms. Eckton's clause "And so you had a year or two ex- – a year's experience in Singapore?" is a declarative clause, but the rising intonation indicates that it has a questioning function. Note also that when Mr. Hutchinson confirms he nods so the confirmation encoded in language is also visually realized in the up-and-down movement of his head.

The functional analysis of this subphase is shown in Table 6.152.

Phase	Speaker	Text	Functional analysis
5A	Ms. Eckton	So let's talk about your direct experience for language teaching.	Introducing a theme: a topic
		You're a young man. You took three degrees – degrees,	Summarizing
	Mr. Hutchinson	Mm hmm.	Showing attention to the speaker
	Ms. Eckton	and this took you up to the age of?	Asking for factual information
	Mr. Hutchinson	About 28.	Answering questions factual information
	Ms. Eckton	28.	Opening/resuming a turn
		And so now you're ... now how old == are you?	Asking for factual information
	Mr. Hutchinson	== I'm 30 now.	Answering questions factual information
	Ms. Eckton	You're 30.	Opening/resuming a turn
		And so you had a year or two ex- – a year's experience in Singapore?	Asking for confirmation or denial
	Mr. Hutchinson	Yes, that's right. Yes.	Answering questions for confirmation

Table 6.152: Functional analysis of Phase 5 Subphase A of the Mr. Hutchinson's interview text

Subphase B: Reason why Mr. Hutchinson terminated the contract in Singapore before the due term

In this subphase Ms. Eckton points out that Mr. Hutchinson terminated the contract in Singapore before the due term so she asks him the reason why he gave up the job ("What caused you to change your mind, Mr. Hutchinson?"). In this regard, notice the use of the causative verb *to cause*. Mr. Hutchinson replies he liked the teaching, but life in Singapore was not what he expected it to be. At this reply, Ms. Eckton puts the blame for this on Mr. Hutchinson but in so doing she laughs. In a way, the laugh tones down the force of the blame.

Table 6.153 shows the functional analysis of this subphase.

The transition from Subphase A to Subphase B is marked by a change in the subtopic discussed.

Phase	Speaker	Text	Functional analysis
5B	Ms. Eckton	Singapore, though, you were on a three-year contract. I've noticed that you terminated the contract somewhat, uh, early, didn't you?	Reporting: facts/events
	Mr. Hutchinson	Yes, == that's	Enquiring about agreement and disagreement with factual information
	Ms. Eckton	== Mm.	Answering questions for confirmation
	Mr. Hutchinson	right. Yes.	Showing attention to the speaker <i>cont.</i> Answering questions for confirmation
	Ms. Eckton	What caused you to change your mind,	Asking for factual information
	Mr. Hutchinson	Mr. Hutchinson? Uh ... well, although I enjoyed the teaching, uh, life in Singapore was not what I expected it to be.	Addressing someone: formal Hesitating Opening/resuming a turn Expressing positive appreciation
	Ms. Eckton	Oh, [Ms. Eckton laughs] you didn't do your research before you going there, did you?	Answering questions for factual information Attaching blame
	Mr. Hutchinson	Mmmm, maybe I should have researched it better. It wasn't – it wasn't what I was expecting. I see.	Hesitating Expressing regret Expressing negative affect Showing attention to the speaker

Table 6.153: Functional analysis of Phase 5 Subphase B of the *Mr. Hutchinson's interview text**Subphase C: How Mr. Hutchinson quit his job in Singapore*

In this subphase Ms. Eckton asks Mr. Hutchinson how he quit his job in Singapore. The transition from Subphase B to Subphase C is signalled by the different use of language: in Subphase B language is used to do various things, such as, asking for information, answering questions for information and attaching blame, whereas in Subphase C it is mainly used to narrate (see Table 6.154 for the functional analysis of this subphase). In fact, Ms. Eckton's question leads Mr. Hutchinson to narrate how he succeeded in leaving the job. Note that at the end of this subphase Mr. Hutchinson's narration is interrupted by Ms. Eckton who then changes the topic.

Phase	Speaker	Text	Functional analysis
5C	Ms. Eckton	So you – how did you actually get out of teaching in Singapore? How did you do it?	Asking for factual information
	Mr. Hutchinson	Ah, well, I went to see the headmaster of the school.	Opening/resuming a turn Narrating
	Ms. Eckton	== Mm.	Showing attention to the speaker
	Mr. Hutchinson	== And I explained my situation.	Narrating
	Ms. Eckton	Mm.	Showing attention to the speaker
	Mr. Hutchinson	Um ... and I, um, I they were very good to me. They understood my position. And, um, they – they – they – they – they let me go. I – I gave them my notice.	Hesitating ^ Narrating
	Ms. Eckton	Ah, they let you go.	Interrupting

Table 6.154: Functional analysis of Phase 5 Subphase C of the *Mr. Hutchinson's interview text*

Subphase D: How Mr. Hutchinson found a replacement for his job in Singapore

In this subphase Ms. Eckton asks Mr. Hutchinson who found the replacement for him. The transition from Subphase C to Subphase D is marked by a change in the subtopic discussed. Table 6.155 shows the functional analysis of this subphase.

Phase	Speaker	Text	Functional analysis
5D	Ms. Eckton	And did you manage to find a replacement for yourself	Enquiring about ability
		or was that left to the school to have to find a replacement for you?	Asking for confirmation or denial
	Mr. Hutchinson	Well,	Opening/resuming a turn
		as luck would have it, I – I did actually know someone who was looking for a job at the time.	[Expressing knowledge; Emphasising]
	Ms. Eckton	Oh, that was extremely lucky. == ()	Expressing an opinion
	Mr. Hutchinson	== It was, yes.	Expressing agreement with knowledge, memory, belief
		Both for me and the school.	Specifying
	Ms. Eckton	Mm.	Showing attention to the speaker
	Mr. Hutchinson	So.	Indicating that one is coming to an end

Table 6.155: Functional analysis of Phase 5 Subphase D of the Mr. Hutchinson's interview text

Phase 6: Imaginary situation concerning discipline and Mr. Hutchinson's suggestion on how to handle it

In this subphase Ms. Eckton describes an imaginary situation where a child behaves very badly in class and his parents support him, and then she asks Mr. Hutchinson how he would manage the situation ("how do you go about sorting out this somewhat tricky situation?"). Mr. Hutchinson describes what he would do, but Ms. Eckton interrupts him, because his approach to the matter does not seem to be a good one. So, she gives him another chance ("how would you go about it?"), but he admits he does not know how he would deal with the problem, because he has never had to deal with discipline issues in his career. Indeed in this phase Ms. Eckton acknowledges Mr. Hutchinson is not the right person for the job.

The functional analysis of this phase is given in Table 6.156 (page 190).

As in Phase 3 Subphase A Mr. Hutchinson is very nervous and this is perceived by the fact that he fidgets a lot and scratches his nose nervously.

The transition from Phase 5 to Phase 6 is marked by topic change indicated by the 'changing the theme' function.

Phase 7: Leave taking

In this phase Ms. Eckton and Mr. Hutchinson take leave. As illustrated in the functional analysis presented in Table 6.157 (page 191), the transition from Phase 6 to Phase 7 is signalled by the adjective *good* indicating that Ms. Eckton wants to move on to a new topic of conversation (*Oxford Advanced Learner's Dictionary, 7th Edition*). In particular, by analysing the following clause ("it was very pleasant interviewing you") we understand that Ms. Eckton is about to close the conversation. The cold key with which the adjective *good* is pronounced lets one suppose Ms. Eckton is not satisfied with the candidate.

Phase	Speaker	Text	Functional analysis
6	Ms. Eckton	Okay so let's come back to our situation cause the school that we run is somewhat different from the institution that you worked in, uh, at Singa- in Singapore.	Changing the theme Stating
	Mr. Hutchinson	Okay.	Showing attention to the speaker
	Ms. Eckton	So ... I'll give you, uh, an imaginary situation – actually it's not that imaginary. It does happen. You have a class of children. You have one particularly unruly or difficult child	Opening/resuming a turn Expressing intentions [Correcting oneself; Emphasizing] Describing
	Mr. Hutchinson	Mm hmm.	Showing attention to the speaker
	Ms. Eckton	to deal with.	cont. Describing
	Mr. Hutchinson	Okay.	Showing attention to the speaker
	Ms. Eckton	Uh, his parents are supportive of the child. They don't really want to hear criticism as far as the child is concerned ... how do you go about sorting out this somewhat tricky situation?	Describing [Describing; Emphasizing]
	Mr. Hutchinson	[] Uh, well, I'll do my best to ex- – explain to the parents – give the parents examples of what their – their child had been up to and try to explain to them that his behavior was very different, um, at school than it – than it was at home.	Enquiring about intentions Opening/resuming a turn ^ Expressing intentions
	Ms. Eckton	Mr. Hutchinson, I the parents aren't interested in hearing that – that their child doesn't behave properly and we do run a school, uh, which is independent. You know, we – we – parents do pay for their children to come to our school so we can't risk losing a child ... You understand == me?	Addressing someone: formal ^ Stating [Stating; Emphasizing] Stating [Stating; Emphasizing]
	Mr. Hutchinson	== Yes, yes, I – I understand completely, yes.	Expressing impossibility Asking for confirmation of understanding Answering questions for confirmation
	Ms. Eckton	Mm. So how do you go about it?	Asking for factual information
	Mr. Hutchinson	Uh, well, discipline was never really a problem in, uh, Singapore. The children were all very well behaved.	Opening/resuming a turn Stating
	Ms. Eckton	Oh, they have been very well behaved in Singapore, but we are in Great Britain.	Expressing agreement with a positive statement Stating
	Mr. Hutchinson	Right, == uh	Showing attention to the speaker
	Ms. Eckton	== And, uh, things might not necessarily be exactly the same.	Expressing a tentative assertion; Emphasizing
	Mr. Hutchinson	Right, uh, well it's – it's not something I've had to deal with so I really don't know how – how I would deal with the problem.	Opening/resuming a turn Identifying Expressing obligation [Expressing ignorance; Emphasizing]
	Ms. Eckton	I see, um ...	Showing attention to the speaker

Table 6.156: Functional analysis of Phase 6 of the *Mr. Hutchinson's interview text*

Phase	Speaker	Text	Functional analysis
7	Ms. Eckton	Good, Mr. Hutchinson. It was very pleasant interviewing you and we'll let you know of our deci- sion. I think we can wind up now. We'll let you know of our decision	Changing the theme Addressing someone: formal Closing: at the end of a conversation Expressing a confident assertion
	Mr. Hutchinson	Okay.	Expressing an opinion
	Ms. Eckton	as soon as I've decided the matters together with the committee. You'll be hearing from us.	Expressing intentions Showing attention to the speaker <i>cont.</i> Expressing intentions
	Mr. Hutchinson	Okay. Thank you.	Expressing a confident assertion Showing attention to the speaker
	Ms. Eckton	Goodbye.	Expressing gratitude
	Mr. Hutchinson	[] Bye bye.	Taking leave: formal
			Replying to taking leave: informal

Table 6.157: Functional analysis of Phase 7 of the *Mr. Hutchinson's interview text*

6.6. The *Personal domain* subcorpus

6.6.1. Where do you live?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Timothy Giove
Speaker(s)	Timothy: Irish Giove: American
Degree of authenticity	Authentic

The *Where do you live?* text is a conversation between Timothy and Giove, two exchange students at the University of Padova, focusing primarily on where they live in Padova. The conversation is made up of three phases.

Phase 1: Giove's accommodation

Timothy asks Giove where he lives. In this phase there is a point where a phase transition could have taken place: Timothy attempts to shift the focus of the conversation from Giove to himself by saying "I live == in." However, this attempt fails as Giove interrupts Timothy by specifying exactly where he lives ("In the centre of the city"). The point where phase transition could have taken place is given in bold type in the functional analysis shown in Table 6.158.

Phase 2: Timothy's accommodation

Timothy explains to Giove where he lives. Phase transition is signalled by topic change (i.e. from where Giove lives to where Timothy lives). Note the different kind of question Timothy asks Giove: in Phase 1 he asks a question to get some information ("Where you

Phase	Speaker	Text	Functional analysis
1	Timothy	Where you live?	Asking for factual information
	Giove	== I live	Answering questions for factual information
	Charlotte	== [laughing] Where you live? ⁶⁵	
	Giove	[Giove laughs] I live very close to the Basilica – il Santo ⁶⁶ .	cont. Answering questions for factual information
	Timothy	Okay. I live == in	Specifying
	Giove	== In the centre of the city. == ()	Showing attention to the speaker
	Timothy	== I know exactly where that is.	Specifying
			Expressing knowledge

Table 6.158: Functional analysis of Phase 1 of the *Where do you live?* text

live?”), while in Phase 2 he enquires about Giove’s knowledge (“You know where Via Marzolo is?”).

Along with the topic, phase consistency is constructed by the high number of deictic elements whose referent is recoverable from the linguistic context and the context of situation. These are: the personal pronoun *you* in “You know where Via Marzolo is?” and “You know where the mensa is?,” which refer to Giove, and the one in “You go next door to eat,” which refers to Timothy; the adverb *there* in “Oh, close to there?,” which refers to the place where the canteen is; and the demonstrative pronoun *that* in “So that comes in handy,” which refers to the fact that Timothy lives next to the canteen. In addition, two reference chains are identified: one referring to the canteen and the other referring to the place where Timothy lives. These are shown in the functional analysis in Table 6.159: the reference items in the *canteen* chain are in bold type, whereas the *where Timothy lives* chain items are in italics.

Phase	Speaker	Text	Functional analysis
2	Timothy	You know where Via Marzolo ⁶⁷ is?	Enquiring about knowledge/ignorance
	Giove	No.	Expressing ignorance
	Timothy	Oh, you know where the mensa ⁶⁸ is?	Enquiring about knowledge/ignorance
		== Fusina – oh, Fusinato ⁶⁹ ?	
	Giove	== Yes, yes.	Expressing knowledge
		Oh, close to there?	Asking for confirmation or denial
	Timothy	<i>It’s, it’s</i> exactly right next to it .	Answering questions for confirmation
	Giove	Oh.	Showing attention to the speaker
	Timothy	<i>It’s</i> == just next door.	[Specifying; Emphasizing]
	Giove	== So that comes in handy.	Expressing an opinion
		You go next door to eat.	Stating
	Timothy	Yeah.	Agreeing with a positive statement
		Not that it’s very good, but it’s [Giove laughs] Yeah ...	Expressing negative appreciation

Table 6.159: Functional analysis of Phase 2 of the *Where do you live?* text

⁶⁵ Charlotte is one of the people off-screen who was involved in the recording of this video. The utterance she produces has not been taken into consideration as it is not directly concerned with Timothy and Giove’s conversation: Charlotte finds the direct and dry way in which Timothy asks Giove where he lives funny and so she repeats what Timothy says laughing.

⁶⁶ “Il Santo” is the informal name the local people use to refer to the Basilica of Saint Anthony, the largest church in Padova.

⁶⁷ Via Marzolo is one of the streets in Padova where some University Faculties are located.

⁶⁸ *Mensa* is the Italian word for *canteen*.

⁶⁹ “Fusinato” is the name of one of the University of Padova’s canteens.

In this phase we find some gestures. As exemplified in Figure 6.61, when Giove disconfirms, he shakes his head thus visualizing his denial (pictograph movement). When Timothy says “you know where the mensa is?” he identifies the canteen with his index finger, represented with the letter A in Figure 6.62a, and then, when he says “it’s exactly right next to it,” he moves it rightwards, thus depicting a spatial relation between the place where he lives, represented with the letter B in Figure 6.62b, and the canteen itself. This is an example of spatial movement.

Phase 3: Timothy’s nightlife in Padova

Timothy tells Giove how he usually spends his nights in Padova. The transition from Phase 2 to Phase 3 is marked by a pause in Timothy’s speech and the change in the topic discussed: Timothy’s accommodation in Padova in the former and his nightlife in the latter. Note that when Timothy mentions the clubs he frequents (i.e. the Banale and Fish Market⁷⁰), he depicts them respectively with his thumb (Figure 6.63a) and his index finger (Figure 6.63b) thus giving the impression he is counting them.



Figure 6.61: Pictograph movement in Phase 1 of the *Where do you live?* text



Figure 6.62: Spatial movement in Phase 1 of the *Where do you live?* text

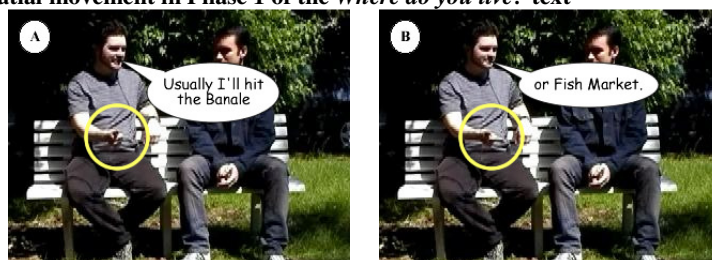


Figure 6.63: Emblematic gestures in Phase 3 of the *Where do you live?* text

The functional analysis of this phase is given in Table 6.160.

⁷⁰ The “Banale” and “Fish Market” are two clubs where Erasmus students in Padova like to go to dance and listen to music.

Phase	Speaker	Text	Functional analysis
3	Timothy	Yeah, I've a lot of fun here. Usually I'll hit the Banale or, uh, Fish Market, or go to one of those every Thursday.	Opening/resuming a turn Expressing positive appreciation Stating
	Giove	And at nights, do you go out to clubs or == () ?	Asking for confirmation or denial
	Timothy	== Yeah, I'll go to those – I'll go to those ones. Or the Highlander ⁷¹ or something ...	Answering questions for confirmation
		I'll usually do those things.	Stating

Table 6.160: Functional analysis of Phase 3 of the *Where do you live?* text

6.6.2. Text 32: Diana's great grandparents

Kind of text	
Number of speaker(s)	
Names of speaker(s)	
Speaker(s)	
Degree of authenticity	

In the *Diana's great-great grandparents* text Diana talks about her great-great grandparents, who left Poland to seek their fortune in America. The text is made up of five phases.

Phase 1: What Diana is studying at University

In this phase Diana talks about what she is studying at University. The phase comprises two subphases, relating to two different aspects of this topic. It is subtopic change that marks the transition from Subphase A to Subphase B.

Subphase A: Languages Diana is studying at University

In this subphase Richard first asks Diana what she is studying at University ("What are you studying at university?") and then, once Diana has answered that she is taking the language course, he goes deeper into the matter and asks her which languages she is studying ("Which languages?"). The functional analysis of this subphase is given in Table 6.161.

Phase	Speaker	Text	Functional analysis
1A	Richard	What are you studying at university?	Asking for factual information
	Diana	Um, I'm taking the language course.	Hesitating Answering questions for factual information
	Richard	Mmm uhhh. Which languages?	Showing attention to the speaker Seeking identification
	Diana	English and Polish.	Answering questions for identification
	Richard	Polish, goodness!	Showing attention to the speaker

Table 6.161: Functional analysis of Phase 1 Subphase A of the *Diana's great-great grandparents* text

⁷¹ The "Highlander" is a pub in the centre of Padova.

Subphase B: Reason why Diana is studying Polish at University

In this subphase Richard asks Diana why she is studying Polish (“Why Polish?”). As illustrated in the functional analysis in Table 6.162, in her reply Diana first answers Richard’s question by giving the reason why she is studying Polish (“Polish for curiosity”), and then she develops her answer by explaining from where her curiosity for such an exotic language arises (“because my great-great grandparents came from Poland and so I was wondering what they were like, what they spoke”).

Phase	Speaker	Text	Functional analysis
1B	Richard Diana	Why Polish? Em, Polish for curiosity, because my great-great grandparents came from Poland == and so	Asking for factual information Hesitating Answering questions for factual information Stating
	Richard Diana	== Mmm uhmm. I was – I was wondering what they were like, what they spoke.	Showing attention to the speaker Reporting: people’s words/thoughts/beliefs

Table 6.162: Functional analysis of Phase 1 Subphase B of the *Diana’s great-great grandparents* text

From a linguistic point of view, notice in the same utterance the use of two different relational notions of the reason subtype (van Ek and Trim, 1998a: 56; 2001: 70): the preposition *for* and the conjunction *because*.

Phase 2: The story of Diana’s great-great grandparents

In this phase Richard presses Diana with questions on her great-great grandparents. Besides the change in the topic discussed (from Diana’s schooling to her great-great grandparents), phase transition is linguistically marked by a shift from WH-questions (“What are you studying at University?”, “Which languages?” and “Why Polish?”) to yes/no questions, whether of the explicit type with Subject/Finite inversion (“Did they arrive in New York?”) or of the assumption type, without such inversion (“They were one of the, sort of, part of the wave of immigrants that went from Poland to America?” and “That’s where, near where the Statue of Liberty is?”).

As illustrated in the functional analysis of this phase given in Table 6.163, besides answering Richard’s question, Diana develops her answers by providing them with extra information: in particular, she gives temporal information in “Yeah, in the early 1990s” and spatial information in “Yeah, Ellis Island.”

Unlike the other phases, Phase 2 is rich in a variety of gestures, which include, besides batons and regulators, pictographs, a kinetograph movement, a spatial movement and an emblem. As illustrated in Figure 6.64 (page 197) when Diana confirms she always nods, with the result that the confirmation encoded in language is also visually realized by the up-and-down movement of her head (pictograph gestures). Two more pictograph movements are presented in Figure 6.65 (page 197): in Figure 6.65a Richard depicts the wave of immigrants, while in Figure 6.65b Diana depicts the Statue of Liberty.

A kinetograph movement is illustrated in Figure 6.66 (page 197): when Diana says “They would go in” she raises her hands and stretches her arms in the direction of the camera, thus illustrating the movement of the ship to the mouth of the Hudson River where Ellis Island is.

Phase	Speaker	Text	Functional analysis
2	Richard	They were one of the, sort of, part of the wave of immigrants that went from == Poland	Asking for confirmation or denial
	Diana	== Right.	Answering questions for confirmation
	Richard	to America?	cont. Asking for confirmation or denial
	Diana	Yeah,	cont. Answering questions for confirmation
		in the early 1900s.	Specifying
	Richard	Right.	Showing attention to the speaker
		And they – did they arrive in New York?	Asking for confirmation or denial
	Diana	Yeah,	Answering questions for confirmation
		Ellis island.	Specifying
	Richard	Mmm uhmm.	Showing attention to the speaker
		That's where [...] near where the Statue of == Liberty is.	Asking for confirmation or denial
	Diana	== Yeah, exactly.	Answering questions for confirmation
		They would go in, they'd see the statue, and	Reporting: facts/events
	Richard	Freedom!	Expressing positive affect
	Diana	Exactly.	Showing attention to the speaker
	Richard	Right.	Showing attention to the speaker

Table 6.163: Functional analysis of Phase 2 of the *Diana's great-great grandparents text*

Figure 6.68 (page 197), on the other hand, presents a spatial movement: when he says “from Poland to America” Richard moves his hand from A, which represents Poland, to B, which represents America, thus sketching a spatial relationship between the two points.

Finally, Figure 6.67 (page 197) presents an emblem: when Richard cries “Freedom!” he raises his fist and this gesture can be translated into “Yes, we have made it!”. However, this gesture can also be interpreted as a pictograph gesture for the Statue of Liberty: the fist can represent the torch Lady Liberty holds in her hand. Similarly, the word *freedom* may refer to the statue, which is recognized as a symbol of freedom worldwide.

Phase 3: The rest of Diana's family

In this phase Diana talks about the rest of her family who remained in Poland and were then exterminated by Hitler in World War II. Phase transition is signalled by topic change (in Phase 2 Diana talks about her great-great grandparents who went to America, whereas in Phase 3 she talks about her relatives who remained in Poland) and the different speech roles of the participants (in Phase 2 Richard demands information and Diana gives the information he demands, whereas in Phase 3 Diana gives information, but Richard does not demand it). Table 6.164 gives the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
3	Diana	Em, and then the rest of the family was, um, killed off by Hitler in == World War 2.	Hesitating Opening/resuming a turn Reporting: facts/events
	Richard	== Oh, how unfortunate.	Expressing fellow-feeling

Table 6.164: Functional analysis of Phase 3 of the *Diana's great-great grandparents text*

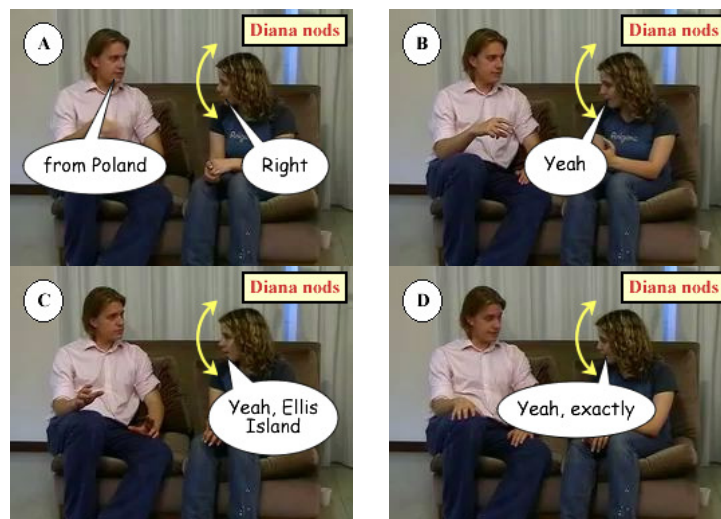


Figure 6.64: Pictographs movements in Phase 2 of the *Diana's great-great grandparents* text (1)



Figure 6.65: Pictograph movements in Phase 2 of the *Diana's great-great grandparents* text (2)



Figure 6.66: Kinetograph movement in Phase 2 of the *Diana's great-great grandparents* text



Figure 6.67: Emblem in Phase 2 of the *Diana's great-great grandparents* text

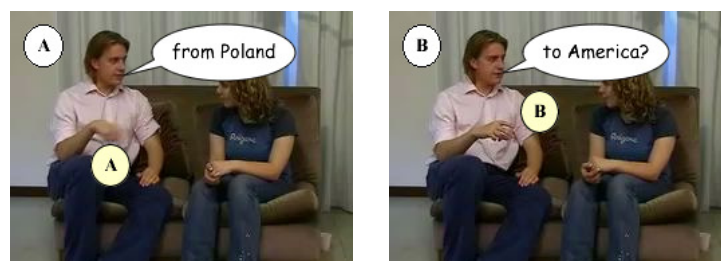


Figure 6.68: Spatial movement in Phase 2 of the *Diana's great-great grandparents* text

Phase 4: Diana's great-great grandparents in America

In Phase 4 the focus of the discussion is again Diana's great-great grandparents. The phase consists of four subphases relating to four different aspects of their life in America. It is subtopic change that marks subphase transition. From a linguistic standpoint, note that, with the exception of Subphase B, the beginning of each subphase corresponds to a different WH-question: "why did those, sort of, your great-grandparents travel?" (Subphase A), "how – and how many of them went together?" (Subphase C) and "what did they do when they arrived in America?" (Subphase D). Subphase B, on the other hand, begins with a yes/no question ("They travelled on their own?"), but as soon as Diana confirms that her great-great grandparents travelled on their own, Richard asks a WH-question on how old they were ("At what age, when you say children?").

Subphase A: Reason why Diana's great-great grandparents left for America

In this subphase Richard asks Diana the reason why her great-great grandparents left Poland for America. The functional analysis of this subphase is given in Table 6.165.

Phase	Speaker	Text	Functional analysis
4A	Richard	And why ... and why did those, sort of, your great-grandparents travel? == ()	Asking for factual information
	Diana	== Well, they were – they were children == at the time,	Opening/resuming a turn Stating
	Richard	== Right.	Showing attention to the speaker
	Diana	so they were sent off to look for, you know, the – the fortune.	Answering questions for factual information

Table 6.165: Functional analysis of Phase 4 Subphase A of the Diana's great-great grandparents text

Subphase B: Age of the children who went to America

In this subphase Richard is surprised to hear that Diana's great-great grandparents, who were children at that time, travelled on their own from Poland to America, so he asks Diana how old they were exactly. Table 6.166 presents the functional analysis of this subphase.

Phase	Speaker	Text	Functional analysis
4B	Richard	They travelled on their own?	Asking for confirmation or denial
	Diana	Yeah. == ()	Answering questions for confirmation
	Richard	== At what age, when you say children?	Asking for factual information
	Diana	Well, 12,	Opening/resuming a turn Answering questions for factual information
		I mean 10, == 12.	Correcting oneself
	Richard	== So they went at 12 to America on their own?	Asking for confirmation or denial
	Diana	Right.	Answering questions for confirmation
	Richard	That's incredible.	Expressing positive affect: surprise
	Diana	I know.	Showing attention to the speaker

Table 6.166: Functional analysis of Phase 4 Subphase B of the Diana's great-great grandparents text

Subphase C: Number of children who left for America

In this subphase Richard asks Diana how many children went to America. The functional analysis of this subphase is shown in Table 6.167.

Phase	Speaker	Text	Functional analysis
4C	Richard	And how – and how many of them went together?	Opening/resuming a turn Asking for factual information
	Diana	Um, I think it was a group of brothers and sisters, so there were 4 or 5 of them.	Hesitating Expressing an opinion Answering questions for factual information

Table 6.167: Functional analysis of Phase 4 Subphase C of the *Diana's great-great grandparents* text

Subphase D: What they did once in America

In this subphase Richard asks Diana what her great-great grandparents did once they arrived in America. Table 6.168 shows the functional analysis of this subphase.

Phase	Speaker	Text	Functional analysis
4D	Richard	And so how did – what did they do when they arrived in America?	Asking for factual information
	Diana	Did they know people there? No. I mean, I don't know actually, but, er, they started work, they started working, and, you know, they got mar- ried, their kids, they sent their kids to an American school, they learned English, and so ... they started brand new lives, and the American dream.	Enquiring about knowledge/ignorance Expressing ignorance Correcting oneself Expressing ignorance <i>cont.</i> Correcting oneself Answering questions for factual information
	Richard	That's fantastic. That's amazing ... very good.	Expressing positive appreciation

Table 6.168: Functional analysis of Phase 4 Subphase D of the *Diana's great-great grandparents* text

Phase 5: Closing

In this phase Diana concludes the conversation by saying that the story of her great-great grandparents made her decide to study Polish (“And that’s why I decided to study Polish.”). In a way this phase is connected with Phase 1 Subphase B, where Richard asks Diana why she is studying Polish.

The transition from Phase 4 to Phase 5 is marked by the long pause that divides the two phases (indicated by the square brackets in the functional analysis in Table 6.169) and the different speech roles of the participants.

Phase	Speaker	Text	Functional analysis
5	Diana	[] Oh, and that's why I decided to, um, study Pol- ish.	Opening/resuming a turn Stating
	Richard	Right.	Showing attention to the speaker

Table 6.169: Functional analysis of Phase 5 of the *Diana's great-great grandparents* text

6.6.3. Text 33: What about your family?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Giove Timothy
Speaker(s)	Giove: Irish Timothy: American
Degree of authenticity	Authentic

The *What about your family?* text is a conversation between Timothy and Giove about their families. The text consists of three phases.

Phase 1: Timothy's family

Giove asks Timothy about his family ("How many people are in your family? Do you have brothers or sister?"). When Timothy answers Giove's question he does not go straight to the point, but says "Ah, it's a long story, yah" and in so doing he smiles (Figure 6.69, page 202). This gives the impression he wants to prepare his listener for an intriguing story. Then, Timothy narrates the story of his scattered family. The functional analysis of this phase is shown in Table 6.170.

Unlike Phases 2 and 3, in this phase gestures play their part in spicing Timothy's narration along with language: the phase is rich in a variety of gestures. Besides regulators, there are deictic movements, emblematic movements, pictographs, a spatial movement and a kinetograph movement. Figure 6.70 (page 202) illustrates Timothy's deictic movements of touching his chest when referring to himself: "which are my half-siblings" (Figure 6.70a) and "had me" (Figure 6.70b). Two other deictic movements are presented in Figure 6.71 (page 202): here Timothy points leftwards when he says "to my mom" (Figure 6.71a) and then he points in the direction of the camera when he says "they live with their mom" (Figure 6.71b). This might give the mistaken impression that his mother and his half-siblings are present at the recording. The emblematic movements performed in this phase are shown in Figure 6.72 (page 202). Here Timothy shows as many fingers as the number he says: three fingers when he says "he has three kids in that batch" (Figure 6.72a), two fingers first (Figure 6.72b) and then one finger (Figure 6.72c) when he says "two brothers and a sister," and two fingers when he says "two others" (Figure 6.72d). Then, when Timothy counts his younger brother and sister ("I got a younger sister, a younger brother") he counts them with his fingers as well (Figures 6.72e and 6.72f). Figure 6.73 (page 203), on the other hand, shows the pictograph movement Timothy performs: when he agrees with Giove's statement "So you have different lives, really" Timothy nods, so that his agreement is realized both linguistically and visually. Figure 6.74 (page 203) shows a spatial movement: when Timothy says "moved out to California" he depicts a spatial relation between New York and California, which are represented by A and B respectively. Finally, Figure 6.745 (page 202) presents a kinetograph gesture: when Timothy says "beat me up" he punches his hands, thus visualizing the action of his brother beating him up. Note that when he does so you can hear the sound of his hands punching.

Phase	Speaker	Text	Functional analysis
1	Giove	How many people are in your family – are in your family?	Asking for factual information
	Timothy	Do you have brothers or sisters, or? Ah, it's a long story, yah. [Giove laughs] My father had a wife previously to my mom.	Asking for confirmation or denial Opening (spoken discourse) Narrating
	Giove	Mmm mhm.	Showing attention to the speaker
	Timothy	So he has three kids in that batch ... which are my half-siblings, two brothers and a sister. Um, then they came out to California when he got married to my mom and had me and ... two others. I got a younger sister, a younger brother. One of the other siblings from New York ... moved out to California ... so he's more like my real brother. I know him == you know?	Stating Identifying Hesitating Narrating
	Giove	I know him == you know? == Right. You know him better.	Stating Expressing knowledge Showing attention to the speaker
	Timothy	He used to, you know, beat me up you know, he's [Giove laughs] just like a brother. Um ... but there's two ... that still live in New York that I never – I don't really know 'em too well.	Expressing knowledge Narrating Stating Hesitating Stating
	Giove	Hmm.	Expressing knowledge
	Timothy	Yeah ... They just never came out. We never – they live with their mom.	Showing attention to the speaker Opening/resuming a turn Narrating
	Giove	Right.	Stating
	Timothy	So.	Showing attention to the speaker
	Giove	So you have different lives, really.	Indicating that one is coming to an end
	Timothy	Yeah. Yeah.	Stating
	Giove	Different parts of the country too.	Agreeing with a positive statement
	Timothy	Yeah ...	Stating Agreeing with a positive statement

Table 6.170: Functional analysis of Phase 1 of the *What about your family?* text



Figure 6.69: In saying “Ah, it’s a long story, yah” Timothy smiles giving the impression he wants to prepare the listener for an intriguing story



Figure 6.70: Deictic movements in Phase 1 of the *What about your family?* text (1)

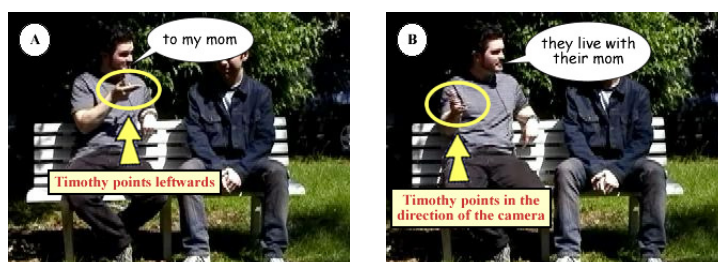


Figure 6.71: Deictic movements in Phase 1 of the *What about your family?* text (2)

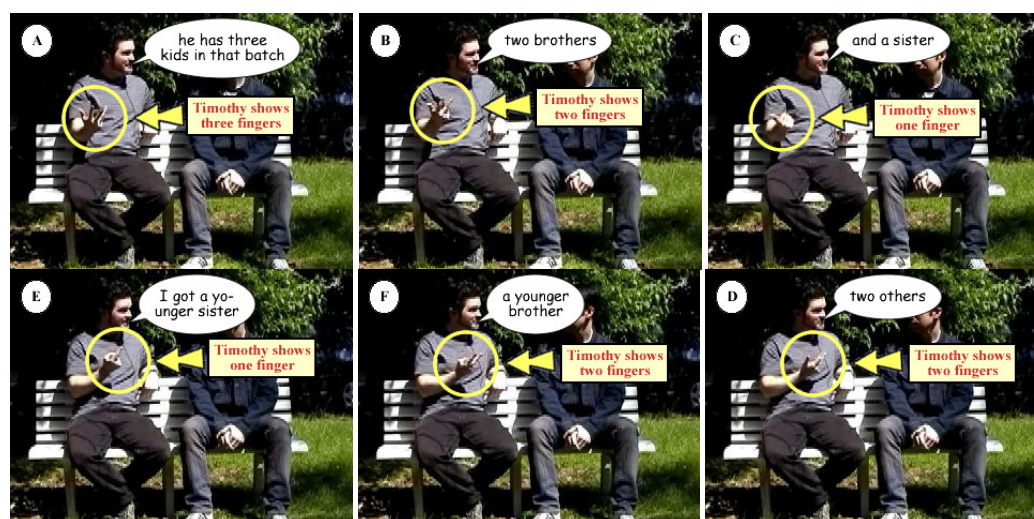


Figure 6.72: Emblematic movements in Phase 1 of the *What about your family?* text



Figure 6.73: Pictograph movement in Phase 1 of the *What about your family?* text



Figure 6.74: Spatial movement in Phase 1 of the *What about your family?* text



Figure 6.75: Kinetograph movement in Phase 1 of the *What about your family?* text

Phase 2: Giove's family

Timothy asks Giove to talk about his family. The transition from Phase 1 to Phase 2 is marked by topic change (from Timothy's family in Phase 1 to Giove's family in Phase 2) and by the change in the participants' speech roles: in Phase 1 Giove asks Timothy some questions ("How many people are in your family? Do you have brothers or sisters?"), whereas in Phase 2 the opposite is true. This transition is signalled by the string *How about yourself?* realizing the 'giving over the floor' function (see the functional analysis in Table 6.171). Note that the string simultaneously performs at least three functions: besides 'giving over the floor,' it performs the 'asking for factual information' function and the 'asking for confirmation or denial' function. Indeed, by giving over the floor Timothy wants Giove to answer the same questions Giove asked him in Phase 1, that is, "How many people are in your family?" and "Do you have brothers or sisters, or?" Notice that when Giove talks about his family Timothy shows his interest in what Giove is saying by nodding (regulator movement) and asking him some questions that go deeper into the matter ("They all live in Ireland?" and "How old is he?").

Phase 3: Timothy's younger brother

Timothy talks about his brother and says he wants to be a stuntman. The transition from Phase 2 to Phase 3 is marked by Timothy's statement "My younger brother wants to be a stuntman," which changes the topic of the conversation, and by a change in the participants' speech roles: in Phase 2 Timothy plays the role of seeker of information, while in Phase 3 that of information-giver. The functional analysis of this phase is given in Table 6.172.

Phase	Speaker	Text	Functional analysis
2	Timothy	What about yourself?	[Giving over the floor; Asking for factual information; Asking for confirmation or denial]
	Giove	Uh, I have both of my parents, who live in Ireland, and I have two older sisters and I have a younger brother.	Hesitating Answering questions for factual information
	Timothy	They all live in Ireland?	Asking for confirmation or denial
	Giove	Uh, they all live in Ireland except – one of my brothers is going to University in America.	Hesitating Answering questions for confirmation
	Timothy	Mmm mhm.	Showing attention to the speaker
	Giove	He goes to school in Pennsylvania.	Stating
	Timothy	Oh wow.	Showing attention to the speaker
	Giove	He's finishing – in fact he graduates in about a week. [Giove laughs]	Specifying
	Timothy	Oh! Right on!	Showing attention to the speaker
	Giove	But, unfortunately, I won't be able to go to see it.	Expressing regret
	Timothy	How old is he?	Asking for factual information
	Giove	He is 21 ... twenty	Answering questions for factual information
		– actually, no – 22.	Correcting oneself
		He just turned 22.	Stating
	Timothy	Ah ... that's great ...	Showing attention to the speaker

Table 6.171: Functional analysis of Phase 2 of the *What about your family?* text

Phase	Speaker	Text	Functional analysis
3	Timothy	My younger brother wants to be a stuntman.	Expressing wants
	Giove	Mhm. == [laugh]	Showing attention to the speaker
	Timothy	== He's – he's lost his mind. He's crazy.	Expressing negative judgement
		He – his idol is Jackie Chan.	Expressing positive appreciation
	Giove	Like,	Exemplifying
		he wants to be a movie == star?	Enquiring about wishes/wants/desires
	Timothy	== He wants to jump off of buildings and get lit on fire and crash cars.	Expressing wishes/wants/desires
	Giove	== ()	
	Timothy	== And he's dead serious. [Giove laughs]	Stating
		[] He's been to three or four stunt schools. He's done all that stuff. They've lit him on fire. He's jumped off of buildings, == jumped out of planes.	Narrating
	Giove	== Wow.	Showing attention to the speaker
	Timothy	I don't know.	Expressing ignorance
		He's got a death wish.	Stating
		I don't – I really don't understand it.	Emphasizing
	Giove	Mhm.	Showing attention to the speaker

Table 6.172: Functional analysis of Phase 3 of the *What about your family?* text

6.6.4. Text 34: Where are you from?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Giove Timothy
Speaker(s)	Giove: Irish Timothy: American
Degree of authenticity	Authentic

The *Where are you from?* text is a conversation between Timothy and Giove where they get to know each other. The text consists of five phases.

Phase 1: Giove interviews Timothy I

In this phase Giove asks Timothy questions about his origin and the reason why he came to Italy. The two topics are discussed separately in the two subphases making up this phase. It is subtopic change that signals subphase transition.

Subphase A: Timothy's origin

In this subphase Giove asks Timothy where he comes from. As illustrated in the functional analysis given in Table 6.173, in this subphase there are two questions, but they realize two different language functions: the “Where are you from?” question realizes the ‘asking for factual information’ function, whereas the “What part of California do you come from?” question realizes the ‘asking for specification’ function. In fact, California is a big state so Giove wants to know which part of this state Timothy comes from. Note that besides answering Giove’s question (“I come from the North”), Timothy also specifies what part of California he comes from (“near San Francisco”).

Phase	Speaker	Text	Functional analysis
1A	Giove	Where are you from?	Asking for factual information
	Timothy	I'm from California.	Answering questions for factual information
	Giove	Mmm. What part of California [Timothy laughs] do you come from?	Showing attention to the speaker Asking for specification
	Timothy	I come from the North, near San Francisco.	Answering questions for specification
	Giove	Ah! ...	Specifying Showing attention to the speaker

Table 6.173: Functional analysis of Phase 1 Subphase A of the *Where are you from?* text

Subphase B: Reason why Timothy is in Italy

In this subphase Giove asks Timothy why he is in Italy. Timothy answers he wanted to perfect his Italian and in California there are no opportunities to do so. As shown in the functional analysis given in Table 6.174, in this phase there are two points where phase transition could have taken place: these are signalled by the conjunction *so*, commonly used to indicate that one is coming to an end (*Oxford Advanced Learner's Dictionary*, 7th Edition). The *so* in “And, in California, there's plenty of opportunities to study Spanish, but virtually nobody speaks Italian. So.” suggests that for Timothy the topic has been ana-

lysed in depth so they can move on to a new one. However, Giove says “Or German.” (i.e. nobody speaks German) and this prevents phase transition from taking place. The same is true in “But, uh, you gotta do one thing at a time, so.”

Phase	Speaker	Text	Functional analysis
1B	Giove	And why did you come to Italy?	Opening/resuming a turn Asking for factual information
	Timothy	Ah, because I’d wanted to perfect my Italian. I had studied languages back home. Uh, I’d studied Spanish, Italian, and German. And, in California, there’s plenty of opportunities to study Spanish, but virtually nobody speaks Italian. So.	Hesitating Expressing wants Narrating Hesitating Specifying Stating Indicating that someone is coming to an end
	Giove	Or German.	Stating
	Timothy	Or German, yeah ... But, uh, you gotta do one thing at a time, so.	Agreeing with a positive statement Expressing obligation Indicating that someone is coming to an end
	Giove	Right. Right.	Showing attention to the speaker
	Timothy	Yeah.	Showing attention to the speaker

Table 6.174: Functional analysis of Phase 1 Subphase B of the *Where are you from?* text

Phase 2: Timothy interviews Giove

In this phase Timothy gives over the floor to Giove (“what about yourself?”) and asks him what he studies (“What do you study?”) and how long he has been in Padova for (“how long have you been here?”). Besides topic change, the transition from Phase 1 to Phase 2 is marked by a change in the participants’ speech roles: in Phase 1 Giove asks Timothy some questions about himself and Timothy answers them, whereas in Phase 2 the opposite is true. The change in the participants’ speech roles is indicated by the ‘giving over the floor’ function realized by the string *What about yourself?*. Phase 2 consists of the following two subphases.

Subphase A: Giove’s studies

In this subphase Timothy asks Giove what he studies. Giove answers he studies linguistics and foreign languages and lists the languages he studies. Then, considering that the languages Giove mentions are Romance languages, Timothy asks him whether he studies French as well, but Giove answers “I don’t speak French yet.” The *yet* indicates that in the future Giove may study French too. Table 6.175 gives the functional analysis of this subphase.

Phase	Speaker	Text	Functional analysis
2A	Timothy	And what about yourself? What do you study?	Opening/resuming a turn Giving over the floor Asking for factual information
	Giove	I study linguistics and foreign languages: Italian, Spanish, Portuguese.	Answering questions for factual information Specifying
	Timothy	Romance languages.	Stating
	Giove	== ()	
	Timothy	== You don't do – you don't do French though?	Asking for confirmation or denial
	Giove	No, no French.	Answering questions for confirmation
	Timothy	Yeah.	Showing attention to the speaker
	Giove	I don't speak French yet. [Giove laughs]	Stating
	Timothy	Jo no se pa. [Giove laughs ^ Tim laughs] ...	

Table 6.175: Functional analysis of Phase 2 Subphase A of the *Where are you from?* text*Subphase B: Giove's stay in Italy*

In this subphase Timothy asks Giove about his stay in Padova (“how long have you been here?”). As illustrated in the functional analysis in Table 6.176, in his reply Giove does not answer Timothy's question immediately, but he first narrates his Italian experience from his first stay in Florence (“I first came to Italy three or four years ago and studied in Florence”), to his arrival in Padova (“and then I arrived here in Padua in September”). He then answers the question by saying “so I've been here for about eight or nine months now.” Note in Giove's narration the use of the temporal general notions *first* and *then* to express sequence. Giove also gives other temporal information: indication of time in “three or four years ago” and in “in September,” and duration in “for about eight or nine months now.” The transition from Subphase A to Subphase B is marked by subtopic change.

Phase	Speaker	Text	Functional analysis
2B	Timothy	Um, how long have you been here?	Hesitating Asking for factual information
	Giove	Uh, well, I first came to Italy three or four years ago and studied in Florence ... and then I arrived here in Padua in September so I've been here for about eight or nine months now.	Hesitating Opening/resuming a turn Narrating Answering questions for factual information
	Timothy	Oh, wow!	Showing attention to the speaker

Table 6.176: Functional analysis of Phase 2 Subphase B of the *Where are you from?* text**Phase 3: Giove interviews Timothy II**

In this phase Giove gives over the floor to Timothy and asks him some questions. Along with topic change, the transition from Phase 2 to Phase 3 is marked by the change in the participants' speech roles, indicated by the ‘giving over the floor’ function realized by the string *What about yourself?*. Phase 3 is made up of three subphases and the transition from one subphase to the other is marked by a change in the subtopic discussed.

Subphase A: Timothy's stay in Italy

In this subphase Giove asks Timothy about his stay in Italy. Note that the question is not explicitly realized, but encoded in the string *What about yourself?*. As stated above, the string realizes the ‘giving over the floor’ function, but it also realizes the ‘asking for factual information’ function. In fact, by giving over the floor Giove expects Timothy to answer the same question Timothy asked him before, in this case the “how long have you been here?” question.

In the following utterance Timothy immediately answers Giove’s question by saying “about the same” and then he narrates his experience in Italy by starting from his first stay in Siena. As in Giove’s narration, Timothy uses the temporal notions *first* and *then* to express sequence, and other temporal notions of the duration subtype (“for three and a half months”) and of the indication of time subtype (“in late August”). Table 6.177 shows the functional analysis of this subphase.

Phase	Speaker	Text	Functional analysis
3A	Giove	How about you?	[Giving over the floor; Asking for factual information]
	Timothy	About the same ...	Answering questions for factual information
		I was in Siena first. I started, uh – I arrived in late August.	Narrating
	Giove	Mmm.	Showing attention to the speaker
	Timothy	I was in Siena for three and a half months, went home for a month to do Christmas and ... New Years with the family, that kind of thing, and then	Narrating
	Giove	Good.	Showing attention to the speaker
	Timothy	came here.	cont. Narrating

Table 6.177: Functional analysis of Phase 3 Subphase A of the *Where are you from?* text

Subphase B: Padova vs. Siena

In this subphase Giove asks Timothy whether he prefers living in Siena or in Padova. Timothy answers he prefers Siena. Note that in his reply Timothy uses a minor clause: the Subject and the Finite elements of the clause are omitted. However, Timothy does not answer the question immediately, but he waits for a while, giving the impression he is thinking about the right answer. It is probable that he thinks that the wrong answer might offend the people present at the recording, who are related to Padova in one way or another, or those who will watch the video. Note that while thinking Timothy smiles, and then he bursts out laughing when he says “Siena.” Finally, he looks for Giove’s gaze as if he were looking for some sort of agreement (Giove has lived in Tuscany so he knows what Tuscany looks like).

In the utterance that follows, Giove tries to explain why Siena is better than Padova: the food in Siena is better than that in Padova. Timothy, too, expresses his positive judgement about the food and also about the weather. In this respect, he complains that in Padova there is too much humidity (“This humidity is killing me”) and, because he comes from California, he is not used to it.

Table 6.178 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
3B	Giove	So do you prefer living in Padua or in Siena?	Enquiring about preference
	Timothy	Siena. [Timothy and Giove laugh]	Expressing preference
	Giove	The food is better.	Expressing positive judgment
	Timothy	The food's better and weather's a little better. [Giove laughs].	Expressing positive judgment
		This humidity's killing me ... Not used to it. I'm spoiled with the California weather that we have	Complaining Stating

Table 6.178: Functional analysis of Phase 3 Subphase B of the *Where are you from?* text*Subphase C: Timothy's future plans*

In this subphase Giove asks Timothy how long he will be in Italy. As shown in the functional analysis given in Table 6.179, Timothy is not sure about it and this emerges in his reply, where he realizes the 'expressing degrees of probability' function.

Phase	Speaker	Text	Functional analysis
3C	Giove	How long will you be here in Italy?	Enquiring about intentions
	Timothy	Uh, probably until July or August ... I think.	Hesitating Expressing degrees of probability

Table 6.179: Functional analysis of Phase 3 Subphase C of the *Where are you from?* text**Phase 4: Giove's future plans**

In this phase Timothy gives over the floor to Giove to ask him about his future plans. Here again the string *What 'bout yourself?* is used to give over the floor and it simultaneously realizes at least two functions: besides the 'giving over the floor' function, it also realizes the 'enquiring about intentions' function. In fact, Timothy wants Giove to talk about his plans for the future. As illustrated in the functional analysis in Table 6.180, on the one hand, Giove seems to be more certain about the duration of his stay in Padova than Timothy: he is going to stay until June or July and then, even if he has not decided yet, he is thinking of staying for a few years. However, he is not totally sure about what he will do after June or July. The use of *might* in "I might go home, and visit for a little while and then come back and study some more" indicates possibility.

Phase	Speaker	Text	Functional analysis
4	Timothy	What 'bout yourself?	[Giving over the floor; Enquiring about intentions]
	Giove	I'm thinking of staying for a few years. I haven't decided yet.	Expressing intentions Stating
	Timothy	Oh wow!	Showing attention to the speaker
	Giove	I'm definitely here until – until June or July ...	Expressing a confident assertion
		And then, I might go home, and visit for a little while and then come back [Giove laughs] and study some more.	Expressing possibility
	Timothy	Very nice ...	Showing attention to the speaker

Table 6.180: Functional analysis of Phase 4 of the *Where are you from?* text

Besides topic change, phase transition is signalled by a change in the participants' speech roles: in Phase 3 Giove asks Timothy some questions, while in this phase the re-

verse is true. Notice that this change is indicated by the ‘giving over the floor’ function realized by the string *What ’bout yourself?*,

Phase 5: EU citizenship

This phase focuses on the benefits that having EU citizenship brings to travels around Europe. This phase is partly connected to the previous one: the fact that Giove is going back home and then coming back to Italy again makes Timothy express his positive appreciation of being a member of the European Union. As shown in the functional analysis in Table 181, Giove agrees with Timothy (“it is.”) and then explains that, because of having EU citizenship, you can travel around Europe without any particular difficulty (“You move around very easily”). Finally, Timothy agrees with Giove by saying “Yeah, yeah. For real!”

Phase	Speaker	Text	Functional analysis
5	Timothy	It’s nice to have EU citizenship.	Expressing positive appreciation
	Giove	It is. [Giove laughs]	Expressing agreement with attitude
	Timothy	Yeah. [Timothy laughs]	Showing attention to the speaker
	Giove	You move around very easily.	Stating
	Timothy	Yeah, yeah. For real!	Agreeing with a positive statement

Table 6.181: Functional analysis of Phase 5 of the *Where are you from?* text

The transition from Phase 4 to Phase 5 is marked by topic change.

6.6.5. Text 35: My name is Giove. What is your name?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Giove Timothy
Speaker(s)	Giove: Irish Timothy: American
Degree of authenticity	Semi-authentic

The *My name is Giove. What is your name?* text is a short conversation where Timothy and Giove interview each other about their name, where they come from, and how long they have been in Padova for. The text consists of four phases.

Phase 1: Giove introduces himself

In this phase Giove greets Timothy and then introduces himself. The functional analysis of this phase is shown in Table 6.182.

Phase	Speaker	Text	Functional analysis
1	Giove	Hi.	Greeting people: informal
		My name is Giove.	Introducing oneself: informal

Table 6.182: Functional analysis of Phase 1 of the *My name is Giove. What is your name?* text

Phase 2: Giove interviews Timothy

In this phase Giove asks Timothy questions about his name and where he comes from. Each question is asked separately in the two subphases which make up the phase. It is subtopic change that marks subphase transition. The functional analysis of this phase is shown in Table 6.182.

Phase	Speaker	Text	Functional analysis
2A	Giove	What is your name?	Asking for factual information
	Timothy	My name's Tim.	Answering questions for factual information
2B	Giove	Where are you from?	Asking for factual information
	Timothy	I'm from the northern part of California.	Answering questions for factual information

Table 6.183: Functional analysis of Phase 2 of the *My name is Giove. What is your name?* text

Subphase A: Giove interviews Timothy about his name

Subphase B: Giove interviews Timothy about his origin

The transition from Phase 1 to Phase 2 is marked by the different pragmatic tasks Giove performs: in Phase 1 he introduces himself ("My name is Giove"); in Phase 2, on the other hand, he asks Timothy about himself ("What is your name?" and "Where are you from?").

Phase 3: Timothy interviews Giove about his origin

In this phase Timothy gives over the floor to Giove and asks him about his origin. To do so, he uses the reflexive pronoun *yourself*. As illustrated in the functional analysis in Table 6.184, *yourself* performs two functions simultaneously: besides the 'giving over the floor' function, it performs the same function as Giove's question in Phase 2, that is, "Where are you from?," thus also realizing the 'asking for factual information' function.

Phase	Speaker	Text	Functional analysis
3	Timothy	Yourself?	[Asking for factual information; Giving over the floor]
	Giove	I am from Ireland.	Answering questions for factual information
	Timothy	What part?	Asking for specification
	Giove	I'm from the very south of Ireland.	[Answering question for specification; Emphasising]
	Timothy	It's a place called Cork.	Identifying
	Timothy	Ah, interesting. I've been there before.	Showing attention to the speaker Reporting: facts/events

Table 6.184: Functional analysis of Phase 3 of the *My name is Giove. What is your name?* text

Along with topic change, the transition from Phase 2 to Phase 3 is signalled by a change in the speakers' speech roles: in Phases 2 Giove asks Timothy some questions, whereas in Phase 3 the reverse is true.

Phase 4: Giove interviews Timothy about his stay in Padova

In this phase Giove takes the floor and asks Timothy how long he has been in Padova and whether he likes living here. Besides topic change, it is the change in the participants' speech roles that marks phase transition. The functional analysis of this phase is shown in Table 6.185.

Phase	Speaker	Text	Functional analysis
4	Giove	How long have you been here in Padua for?	Asking for factual information
	Timothy	I've been here since January.	Answering questions for factual information
	Giove	Do you like it here?	Enquiring about positive appreciation
	Timothy	Oh yeah. I'm having a great time.	Expressing positive appreciation

Table 6.185: Functional analysis of Phase 4 of the *My name is Giove. What is your name?* text

6.6.6. Text 36: My name is Stella Maliaraki

Kind of text	Monologue and dialogue
Number of speaker(s)	1 (in the monologue) 2 (in the dialogue)
Names of speaker(s)	Stella Charlotte
Speaker(s)	Stella: Greek Charlotte: English
Degree of authenticity	Semi-authentic (monologue) Authentic (dialogue)

The text *My name is Stella Maliaraki* is divided into two parts: the first part is a monologue where Stella, an Erasmus student at Padova University, introduces herself (Phases 1, 2, 3 and 4), the second part is a sort of interview where Charlotte asks Stella some questions about herself (Phases 5 and 6). The transition from the monologue to the interview is marked by a change in Stella's gaze direction. As illustrated in Figure 6.76, in the monologue Stella's gaze is directed at the camera (Figure 6.76a), while in the interview it is directed at Charlotte (Figure 6.76b), who is off-screen.



Figure 6.76: Change in Stella's gaze direction: directed at the camera in the monologue, directed off-screen at Charlotte in the dialogue

The text consists of six phases. Note that the first part of the text, and more precisely Phases 1-4, corresponds to the *Meet Stella* text [Text 28]. For the discussion about this part see pages 160-161.

Phase 5: Crete and Athens

This phase marks the transition from the monologue where Stella talks about herself to the dialogue where Charlotte asks her some questions about herself. As already stated above and illustrated in Figure 6.76, phase transition is signalled by the change in Stella's gaze direction: in the first part of the text Stella looks at the camera in front of her and then she turns her gaze to her right in the direction of Charlotte, who is off-screen. Besides this, the transition is marked by Charlotte's laugh and by her request for more specific information ("Whereabouts in Greece? Which island?"). The functional analysis of this phase is presented in Table 6.186.

Phase	Speaker	Text	Functional analysis
5A	Charlotte	Whereabouts in Greece? == Which island?	Asking for specification: origin
	Stella	== Em ... I'm from Crete.	Hesitating Answering questions for specification: origin
	Charlotte	Oh!	Showing attention to the speaker
5B	Stella	But I'm studying in Athens.	Stating: schooling
	Charlotte	Oh but you study == in Athens?	Showing attention to the speaker
	Stella	== Mmm hmm.	Agreeing with a positive statement
	Charlotte	Gosh!	Showing attention to the speaker

Table 6.186: Functional analysis of Phase 5 of the text *My name Stella Maliaraki*

Phase 5 comprises the following two subphases:

Subphase A: Crete

Charlotte asks Stella where she comes from exactly.

Subphase B: Athens

Stella says she studies in Athens. The transition from Subphase A to Subphase B is marked by the fact that Stella takes the floor. From a linguistic point of view, subphase transition is indicated by the *but* at the beginning of Subphase B, which indicates a contrast with what Stella has said before.

Phase 6: Stella in Padova

Charlotte asks Stella how long she is going to stay in Padova. Here phase transition is marked by the fact that Charlotte takes the floor again. The functional analysis of Phase 6 is illustrated in Table 6.187.

From the functional analysis it emerges that this text is highly informative: in the monologue Stella asserts facts about herself and does not express any attitudes (see Table 6.121, page 161). Similarly, in the interview Charlotte asks questions in order to seek factual information.

Phase	Speaker	Text	Functional analysis
6	Charlotte	And how long are you here for?	Opening/resuming a turn
	Stella	Uh, for six months.	Asking for information Hesitating
	Charlotte	For six months. So a semester.	Answering questions for information Showing attention to the speaker Paraphrasing

Table 6.187: Functional analysis of Phase 6 of the text *My name Stella Maliaraki*

6.6.7. Text 37: Timothy's future career

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Giove Timothy
Speaker(s)	Giove: Irish Timothy: American
Degree of authenticity	Authentic

The text *Timothy's future career* is a very short conversation about Timothy's future career. The text is made up of one phase whose consistency is given by the topic discussed.

Phase 1: Giove asks Timothy about his future career

In this phase Giove asks Timothy what kind of career he wants after school. As shown in the functional analysis given in Table 6.188, in his reply Timothy does not answer Giove's question, but he says what he is going to do after school, that is, he is going to attend an international relations school to get a Masters in international relations. Then, he says he may work for an embassy. At this statement, Giove asks him if he will work abroad or in the United States ("working abroad or working in the United States?"). Note that in Giove's question *or* links the two clauses by an alternative relation (Halliday and Matthiessen, 2004: 407), in other words, the second clause offers an alternative to the first clause. As a consequence, Timothy is requested to choose between the two options. In his reply, instead, he answers Giove's question by saying "Yeah," which is the congruent response to a yes/no question, but not to an alternative question. This is explained by the fact that Timothy's answer overlaps with the first part of Giove's question, "working abroad," (the overlap is indicated in Table 6.188 by the sign "==") so Timothy considers the question as a yes/no question. However, then he answers Giove's question by picking one of the two options, that is, the first one.

In Timothy's answer gestures play their role too. As shown in Figure 6.77, when he says "Yeah" Timothy nods (pictograph movement). Then, when he says "they'll put me in different countries" he depicts the action of putting him in different countries by moving his hand in different parts of the air, represented in Figure 6.78 by the letters A, B and C. This is a kinetograph movement.

Phase	Speaker	Text	Functional analysis
1	Giove	What kind of career do you want to have after school?	Enquiring about wishes/wants/desires
	Timothy	Ah, I might want to do – there's an international relations school in California, in Monterey, and I was thinking of doing that for two years to get my Masters in international relations and then ... do something ... on the international level.	Stating Specifying Expressing intentions
		Maybe work for an embassy or == something	Expressing possibility
	Giove	== working abroad or == working in the United States?	Enquiring about intentions
	Timothy	== Yeah ... in – abroad ... something where they'll put me in different countries and stuff like that.	Expressing intentions Stating
	Giove	Good!	Showing attention to the speaker

Table 6.188: Functional analysis of Phase 1 of the text *Timothy's future career*



Figure 6.77: Pictograph movement in the text *Timothy's future career*



Figure 6.78: Kinetograph movement in the text *Timothy's future career*

6.6.8. Text 38: Dulwich

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Phil Julia
Speaker(s)	Phil: English Julia: English
Degree of authenticity	Semi-authentic

Dulwich is a conversation between Phil and Julia about the area where Julia lives. The text consists of five phases whose transition is marked by topic change. The only exception is the transition from Phase 4 to Phase 5 which is marked by the different pragmatic tasks performed: in the last phase Phil closes the conversation, whereas in the previous phase he asks Julia some questions.

Phase 1: Julia describes the area where she lives

In this phase Phil asks Julia to talk about the area where she lives. As illustrated in the functional analysis in Table 6.189, in her reply Julia first states where she lives (“I live in South-East London”) and identifies the place by naming it (“in a place called East Dulwich”), and then describes the area. Julia’s description mainly consists of relational clauses⁷² (Halliday and Matthiessen, 2004: Chapter 5): “It’s quite residential,” “It’s quite spacious” and “it’s not as busy as central London” are attributive intensive clauses⁷³, whereas “it isn’t on the tube line” is an attributive circumstantial clause. Finally, the description also includes an existential clause, that is, “there are several parks near our house.”

Phase	Speaker	Text	Functional analysis
1	Phil	Julia,	Addressing someone: informal
		can you tell me something about the area that you live in?	Introducing a theme: a topic
	Julia	I live in South-East London,	Stating
		in a place called East Dulwich.	Identifying
		It’s quite residential. And it isn’t on the tube line.	Describing
		So, in order to travel to it, you need to go on the mainline trains or a bus or drive or cycle.	Expressing obligation
	Phil	Mmm.	Showing attention to the speaker
	Julia	It’s quite spacious, in some ways. But it’s not as busy as central London. And there are several parks near our house.	Describing

Table 6.189: Functional analysis of Phase 1 of the *Dulwich* text

Phase 2: House prices in the area where Julia lives

In this phase Phil asks Julia whether it is expensive to live in Dulwich. Julia answers the yes/no question both negatively (“it isn’t particularly”) and positively (“it is”). The reason for this double answer is explained by Julia’s comparison to the prices of houses and flats in London: houses and flats in Dulwich are cheap when compared to those in London. However, such comparisons cannot be made, because now the prices in London are very high. The functional analysis of this phase is given in Table 6.190.

Phase 3: Julia lists the shops in the area where she lives

In this phase Phil asks Julia about the shops in her area. Before answering the question, Julia explains that in Dulwich they have a sort of high street, Lordship Lane. Then, she answers the question by listing all the shops in Lordship Lane (a cheese shop, some bak-

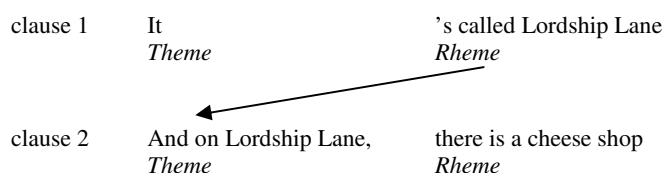
⁷² See footnote 63 on page 170.

⁷³ In attributive intensive clauses a quality, classification or descriptive epithet, the Attribute, is assigned to a participant, the Carrier.

Phase	Speaker	Text	Functional analysis
2	Phil	Is it expensive to live there?	Asking for confirmation or denial
	Julia	Well, compared to the rest of London, it isn't particularly. But all houses and flats in London are very expensive now. So, it is in that way.	Opening/resuming a turn Answering questions for denial Stating
	Phil	I see ...	Answering questions for confirmation Showing attention to the speaker

Table 6.190: Functional analysis of Phase 2 of the *Dulwich* text

eries, a small supermarket, a gift shop, chemist, a delicatessen, a health food shop and a greengrocer's). To do so, Julia uses a series of existential clauses. Notice how the thematic elements in Julia's answer succeed, in particular in "It's called Lordship Lane. And on Lordship Lane, there is a cheese shop...". Here Julia opts for a zig-zag pattern of Thematic development⁷⁴ (Eggins, [1994] 2004: 324) which creates clarity in the text (Taylor Torsello, 1992: 153). As illustrated below, the Rheme of clause 1, *Lordship Lane*, becomes the Theme of clause 2. Notice also that in clause 2 the Theme is marked.



The functional analysis of this phase is given in Table 6.191.

Phase	Speaker	Text	Functional analysis
3	Phil	What shops do you have in your area?	Asking for factual information
	Julia	Well, we feel that we're very lucky because we have a bit of a high street. It's called Lordship Lane. And on Lordship Lane, there is a cheese shop, there're some bakeries, there's a small supermarket, there's a gift shop, chemist, um, a delicatessen, a health food shop, and various other shops. So we can do our weekly shopping without going to the big supermarket, um, and we do enjoy that. And there's also a very good greengrocer's.	Opening/resuming a turn Expressing an opinion Stating Identifying Answering questions for factual information Expressing possibility Hesitating [Expressing positive appreciation; Emphasizing] cont. Answering questions for factual information

Table 6.191: Functional analysis of Phase 3 of the *Dulwich* text

⁷⁴ In a zig-zag pattern, "an element which is introduced in the Rheme in clause 1 gets promoted to become the Theme of clause 2" (Eggins, [1994] 2004: 324).

Phase 4: Julia describes how she travels to London

In this phase Phil asks Julia how she travels to the middle of London. Note in Julia's answer the use of temporal general notions of the frequency subtype (van Ek and Trim, 1998a: 51-52): *sometimes* in "sometimes I cycle to the station and leave my bicycle there and get the train" and in "Sometimes I cycle all the way into London," and *occasionally* in "occasionally, I take the car." To explain why she occasionally takes the car, at the end Julia talks about the congestion charge, which has been introduced to restrict the number of vehicles going to the centre of London. The functional analysis of this phase is shown in Table 6.192.

Phase	Speaker	Text	Functional analysis
4	Phil	[] And, when you go into the middle of London, how do you travel there?	Opening/resuming a turn Asking for factual information
	Julia	Well, sometimes I cycle to the station and leave my bicycle there and get the train. Other times, I might get the bus. Sometimes I cycle all the way into London. Um, and occasionally, I take the car. But, just recently, um, a new charge has been introduced, if you drive into Lon- don on a weekday. You have to pay five pounds if you go into a central part of London, which requires you to pay this. You – what is called a congestion charge.	Opening/resuming a turn Answering questions for factual infor- mation Expressing degrees of probability <i>cont.</i> Answering questions for factual information Hesitating <i>cont.</i> Answering questions for factual information Reporting: facts/events Expressing obligation Identifying

Table 6.192: Functional analysis of Phase 4 of the *Dulwich* text**Phase 5: Closing**

In this phase Phil closes the conversation. The functional analysis of this phase is given in Table 6.193.

Phase	Speaker	Text	Functional analysis
5	Phil	This is all extremely interesting.	Closing: at the end of a conversation

Table 6.193: Functional analysis of Phase 5 of the *Dulwich* text

6.6.9. Text 39: What's the weather like?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Adriana Mariana
Speaker(s)	Adriana: American Mariana: Welsh
Degree of authenticity	Semi-authentic

The *What's the weather like?* text is a conversation between Adriana and Mariana about the weather in Wales and in California. The text consists of five phases.

Phase 1: Mariana's origin

In this phase Adriana asks Mariana where she comes from. The functional analysis of this phase is given in Table 6.194.

Phase	Speaker	Text	Functional analysis
1	Adriana	Mariana, where are you from?	Addressing someone: informal Asking for factual information
	Mariana	From Wales.	Answering questions for information
	Adriana	You're from Wales.	Showing attention to the speaker

Table 6.194: Functional analysis of Phase 1 of the *What's the weather like?* text

Phase 2: Wales I

In this phase Adriana asks Mariana what Wales is like. Mariana answers that it is beautiful, but her positive appreciation of Wales is immediately downtoned by her statement that in Wales it rains a lot. This contrast is introduced by *but*. In this phase *but* is also used to mark another contrast, that is, between the fact that in Wales it rains more than in Padova, and the fact that in Padova there is more fog than in Wales. These comparisons are realized by the relational general notions of the contrastive relation subtype (van Ek and Trim, 1998a: 56; 2001: 69) *more + than* in "Does it rain more than Padova?" and *as...as* in "But there isn't as much fog as in Padova." The functional analysis of this phase is shown in Table 6.195.

Phase	Speaker	Text	Functional analysis
2	Adriana	I've never been to Wales. What's Wales like?	Reporting: facts/events Asking for factual information
	Mariana	Um, it's beautiful but it rains a lot, == which means	Hesitating Expressing positive appreciation Stating Defining
	Adriana	== rains a lot.	Showing attention to the speaker
	Mariana	that it is very green.	cont. Defining
	Adriana	Does it rain more than Padova?	Asking for confirmation or denial
	Mariana	[] Yes. [Mariana laughs]	Answering questions for confirmation
	Adriana	Yes.	Showing attention to the speaker
	Mariana	But there isn't as much fog as in Padova, so.	Stating Indicating that someone is coming to an end

Table 6.195: Functional analysis of Phase 2 of the *What's the weather like?* text

The transition from Phase 1 to Phase 2 is marked by topic change.

Phase 3: The weather in California

In this phase Mariana asks Adriana to talk about the weather in California. The transition from Phase 2 to Phase 3 is signalled by topic change and the different participants' speech roles: in Phase 2 Adriana asks Mariana some questions and Mariana answers

them, whereas in Phase 3 the reverse is true. In addition, phase transition is anticipated in Phase 2 by Mariana's *so*, which indicates that Mariana is coming to an end.

In this phase Adriana describes the winter and summer weather in the area near San Francisco and then Mariana asks her to compare the weather in California and that in Padova, as Adriana did in Phase 2. As in Phase 2, to make comparisons Adriana uses a relational general notion of the contrastive relation subtype (van Ek and Trim, 1998a: 56; 2001: 69), in this case *comparative degree + than* in "is it colder in the winter than Padova?" and in "not colder than Padova." Finally, Mariana asks Adriana whether they need to wear a coat in winter. The functional analysis of this phase is given in Table 6.196.

Phase	Speaker	Text	Functional analysis
3	Mariana	What about California?	Introducing a theme: a topic
	Adriana	California, um – where I live, near San Francisco, it only rains in the winter, and then the hills become very green, but in the summer they're very dry.	Stating Specifying <i>cont.</i> Stating
	Mariana	But	Opening/resuming a turn
		is it colder in the winter than == Padova?	Asking for confirmation or denial
	Adriana	== Yes, oh no, not colder than Padova. It's, um [] it's not – it's cold but it's – it never snows ... not like Padova at all.	Answering questions for confirmation Correcting oneself
	Mariana	Can you even – in the winter do you have to wear a coat?	Stating Enquiring about obligation
	Adriana	Oh yes, you do need to wear a coat.	Expressing obligation [Expressing necessity (including logical deduction); Emphasizing]

Table 6.196: Functional analysis of Phase 3 of the *What's the weather like?* text

Phase 4: Wales II

In this phase Mariana talks about Wales again. The transition from Phase 3 to Phase 4 is marked by topic change, which is introduced by the *What about* string, and by the different speech roles of the participants. This phase is made up of two subphases, relating to two different aspects of Wales: the weather in Subphase A and seaside resorts in Subphase B. It is subtopic change that signals subphase transition. In addition, subphase transition is marked by *so* at the end of Subphase A, indicating that Mariana is coming to an end point.

Subphase A: The weather in Wales

In this subphase Adriana asks Mariana to talk about the weather in Wales. Here Mariana focuses her attention on the summer weather, which can be very cold, too. The *even* in "even in the summer it's – can be cold" emphasizes something unexpected (*Oxford Advanced Learner's Dictionary, 7th Edition*). The functional analysis of this subphase is shown in Table 6.197.

Phase	Speaker	Text	Functional analysis
4A	Adriana	What about Wales, what's the weather like there?	[Introducing a theme: a topic] Asking for factual information
	Mariana	Um even in the summer it's – can be cold. I mean, if you go to the beach you have to take some tea with you or something [Mariana and Adriana laugh] to keep you warm. So.	Hesitating [Answering questions for factual information; Emphasizing] Paraphrasing Expressing obligation Indicating that someone is coming to an end

Table 6.197: Functional analysis of Phase 4 Subphase A of the *What's the weather like?* text*Subphase B: Seaside resorts in Wales*

The fact that even in the summer you have to take something hot when you go to the beach surprises Adriana, who asks Mariana if Wales is famous for seaside resorts. To do so, Adriana uses a yes/no question of the negative type: “isn't Wales very popular for, um, seaside resorts and, or going to the beach?.” Mariana answers that Wales is famous for seaside resorts, but, nevertheless, to go to the beach you have to be lucky weather-wise. The functional analysis of this subphase is shown in Table 6.198.

Phase	Speaker	Text	Functional analysis
4B	Adriana	But isn't Wales very popular for, um, seaside resorts and, or	Opening/resuming a turn Asking for confirmation or denial
	Mariana	Yeah.	Answering questions for confirmation
	Adriana	going to the beach?	cont. Asking for confirmation or denial
	Mariana	Yes it is, but you have to be lucky. [Adriana laughs] You have to have the best, like a good week	Answering questions for confirmation Expressing obligation
	Adriana	Mmm.	Exemplifying
	Mariana	weather-wise. There are a lot of surfers == in Wales.	Showing attention to the speaker cont. Exemplifying
	Adriana	== Oh!	Stating
	Mariana	Yeah.	Showing attention to the speaker Showing attention to the speaker

Table 6.198: Functional analysis of Phase 4 Subphase B of the *What's the weather like?* text**Phase 5: The weather in northern California and that in Los Angeles**

In this phase Adriana describes the weather in northern California and that in Los Angeles and draws a contrast between the two: even in the summer it can be very cold and foggy in northern California – here again *even* is used to emphasize something unexpected (*Oxford Advanced Learner's Dictionary, 7th Edition*) – whereas in Los Angeles “it's always burning hot.” Note in “it's always burning hot” the use of lexicalization

(Martin and White, 2005: 142-143), *burning hot*, to carry out intensification⁷⁵, whereas in “even in the summer you can have a very, very cold and foggy day” intensification is realized by the repeated intensifier *very*. Table 6.198 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
5	Adriana	That’s the same in Cal – in northern California.	Stating
		you have to be careful with the weather because even in the summer you can have a very, very cold and foggy day	Expressing obligation [Expressing possibility; Emphasizing]
	Mariana	Can you?	Showing attention to the speaker
	Adriana	Yes, but in Los Angeles it’s always burning hot in the summer. [Adriana laughs]	Stating
	Mariana	Yeah	Opening/resuming a turn
		because, um,	Hesitating
		well,	Correcting oneself
		I’ve only seen California on TV	Stating
	Adriana	Uh-Uh.	Showing attention to the speaker
	Mariana	and it looks like it’s always sunny and	Stating
	Adriana	That’s because everything they film is in southern California ...	Stating
		but I personally like northern California better.	Expressing positive appreciation

Table 6.199: Functional analysis of Phase 5 of the *What’s the weather like?* text

The transition from Phase 4 to Phase 5 is signalled by topic change.

6.7. The *RIO* subcorpus

6.7.1. Text 40: Do you want an apple?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sara Carlo
Speaker(s)	Sara: English Carlo: bilingual (Italian/English)
Degree of authenticity	Semi-authentic

The *Do you want an apple?* text is made up of two phases. Phase transition is signalled by language and actions: from a linguistic point of view, it is marked by a change in the

⁷⁵ Martin and White (2005: 141) define intensification as “the assessment of degree of intensity of qualities and processes.” Intensification is realized by grammatical items such as *very*, *slightly* and *rather* and locutions, or lexicalizations, such as *ice cold*, *dirt poor* and *crystal clear*.

pragmatic tasks Sara performs: in Phase 1 she offers Carlo an apple, whereas in Phase 2 she expresses her intention of peeling the apple. In addition, phase transition is indicated by the adverb *anyway*, which is commonly used to change the subject of a conversation (*Oxford Advanced Learner's Dictionary*, 7th Edition). From the point of view of actions, on the other hand, phase transition is signalled by the different actions Sara is involved in: in Phase 1 she Sara takes an apple (Figure 6.79), while in Phase 2 she peels it (Figure 6.80).



Figure 6.79: In Phase 1 Sara takes an apple



Figure 6.80: In Phase 2 Sara peels the apple

Phase 1: Sara offers Carlo an apple

In this phase Sara offers Carlo an apple, but he rejects it. The functional analysis of this phase is given in Table 6.200.

Phase	Speaker	Text	Functional analysis
1	Sara Carlo	Do you want an apple? [] No thanks, I'll have one later.	Making an offer Declining an offer Expressing intentions

Table 6.200: Functional analysis of Phase 1 of the *Do you want an apple?* text

Phase 2: Sara peels the apple

In this phase Sara peels the apple she offered Carlo in spite of the fact he does not want it. Table 6.201 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
2	Sara Carlo Sara Carlo	Anyway, these haven't been washed, but, == == Ah. == umm, I'll peel it. Oh, great.	Changing the theme Reporting: facts/events Showing attention to the speaker Expressing intentions Showing attention to the speaker

Table 6.201: Functional analysis of Phase 2 of the *Do you want an apple?* text

6.7.2. Text 41: The barbeque

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sarah Daniel
Speaker(s)	Sarah: English Daniel: American

Degree of authenticity	Semi-authentic

The barbecue text is made up of two phases.

Phase 1: Sarah's invitation to her barbecue

In this phase Sarah invites Daniel to her barbecue. As illustrated in functional analysis given in Table 6.202, Sarah's invitation ("do you want to come?") is anticipated by her intention of having a barbecue ("We are having a barbecue on Saturday"): here Sarah specifies when the barbecue will take place, thus giving Daniel the option of checking whether he is free. Then, Sarah suggests Daniel the time for the barbecue. Note that Sarah's suggestion is not followed by Daniel's agreement nor by his disagreement. In the utterance that follows Sarah's suggestion, which belongs to Phase 2 (see Table 6.203), Daniel asks whether he should bring something to eat ("Should I bring something?").

Phase	Speaker	Text	Functional analysis
1	Sarah	Daniel!	[Attracting attention; Addressing someone: informal]
	Daniel	Yes.	Replying to attracting attention
	Sarah	We are having a barbeque on Saturday, do you want to come?	Expressing intentions Making an invitation
	Daniel	Sure, yeah.	Accepting an invitation
	Sarah	Great.	Expressing positive appreciation
	Sarah	Ok,	Opening/resuming a turn
		uhm,	Hesitating
		at about 7 o'clock?	Making an suggestion

Table 6.202: Functional analysis of Phase 1 of *The barbecue* text

Phase 2: Daniel's offer to bring some food

Daniel asks Sarah if he should bring some food to the barbecue. The transition from Phase 1 to Phase 2 is marked by a change in the speakers' speech roles: in both phases there is an exchange of goods-&-services but in the former it is Sarah who plays the initiating role, while in the latter the initiating role is played by Daniel.

As shown in the functional analysis in Table 6.203, in this phase Daniel makes an offer and a suggestion. Notice that the acceptance of the offer is not realized by a positive answer such as "yes" or "yes, you should." On the contrary, in the following utterance Sarah gives Daniel some ideas of what he could bring to the barbecue ("if you want to bring some sausages, something that").

Phase	Speaker	Text	Functional analysis
2	Daniel	Should I bring something?	Offering to do something for someone
	Sarah	Uhm ...	Hesitating
		if you want to bring some sausages, something like that.	Accepting an offer
	Daniel	Potato salad?	Making a suggestion
	Sarah	Why not. == Great!	Agreeing to a suggestion
	Daniel	== right.	Showing attention to the speaker
	Sarah	Fantastic!	cont. Agreeing to a suggestion

Table 6.203: Functional analysis of Phase 2 of *The barbecue* text

6.7.3. Text 42: It's a bit cold in here!

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sarah Daniel
Speaker(s)	Sarah: English Daniel: American
Degree of authenticity	Semi-authentic

The *It's a bit cold in here!* text is a very short text where Sarah asks her colleague Daniel to turn down the air-conditioning. As illustrated in the functional analysis in Table 6.204, Sarah's request is realized by the 'dropping hints' function. Note that Daniel does not comply Sarah's request immediately, but he first makes sure Sarah feels cold. Then, he offers to turn up the air conditioning for her.

Phase	Speaker	Text	Functional analysis
1	Sarah	It's a bit cold in here, isn't it?	Dropping hints
	Daniel	Do you think so?	Asking someone's opinion
	Sarah	Yeah.	Expressing an opinion
	Daniel	Should I turn up? Should I turn down?	Offering to do something for someone
	Sarah	Yeah, yeah.	Accepting an offer
	Daniel	Where is it? [Sarah and Daniel laugh] ()	Asking for factual information

Table 6.204: Functional analysis of Phase 1 of the *It's a bit cold in here!* text

The text consists of a single phase and phase consistency is given by the request, which includes the request itself and the compliance.

6.7.4. Text 43: Would you whip these eggs for me?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sara Carlo
Speaker(s)	Sara: English Carlo: bilingual (Italian/English)
Degree of authenticity	Semi-authentic

In the *Would you whip these eggs for me?* text Sara asks her son Carlo to whip some eggs for her. The text is made up of two phases.

Phase 1: Sara's request

In this phase Sara requests Carlo to whip some eggs for her. The functional analysis presented in Table 6.205 shows that this phase contains a polite request followed by an

agreement to the request with reservations realized by “I’ll try.” By saying this, Carlo indicates he is not sure if he will be able to whip the eggs.

Phase	Speaker	Text	Functional analysis
1	Carlo	== ()	Making a polite request
	Sara	== Do you want to – would you whip these couple of eggs for me?	
	Carlo	I’ll try.	Responding to a request: agreeing with reservations
	Sara	Come on. You’re perfectly capable of doing that, aren’t you?	Giving encouragement [Expressing ability; Asking: expecting confirmation]

Table 6.205: Functional analysis of Phase 1 of the *Would you whip these eggs for me?* text

To show the difficulty of the task, Carlo even rolls up his sleeves (Figure 6.81). It is because of Carlo’s reservations that in the following utterance Sara encourages him by saying that he is perfectly capable of doing such an easy task.

Phase 2: Sara provides Carlo with what he needs to whip the eggs

In this phase Sara provides Carlo with what he needs to whip the eggs, that is the eggs, a bowl and a fork. Phase transition is marked by a change in the Beneficiary, in Halliday’s term, of Sara’s actions⁷⁶. In Phase 1 Sara gathers what is needed to whip the eggs and places them close at her hand: Sara herself is the Beneficiary of her actions. In Phase 2, on the other hand, she hands them to Carlo, with the result that here Carlo is the Beneficiary of her actions.

At the beginning of the phase, two different conversations seem to intertwine. The “==” symbol in Table 6.206, which presents the functional analysis of this phase, indicates this simultaneousness.

Phase	Speaker	Text	Functional analysis
2	Sara	There you are. Just	Stating
	Carlo	Just the whites == ()?	Asking for confirmation or denial
	Sara	== Spray them.	Giving orders
		No, the whole egg. And here’s the fork. It doesn’t have to be done – it doesn’t have to be done very well.	Answering questions for denial Stating Denying necessity

Table 6.206: Functional analysis of Phase 2 of the *Would you whip these eggs for me?* text

Sara tells Carlo what to do (“Spray them”) and, at the same time, Carlo asks Sara whether he has to whip just the whites (“Just the whites?”). But when Sara becomes aware of Carlo’s question, she immediately answers it (“No, the whole egg”). Carlo, on the other hand, does not pay attention to Sara, so that, in a way, Sara’s order is refused. This is illustrated in Figure 6.82: as we can see, Sara and Carlo start talking at the same time (Figure 6.82a), but then Sara answers Carlo’s question (Figure 6.82b), while Carlo does not say anything with regard to Sara’s order. On the contrary, he readies himself to whip the

⁷⁶ Halliday and Matthiessen (2004: 293) define the Beneficiary as the person to whom or for whom the material process is said to take place. For example, in “Why don’t you give me your phone number?” [Text 2], *me* is the Beneficiary of the material process realized by *to give*.



Figure 6.81: Carlo rolls up his sleeves indicating that he is going to start a difficult task



Figure 6.82: Intertwining of a command and a question exchange



Figure 6.83: Pictograph movement in Phase 2 of the *Would you whip these eggs for me?* text



Figure 6.84: Examples where language accompanies actions

eggs (Figure 6.82c): he takes the eggs out of the bowl, puts them on the table and then takes the fork.

In this phase we find some examples where language strictly relates to other modalities. First of all, as illustrated in Figure 6.83, when Sara says “No” in “No, the whole egg.” she waves her hand and shakes her head (pictograph movement). Then, when Sara gives Carlo the eggs and the fork, she accompanies her actions respectively with the expressions “There you are” (Figure 6.84a) and “here’s the fork” (Figure 6.84b).

From a linguistic point of view, in “here’s the fork” note the use of the definite article instead of the indefinite one to refer to an item that has not been introduced yet. This is explained by the fact that the fork is part of the immediate context Sara and Carlo share. This is an example of exophoric reference (Halliday and Matthiessen, 2004: 534-535).

6.7.5. Text 44: The new movie

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sarah Daniel
Speaker(s)	Sarah: English Daniel: American
Degree of authenticity	Semo-authentic

In *The new movie* text Daniel invites Sarah to see a movie. As shown in the functional analysis in Table 6.207, Sarah does not immediately accept, nor declines the offer, but she first asks Daniel when the film is on. Once she has learned this, she declines Daniel's invitation. Note that to do so Sarah reports that she promised her mum she would call her the night when they are supposed to go to the cinema ("I promised my mum I'd call her tomorrow night"). Then, Sarah offers Daniel an alternative by suggesting they could go to the cinema another night and Daniel agrees to her suggestion.

Phase	Speaker	Text	Functional analysis
1	Daniel	See Sarah.	Attracting attention
	Sarah	Yeah.	Replying to attracting attention
	Daniel	Do you wanna see the – the new movie out?	Making an invitation
	Sarah	When's it on?	Asking for factual information
	Daniel	Tomorrow.	Answering questions for factual information
	Sarah	I promised my mum I'd call her tomorrow night, so. Maybe another night?	[Declining an invitation; Reporting: fact/events] Making a suggestion
	Daniel	[] Ok.	Agreeing to a suggestion
	Sarah	Ok.	Showing attention to the speaker

Table 6.207: Functional analysis of Phase 1 of *The new movie* text

The text consists of one single phase whose consistency is given by the invitation, which includes the invitation itself, the decline of the invitation and the offer of an alternative.

6.7.6. Text 45: Sara makes some offers

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sara Carlo
Speaker(s)	Sara: English Carlo: bilingual (Italian/English)
Degree of authenticity	Semi-authentic

The *Sara makes some offers* text consists of three phases whose transition is signalled by the completion of the pragmatic task performed in each phase and the actions that accompany it. As shown in Figure 6.85, the transition from Phase 1 to Phase 2 is marked by Sara's offer of a glass of milk ("Want a glass of milk?") and her action of taking the milk jar.



Figure 6.85: Transition from Phase 1 to Phase 2 in the *Sara makes some offers* text

Similarly, the transition from Phase 2 to Phase 3 is signalled by Sara's request "Would you like to cut this tomato for me?" and her action of taking the tomato (see Figure 6.86).



Figure 6.86: Transition from Phase 2 to Phase 3 in the *Sara makes some offers* text

Phase 1: Sara offers Carlo a glass of water

As shown in the functional analysis in Table 6.208, in this phase Sara offers Carlo a glass of water, but he declines her offer ("Uh, no thanks") explaining why he does not accept it: the water is not fresh ("It's stale⁷⁷"). Note that when Carlo gives his reason for declining the offer he does not link the decline and the following statement with any explicit notion of reason such as *because* or *since*.

Phase	Speaker	Text	Functional analysis
1	Sara Carlo	Want a glass of water? Uh, no thanks ... It's stale.	Making an offer Hesitating Declining an offer: firm refusal Expressing gratitude Stating

Table 6.208: Functional analysis of Phase 1 of the *Sara makes some offers* text

⁷⁷ Note the improper use of the adjective *stale* to talk about the water which is no longer fresh. *Stale* refers to food, especially bread and cake (*Oxford Advanced Learner's Dictionary, 7th Edition*). This misuse may be explained by the fact that Carlo is not an English native speaker.

Phase 2: Sara offers Carlo a glass of milk

In this phase Sara offers Carlo a glass of milk. As illustrated in the functional analysis in Table 6.209, Carlo declines the offer and in so doing he explains why he does not accept it: he says he has already had a glass of milk (“I’ve already had one, thanks.”). Note that in Carlo’s reply no explicit realization of the function ‘declining an offer’ is given, but the decline is encoded in Carlo’s statement “I’ve already had one.” which can be translated into: “No, I don’t want a glass of milk, because I’ve already had one.”

Phase	Speaker	Text	Functional analysis
2	Sara Carlo	[] Want a glass of milk? I’ve already had one, thanks.	Making an offer Reporting: facts/events Expressing gratitude

Table 6.209: Functional analysis of Phase 2 of the *Sara makes some offers* text

Phase 3: Sara asks Carlo to cut a tomato for her

In this phase Sara requests that Carlo cut her a tomato. Her request is followed by Carlo’s agreement to cutting the tomato (“Okay.”). The functional analysis of phase is given in Table 6.210.

Phase	Speaker	Text	Functional analysis
3	Sara Carlo	[] Would you like to ... cut this me? Okay.	Making a polite request Responding to a request: agreeing willingly

Table 6.210: Functional analysis of Phase 3 of the *Sara makes some offers* text

6.7.7. Text 46: Tickets for the opera

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sarah Daniel
Speaker(s)	Sarah: English Daniel: American
Degree of authenticity	Semi-authentic

In *The Tickets for the opera* text Daniel invites her colleague Sarah to the opera, but she declines his invitation, because she “can’t stand opera!”. Notice that the invitation is indirectly realized by the statement “I’ve got these two tickets for the opera.” On the other end, as shown in Figure 6.87, Sarah’s disgust for the opera is expressed not only verbally, but also visually: in expressing her dislike for the opera, Sarah screws her face up, shakes her head in disapproval and bends back giving the impression she wants to keep her distance from the opera. Then, at the end of the video, she shivers with disgust (Figure 6.88). As illustrated in the functional analysis in Table 6.211, before inviting Sarah to the opera, Daniel sounds her out about her plans for that night (“What are you doing tonight?”). Note that in so doing he winks at her (Figure 6.89).



Figure 6.87: Sarah's disgust for the opera is encoded in language and in her face



Figure 6.88: Sarah shivers with disgust



Figure 6.89: Daniel winks at Sarah when he invites her to the opera

The text consists of a single phase whose homogeneity is provided by the invitation, which includes the invitation itself and the decline.

Phase	Speaker	Text	Functional analysis
1	Daniel	Say, Sarah.	Attracting attention
	Sarah	What?	Replying to attracting attention
	Daniel	What are you doing tonight?	Enquiring about intentions
	Sarah	Nothing, why?	Expressing intentions
	Daniel	Well ...	Asking for factual information
		I've got these two tickets for the opera.	Hesitating
	Sarah	THE OPERA?!? You're kidding me!	Making an invitation
		I can't stand opera!	Declining an invitation: firm refusal
			Expressing appreciation: negative appreciation
	Daniel	Oh ... Oh. So you're not coming?	Asking for confirmation or denial
	Sarah	NOO!	Answering questions for confirmation
		Of course not!	[Answering questions for confirmation; Emphasizing]
	Daniel	()	
	Sarah	You'll have to go on your own, sorry.	Expressing obligation
	Daniel	Too bad.	Expressing negative affect: disappointment

Table 6.211: Functional analysis of Phase 1 of the *Tickets for the opera* text

6.7.8. Text 47: Carlo rejects Sara's offers

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sara Carlo

Speaker(s)	Sara: English Carlo: bilingual (Italian/English)
Degree of authenticity	Semi-authentic

The *Carlo rejects Sara's offers* text consists of four phases. Except for Phase 4, in this text phase transition is signalled by language and actions. As illustrated in the multimodal transcription provided in Table 6.213⁷⁸, each phase is introduced by Sara's offer ("a glass of water?," "A glass of milk?" and "Do you want an apple?") and her action of grasping the thing she wants to offer to Carlo, respectively a water jar, a milk jar and an apple. Then, each phase ends with Sara putting the thing on the table. In Phase 3 Sara's action is accompanied by Carlo's speech. Phase 4, on the other hand, is introduced by a long pause, indicated in the transcription with the square brackets, and a change in the function expressed in Sara's utterance: in Phases 1, 2 and 3 Sara expresses the 'making an offer' function, whereas in Phase 4 she expresses the 'asking for information' function ("When did you last eat?"). In addition, the transition from Phase 3 to Phase 4 is also signalled by *so* at the end of Phase 3 indicating that Carlo is coming to an end.

Phase 1: Sara offers Carlo a glass of water

As illustrated in the functional analysis presented in Table 6.212, in this phase Sara offers Carlo a glass of water, but he declines her offer.

Phase	Speaker	Text	Functional analysis
1	Sara Carlo	Ah, do – a glass of water? No thanks. I mean, that – that water's been there for ages.	Making an offer Declining an offer: firm refusal Expressing gratitude Reporting: facts/events

Table 6.212: Functional analysis of Phase 1 of the *Carlo rejects Sara's offers* text

In Sara's offer we notice the ellipsis of all the elements of the clause except for the complement *a glass of water*. In Carlo's decline, on the other hand, we notice that, besides saying "No thanks," he stretches his arm and hand to prevent Sara from pouring the water (Figure 6.90, page 234). Moreover, besides declining Sara's offer, he also explains the reason why he does not accept it – the water is not fresh – and in so doing he does not use any explicit notion of reason such as *because* or *since* linking the decline and the following sentence. In addition, as shown in Figure 6.91 (page 234), when Carlo says "that water" he points at the water jar to identify the water he is talking about (deictic movement).

Phase 2: Sara offers Carlo a glass of milk

In this phase Sara offers Carlo a glass of milk, but he declines her offer. As in Phase 1, in the offer Sara omits all the elements of the clause except the complement *a glass of milk*. Table 6.214 shows the functional analysis of Phase 2.

⁷⁸ The multimodal transcription is restricted to the beginning and end of each phase.

T	Visual frames	Actions	Language
1		Sara grasps the water jar	Sara: Ah, do – a glass of water?
6		Sara puts the water jar on the table	
7		Sara grasps the milk jar	Sara: A glass of milk?
10		Sara puts the milk jar on the table	
11		Sara grasps the apple	Sara: == Do you want an apple?
19		Sara puts the apple on the table	Carlo: I'm not hungry. I've just woken up, so.
20			Sara: [] When did you last eat?
27			Sara: I see. I see.

Table 6.213: Multimodal transcription of the *Carlo rejects Sara's offers* text



Figure 6.90: Pictograph movement in Phase 1 of the *Carlo rejects Sara's offers text*



Figure 6.91: Deictic movement in Phase 1 of the *Carlo rejects Sara's offers text*



Figure 6.92: Pictograph movement in Phase 2 of the *Carlo rejects Sara's offers text*



Figure 6.93: Pictograph movement in Phase 3 of the *Carlo rejects Sara's offers text*

Phase	Speaker	Text	Functional analysis
2	Sara Carlo	A glass of milk? No. [] == ()	Making an offer Declining an offer: firm refusal

Table 6.214: Functional analysis of Phase 2 of the *Carlo rejects Sara's offers text*

Note that when Carlo declines Sara's offer, besides saying "No," he shakes his head, so that his decline is visualized in the sideward movement of his head (Figure 6.92).

Phase 3: Sara offers Carlo an apple

In Phase 3 Sara offers Carlo an apple, but he declines her offer. As illustrated in the functional analysis in Table 6.215, in so doing Carlo explains the reason why he does not accept her offer – he is not hungry, because he has just woken up. We notice that, as in Phase 1, when he gives his reason for his decline Carlo does not use any explicit notion of reason such as *because* or *since* linking the decline and the following sentence.

Phase	Speaker	Text	Functional analysis
3	Sara Carlo	== Do you want an apple? [] No thanks. [Carlo laughs] I'm not – I'm not hungry. I've just woken up, so.	Making an offer Declining an offer: firm refusal Expressing gratitude Stating Reporting: facts/events Indicating that someone is coming to an end

Table 6.215: Functional analysis of Phase 3 of the *Carlo rejects Sara's offers text*

As in Phase 2, Carlo's decline ("No, thanks") is visualized in the sideward movement of his head (Figure 6.93).

Phase 4: Sara asks Carlo when he last ate

In this phase Sara wants to know when Carlo last ate. The functional analysis of this phase is shown in Table 6.216.

Phase	Speaker	Text	Functional analysis
4	Sara	[] When did you last eat?	Asking for information: time
	Carlo	Yesterday night.	Answering questions for information: time
	Sara	I see. I see.	Showing attention to the speaker
	Sara	[] When did you last eat?	Asking for information: time

Table 6.216: Functional analysis of Phase 4 of the *Carlo rejects Sara's offers* text

6.7.9. Text 48: Sara offers Carlo something to drink

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Sara Carlo
Speaker(s)	Sara: English Carlo: bilingual (Italian/English)
Degree of authenticity	Semi-authentic

The *Sara offers Carlo something to drink* text is made up of two phases. The transition from Phase 1 to Phase 2 is marked by language and actions: as shown in Figure 6.94 (page 236), Phase 2 is introduced by Sara's offer ("Have a glass of milk.") and her action of taking the milk jar.

Phase 1: Sara offers Carlo a glass of water

In this phase Sara offers Carlo a glass of water, but he declines her offer. Sara, then, asks him why he does not want a glass of water and he explains he is not thirsty and the water is not fresh ("I'm not thirsty and that water's been there for ages."). Note that when Carlo says "that water," he stretches his chin to indicate the water jar (Figure 6.95 page 236): this is an example of deictic movement. In addition, when Carlo explains why he does not want a glass of water he does not express any notion of reason such as *because*. This, on the other hand, is implied. The functional analysis of this phase is given in Table 6.217.

Phase	Speaker	Text	Functional analysis
1	Sara	Want a glass of water?	Making an offer
	Carlo	Mmm, no thanks.	Hesitating Declining an offer: firm refusal
	Sara	Why?	Expressing gratitude Asking for factual information
	Carlo	I'm not thirsty and that water's been there for ages.	Answering questions factual information

Table 6.217: Functional analysis of Phase 1 of the *Sara offers Carlo something to drink* text

Phase 2: Sara offers Carlo a glass of milk

In this phase Sara offers Carlo a glass of milk and he accepts it. Then, Sara pours the milk. The functional analysis of this phase is given in Table 6.218.

Phase	Speaker	Text	Functional analysis
2	Sara Carlo	Have a glass of milk. Okay. [Sara pours milk] That's enough, thanks.	Making an offer Accepting an offer Dropping hints Expressing gratitude

Table 6.218: Functional analysis of Phase 2 of the *Sara offers Carlo something to drink* text

Note that to stop Sara from pouring the milk, Carlo says “That’s an enough:” this is an indirect request, and more precisely a hint. As shown in Figure 6.96, in saying this Carlo raises his hand. This gesture may be interpreted as an emblematic movement.



Figure 6.94: Transition from Phase 1 to Phase 2 in the *Sara offers Carlo something to drink* text



Figure 6.95: Deictic movement in Phase 1 of the *Sara offers Carlo something to drink* text



Figure 6.96: Emblematic movement in Phase 2 of the *Sara offers Carlo something to drink* text

6.7.10.Text 49: The cup of tea

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Daniel Sarah
Speaker(s)	Daniel: American Sarah: English
Degree of authenticity	Semi-authentic

In *The cup of tea* text Daniel pleads with his colleague Sarah to bring him a cup of tea. At the beginning Sarah complains (“Mmm ... I made it last time. It’s your turn!”) and “Oh,

but.”), but when Daniel insists she gives in, but warns him that the day after he will make tea all day (“Ok, just today, but tomorrow you’ll make it all day”).

From the functional analysis shown in Table 6.219 it emerges that the central part of text consists of three requests: in two out of three requests, the Initiation is realized by the ‘pleading’ function (“Could you really get me a cup of tea?” and “Please!”), while one is realized by the ‘expressing negative want’ function (“I really don’t wanna get up”). In the Response, on the other hand, three different functions are realized: ‘refusing,’ ‘objecting/protesting’ and ‘accepting with reluctance,’ thereby illustrating three options available to a speaker when responding to a request. Note that in the first Response the refusal includes a report (“I made it last time”) and a statement (“It’s your turn”).

Phase	Speaker	Text	Functional analysis
1	Daniel	Sarah!	[Attracting attention; Addressing someone: informal]
	Sarah	What?	Replying to attracting attention
	Daniel	Could you really get me a cup of tea?	Requesting: pleading
	Sarah	Mmmm ... I made it last time. It’s your turn!	Responding to a request: refusing
	Daniel	Please!	Requesting: pleading
	Sarah	Oh, but.	Objecting/protesting
	Daniel	I really don’t wanna get up.	Expressing negative wants
	Sarah	Ok, just today, but tomorrow you’ll make it all day,	Responding request: agreeing with reluctance
	Sarah	okay?	Asking for confirmation of understanding
	Daniel	Right.	Answering questions for confirmation
	Sarah	Okay!	Showing attention to the speaker

Table 6.219: Functional analysis of Phase 1 of *The cup of tea* text

The text consists of one single phase whose homogeneity is given by Daniel’s request and Sarah compliance.

From a non-linguistic standpoint, notice that when Sarah reluctantly agrees to Daniel’s request she raises her index finger and points at Daniel menacingly (see Figure 6.97).



Figure 6.97: When Sarah agrees to Daniel’s request with reluctance she points at Daniel menacingly

6.7.11. Text 50: Invitation to dinner

Kind of text	Dialogue
Number of speaker(s)	2

Names of speaker(s)	Katherine Adriana
Speaker(s)	Katherine: English Adriana: American
Degree of authenticity	Semi-authentic

In the *Invitation to dinner* text Katherine invites Adriana to dinner. As illustrated in the functional analysis in Table 6.220, Katherine's invitation ("Do you want to come round for dinner this evening?") is incomplete: in the following utterance, Adriana neither accepts nor declines Katherine's invitation, but asks what time she is going to have dinner ("what time were you thinking of having dinner?"). However, the analysis of the following utterances reveals that Adriana implicitly accepts the invitation: if she had not done so, she would have not offered to bring something to Katherine ("would you like me to bring something?").

Phase	Speaker	Text	Functional analysis
1	Katherine	Do you want to come round for dinner this evening?	Making an invitation
	Adriana	Um, what time were you thinking of having dinner?	Hesitating Enquiring about intentions
	Katherine	Well, um, about 8-ish?	Opening/resuming a turn Hesitating Making a suggestion
	Adriana	Have you finished lessons == by then? == Yeah, of course I will finish lessons, but would you like me to bring something?	Asking for confirmation or denial Answering questions for confirmation Offering to do something for someone
	Katherine	[] Yeah, that'd be nice, can you make cakes?	Accepting an offer Enquiring about ability/inability
	Adriana	I can make cakes.	[Expressing ability; Emphasizing]
	Katherine	Mm.	Showing attention to the speaker
	Adriana	Do you have a favourite? A chocolate cake, or?	Enquiring about positive appreciation Enquiring about preference
	Katherine	Well, I love chocolate, yes, but, um, but, I mean, anything really. == ()	Opening/resuming a turn Expressing positive appreciation
	Adriana	== Anything really.	Showing attention to the speaker
	Katherine	But you don't have to bring anything, if you don't want to.	Denying necessity Expressing negative wants
	Adriana	Well, maybe I'll surprise you, because I do like to make cakes.	Opening/resuming a turn Making a suggestion Expressing positive appreciation
	Katherine	Ok	Agreeing to a suggestion

Table 6.220: Functional analysis of Phase 1 of the *Invitation to dinner* text

Similarly, when Adriana asks Katherine when she is going to have dinner ("what time were you thinking of having dinner?"), Katherine does not answer the question, but she makes a suggestion ("about 8-ish?"): considering that Adriana has not accepted her invitation yet and she is enquiring about the time of the dinner, Katherine might be will-

ing to come to an arrangement over the time. In fact, she asks Adriana whether she will have finished lessons by 8 o'clock just to make sure she is free.

Then, Adriana offers to make a cake for Katherine and Katherine asks her whether she can make cakes. Notice that, in the reply, Adriana does not opt for a short answer, but a full one: by saying "I can make cakes" she emphasizes the fact that she can make cakes.

Finally, Adriana asks Katherine what kind of cake she prefers, but at the end, as Katherine does not answer her question, Adriana decides to surprise Katherine and does not reveal the kind of cake she will bring.

The text is made up of a single phase whose consistency is given by the invitation, which includes the invitation itself and its acceptance of the invitation.

6.7.12. Text 51: What are you doing this weekend?

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Katherine Adriana
Speaker(s)	Katherine: English Adriana: American
Degree of authenticity	Semi-authentic

In the *What are you doing this weekend?* text Adriana invites Katherine to Verona. The text consists of five phases.

Phase 1: Adriana's weekend plans

In this phase Katherine asks Adriana what she is doing this weekend. As illustrated in the functional analysis in Table 6.221, Adriana says she is not certain of what she will do, but she also says that, as she has not been to Verona yet, she was thinking of going there with some friends.

Phase	Speaker	Text	Functional analysis
1	Katherine	And then what are you doing this weekend?	Enquiring about intentions
	Adriana	This weekend?	Opening/resuming a turn
		I'm not certain.	Expressing complete uncertainty
		I was thinking I would go to Verona with some friends,	Expressing intentions
		because I haven't been there yet.	Stating

Table 6.221: Functional analysis of Phase 1 of the *What are you doing this weekend?* text

Phase 2: Adriana's invitation

Adriana invites Katherine to Verona and Katherine accepts. Table 6.222 shows the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
2	Adriana	Would you like to come?	Making an invitation
	Katherine	Yeah, that'd be nice,	Accepting an invitation

	thanks.	Expressing gratitude

Table 6.222: Functional analysis of Phase 2 of the *What are you doing this weekend?* text

The transition from Phase 1 to Phase 2 is signalled by the different use of language along with the different participants' speech roles. In Phase 1 language is used to enquire about and express intentions, whereas in Phase 2 it is used to make and accept an invitation. In addition, in Phase 1 the initiating role is played by Katherine, while in Phase 2 the same role is played by Adriana.

Phase 3: Arrangements

In this phase Katherine asks Adriana about the arrangements, in particular when they are going to Verona ("are you gonna go on Saturday or on Sunday?") and whether they are going to spend the whole day there ("Like all day == or"). The functional analysis of this phase is given in Table 6.223.

Phase	Speaker	Text	Functional analysis
3	Katherine	Em, are you gonna go on Saturday or on Sunday?	Hesitating Enquiring about intentions
	Adriana	I think Saturday.	Expressing intentions
	Katherine	[] Ok. Like all day == or	Showing attention to the speaker Enquiring about intentions
	Adriana	== We were thinking of leaving at the train station around 11 o'clock.	Expressing intentions
	Katherine	[] Ok ... ok. Cool.	Showing attention to the speaker

Table 6.223: Functional analysis of Phase 3 of the *What are you doing this weekend?* text

As in the transition from Phase 1 to Phase 2, here phase transition is marked by the different use of language and the different participants' speech roles. Here language is used to enquire about and express intentions and again the initiating role is played by Katherine.

Phase 4: Katherine's availability

The long pause before Katherine's answer in Phase 3 ("Ok ... ok. Cool."), indicated with the square brackets in Table 6.224, raises some doubts about Katherine's availability. In fact, in this phase Adriana asks Katherine whether she is available ("You're available?"). Note that the Mood structure of Adriana's question is not the one of a yes/no question, but that of a statement. However, the rising intonation signals that "You're available?" is a question. As shown in the functional analysis in Table 6.224, Katherine answers she is available, but here again her answer is preceded by a long pause indicating she is thinking about the answer carefully. In fact, she then adds that she does not know what time she will come back home on Friday night, so 11 o'clock may be too early for her.

Phase	Speaker	Text	Functional analysis
4	Adriana	You're available?	Asking for confirmation or denial
	Katherine	[] Yeah. I don't know what time I'll be getting home on Friday night,	Answering questions for confirmation Expressing ignorance

	Adriana	'cause sometimes I go out till about 5. == Eh, um. == Ah.	Stating Hesitating Showing attention to the speaker

Table 6.224: Functional analysis of Phase 4 of the *What are you doing this weekend?* text

Here again the transition from Phase 3 to Phase 4 is signalled by the different use of language along with the different participants' speech roles. Unlike in the previous phase, here language is used to exchange mainly factual information and the initiating role is played again by Adriana.

Phase 5: Adriana's second option

In this phase Adriana suggests they can go to Verona on Sunday if Katherine is not available on Saturday. The functional analysis of this phase is shown in Table 6.225.

Phase	Speaker	Text	Functional analysis
5	Adriana	[] Well, we could – we could change it to Sunday, if you would like. 'Cause I understand, sometimes I go out until about ... 4.	Opening/resuming a turn Expressing possibility Expressing desires Expressing fellow-feeling Stating

Table 6.225: Functional analysis of Phase 5 of the *What are you doing this weekend?* text

The transition from Phase 4 to Phase 5 is indicated by the different use of language.

6.8. Text 52: The *Tandoori chicken* text

Kind of text	Dialogue
Number of speaker(s)	2
Names of speaker(s)	Carlo Chiara
Speaker(s)	Carlo: bilingual (Italian/English) Chiara: bilingual (Italian/English)
Degree of authenticity	Authentic

The *Tandoori chicken* text is a cooking demonstration where Chiara teaches her brother Carlo how to cook tandoori chicken. The text consists of 13 phases.

Phase 1: Opening

This phase sets the scene for the rest of the text, because it introduces what is going to happen. Here Carlo asks Chiara what she is doing and she answers that she is cooking tandoori chicken (see Table 6.226 for the functional analysis of this phase).

Phase	Speaker	Text	Functional analysis
1	Carlo	Uh, what are you doing?	Hesitating Asking for factual information

	Chiara	I'm making a tandoori. I know you like tandoori.	Answering questions for information Expressing knowledge

Table 6.226: Functional analysis of Phase 1 of the *Tandoori chicken* text**Phase 2: Defining tandoori**

Chiara gives a general description of what tandoori is and indicates the first thing to do when cooking tandoori chicken, that is, the marinade. Phase transition is simultaneously indicated by three elements:

1. the different pragmatic tasks the speakers perform: in Phase 1 Carlo finds out what Chiara is doing, whereas in Phase 2 Chiara defines what tandoori is;
2. topic change, which is linguistically indicated by the 'introducing a topic' function realized by the conjunction *so*;
3. the change in the participants' speech roles: in both Phases Chiara provides information, but in Phase 1 she plays the role of provider of the information Carlo demands, whereas in Phase 2 she plays the role of informer. Carlo, on the other hand, does not say anything and follows Chiara's speech.

Table 6.227 is devoted to the functional analysis of this phase.

Phase	Speaker	Text	Functional analysis
2	Chiara	So basically, tandoori is a kind of Indian oven, right? And, um, you have to make it with a special marinade. So the first thing you do is make the marinade.	Introducing a theme: a topic Stating (asserting facts) Asking if you have been understood Hesitating Expressing obligation [Enumerating; Giving instructions]

Table 6.227: Functional analysis of Phase 2 of the *Tandoori chicken* text**Phase 3: Preparing the marinade**

This phase is concerned with the preparation of the marinade. It is made up of three sub-phases relating to different aspects of the marinade.

Subphase A: Taking the ingredients for the marinade

Chiara explains that to prepare the marinade yoghurt and tandoori special blend must be mixed and so she takes the ingredients.

Subphase B: Spices for the marinade

Although Chiara uses the ready-made spice blend, she lists the spices needed for the marinade.

Subphase C: Mixing the ingredients for the marinade

Chiara mixes yoghurt and tandoori special blend.

The transition from Phase 2 to Phase 3 is marked by actions: in Phase 2 Chiara talks directly to Carlo and defines what tandoori is and in so doing she is standing in front

of her interlocutor without doing anything (she just takes the tandoori blend pot and then replaces it to its initial position). In Phase 3, on the other hand, besides explaining what you have to do to prepare the marinade, she actually performs the actions she enumerates. Subphase transition is marked by the different language functions Chiara expresses: in Subphases A and C she gives instructions while in Subphase B advice.

From the functional analysis (see Table 6.228) it emerges that, generally speaking, this phase is highly directive as it contains a series of instructions: “You take yoghurt”, “You take yoghurt and then you mix it with tandoori special blend” and “So you just do that. [] And mix it with the yoghurt”. In addition, the phase contains some pieces of advice, such as “you should actually take all the ingredients” and “If you are a lazy sod, you can use that and just stick it in”.

Phase	Speaker	Text	Functional analysis
3A	Chiara	You take yoghurt	Giving instructions
	Carlo	[] it's probably gone bad, but. [] Looks fine.	Expressing degrees of probability Expressing degrees of certainty: tentative assertion
	Chiara	You take yoghurt and then you mix it with tandoori special blend	Giving instructions
3B	Chiara	In theory, you should actually take all the ingredients.	Giving advice
		You have, um, what's that? That's ... paprika and cumin seeds and onion and salt and pepper and ... that's cinnamon and garlic.	Seeking identification Answering questions for identification
	Carlo	== ()	
	Chiara	== If you are a lazy sod, you can use that and just stick it in.	Making a suggestion
3C	Chiara	So you just do that. [] And mix it with the yoghurt ...	Giving instructions
		and it makes this red dy stuff.	Stating

Table 6.228 Functional analysis of Phase 3 of the *Tandoori chicken* text

Phase 4: Getting the chicken ready for the marinade

Chiara and Carlo cut the chicken into little pieces and cover them with some lemon juice; then they set them aside. Phase transition is marked by a change in the actions the participants are involved in. Notice at the beginning of the phase the adverb *now*, which is “used to get someone’s attention before changing the subject” (*Oxford Advanced Learner’s Dictionary*, 7th Edition) (see also: Schiffrin, 1987; Taylor Torsello, 1992: 89): the use of *now* gives the impression that Chiara wants to make sure Carlo pays attention to the recipe’s next step after quite a long time during which she has mixed the tandoori spice blend and the yoghurt (Phase 3 Subphase C).

From the functional analysis (see Table 6.229) it emerges that this phase as well is highly directive. Here again Chiara gives a series of instructions, such as “we cut it first, right? [] Do that and you do some slabs on the chicken. [] And do the same on the other bit.” and “so you keep that and, uh, you leave it there for 30 minutes.”

Unlike the other phases where Carlo just stares at Chiara’s actions, here he is asked to actively participate in the preparation of the chicken by juicing the lemon. Note that the response to the first request “can you take some juice out of that?” is strictly non-verbal (Figure 6.98, page 244). On the other hand, the response to the second request “can you

get some more juice out of it?” is non-verbal and verbal: Carlo juices the lemon and once he has finished doing so he says “There you go.” (Figure 6.99, page 244).

Phase	Speaker	Text	Functional analysis
4	Chiara	Now before you actually put that on the, uh, on the chicken, you have to	Attracting attention Giving instructions
		– can you juice the – can you take some juice out of that?	Requesting someone to do something
	Carlo	So I just ()	Asking for confirmation or de- nial
	Chiara	Yeah, well we cut it first, right?	Answering questions for con- firmation Opening/resuming a turn Giving instructions Asking if you have been under- stood
		[] Do that and you do some slabs on the chicken. [] And do the same on the other bit. [] Yeah, and now you're supposed to rub it in as much as you can. [] We're not doing the wings because I don't like them.	Giving instructions Expressing obligation Expressing negative intentions Expressing negative apprecia- tion
		And can you get some more juice out of it? They need to be covered in that. [] There you go.	Requesting someone to do something Expressing necessity Responding to a request: agreeing willingly
	Chiara	Okay, while you're supposed to make that – we've already made it because we've got the ready- made stuff.	Opening/resuming a turn Expressing obligation Reporting: facts/events Stating

Table 6.229: Functional analysis of Phase 4 of the *Tandoori chicken* text

Figure 6.98: Example of verbal request ^ non-verbal response



Figure 6.99: Example of verbal request ^ non-verbal response ^ verbal response

In this phase it is interesting to notice the large use of deictic elements such as personal pronouns and demonstrative pronouns whose referent is easily identified because of the availability of the video. For example, in “can you take some juice out of that?” (Figure 6.98a) you understand that the referent of *that* is the lemon because Chiara points at it.

Phase 5: ...after 30 minutes...

This phase is made up of a title clip which indicates that 30 minutes have passed. It is the title clip, an editing device, that marks phase transition.

Phase 6: Chiara’s hairgrip

This phase does not have any particular connection with the rest of the text. The main topic is Chiara’s hairgrip: Chiara puts a hairgrip in order to hold her hair in place and when she utters the word *hairgrip* Carlo, who is a bilingual speaker, seems to be fascinated by the English name for *forcina per capelli*. Table 6.230 shows the functional analysis of Phase 5. Here phase transition is signalled by the reappearance of the text.

Phase	Speaker	Text	Functional analysis
6	Chiara	I’m putting a hair grip ’cause	Reporting: facts/events
	Carlo	Hair grip?	Asking for confirmation of understanding (verifying information)
	Chiara	Yes.	Answering questions for confirmation
	Carlo	Nice name.	Expressing positive judgement

Table 6.230: Functional analysis of Phase 6 of the *Tandoori chicken* text

Phase 7: Coating the chicken with the marinade

In this phase Chiara coats the chicken with the marinade. The phase is made up of five subphases: three of them relate to different aspects of this action (Subphases A, B and E), while two do not have anything to do with it (Subphases C and D).

Subphase A: Introducing the coating

Chiara illustrates the next step she is going to take: she is going to coat the chicken with the marinade.

Subphase B: The secret of a good tandoori

Chiara reveals the secret of a good tandoori. Phase transition is marked by subtopic change, which is introduced by the adverb *now* used to attract Carlo’s attention.

Subphase C: The reproach

Carlo reproaches Chiara for having mentioned the name of a brand. Carlo's shift from a passive role to an active one marks subphase transition.

Subphase D: The phone rings

The phone ringing saves Chiara from her brother's reproach. As she is busy with preparing the chicken, Chiara tells her mother to answer the phone ("Mummy, you answer it, thank you."). Note that the force of the command is downtoned by the term of endearment *mummy* and the expression of gratitude *thank you*. Here subphase transition is signalled by the phone ringing.

Subphase E: The coating

Chiara coats the chicken with the marinade and turns the oven on. Subphase transition marked is by the different participant Chiara interacts with: with her mother in Subphase D, whereas with her bother in Subphase E.

The transition from Phase 6 to Phase 7 is marked by a change in the topic discussed, that is, Chiara's hairgrip in Phase 6 and the coating of the chicken with the marinade in Phase 7, along with the speakers' different involvement in the unfolding of the conversation: in Phase 6 Carlo is actively involved in the conversation, whereas in Phase 7, except for Subphase C, he never speaks.

As the functional analysis presented in Table 6.231 illustrates, Subphases A and B, which are strictly related to the process of coating the chicken with the marinade, are highly directive: here the function 'giving instructions' is expressed quite a few times. Subphase B, on the other hand, is indirectly connected with this process as Chiara reveals that the secret of a good tandoori is the marinade ("how good a tandoori is depends on the marinade").

Phase	Speaker	Text	Functional analysis
7A	Chiara	Um, after you've left this for 30 minutes, which we haven't done, but it doesn't matter, um, you coat it with this marinade.	Opening/resuming a turn Giving instructions Reporting: facts/events Giving reassurance Giving instructions
	Chiara	Now, in theory, the – how good a tandoori is depends on the marinade. So we – we've cheated a bit because we've done it with the Tesco Curry Ranch Tandoori Spice Blend, but	Attracting attention Stating Reporting: facts/events
7C	Carlo	Don't say names.	Giving warnings
	Chiara	[] Pardon?	Signalling non-understanding
	Carlo	Don't do publicity.	Giving warnings
	Chiara	Well it's, um, [the telephone rings] I know it's a illegal	Opening/resuming a turn Expressing knowledge
7D	Chiara	– well, that's a good thing. The phone is ringing. Um, Mummy,	Opening/resuming a turn Expressing negative judgement Stating Hesitating Addressing someone: terms of endearment

7E	Chiara	you answer it, thank you.	Giving orders Expressing gratitude
		So then you put this on. [] You put this on and, um, you turn the oven on at 170 degrees ... so that's the oven going. Um. [] And then you put salt all over it. [] Looks like it's ()	Giving instructions Identifying Giving instructions

Table 6.231: Functional analysis of Phase 7 of the *Tandoori chicken* text**Phase 8: Introducing the refrigeration of the chicken**

This phase is made up of a title clip which indicates the content of the next phase. It is the title clip, an editing device, that marks phase transition.

Phase 9: Refrigerating the chicken

In this phase Chiara covers the chicken with the aluminium foil and puts it in the fridge. Here phase transition is signalled by the reappearance of the text. This phase is made up of four subphases relating to different aspect of the refrigeration of the chicken and the marinade.

Subphase A: Chiara's lesson on marinades

Chiara gives Carlo a lesson on marinades.

Subphase B: The aluminium

Chiara takes the aluminium foil to cover the chicken. Subphase transition is signalled by the change in the participant Chiara interacts with. As Figure 6.100 shows, in Subphase A Chiara interacts with Carlo, while in Subphase B she turns in the direction of the cupboard to take the aluminium foil and in the entire phase she 'interacts' with it.



Figure 6.100: Participants Chiara interacts with in Subphase A and Subphase B

Subphase C: Covering the chicken

Chiara covers the chicken with the aluminium foil. Subphase transition is signalled by the shift from a subphase where language and actions co-occur and a subphase dominated by actions where language is not present at all.

Subphase D: Putting the chicken in the fridge

Chiara puts the chicken in the fridge. Here subphase transition is signalled by the reappearance of language that, like in Subphase B, co-occurs with actions: when Chiara says "Take it and put it in the fridge." she takes the Pyrex containing the chicken and puts it in the fridge (Figure 6.101).

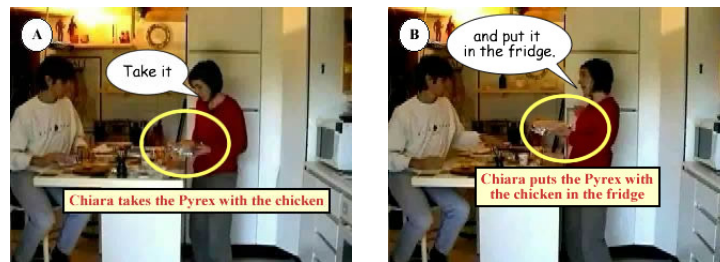


Figure 6.101: Sequence where language and actions co-occur

The functional analysis (see Table 6.232) shows that Phase 9 contains the following functions: ‘giving instructions,’ ‘making a suggestion’ and ‘giving advice.’

Phase	Speaker	Text	Functional analysis
9A	Chiara	When you’ve put the marinade on, you’re supposed to keep it on – you know, marinades you always have to keep on for hours?	Expressing obligation
	Carlo	Yeah.	[Enquiring about knowledge/ignorance; Expressing obligation]
	Chiara	This you, you can leave on for three to four hours, in theory, but the best thing to do is leave it in the fridge over night. So what	Expressing knowledge
	Carlo	In the fridge?	Expressing possibility
	Chiara	Yes, you lea-, well, what, wherever. I mean, the best place is the fridge so it doesn’t actually go bad while it’s kept in the marinade.	Giving advice
9B	Chiara	So I’m going to take some, um, aluminium [] and that’s what this ().	Asking for confirmation of understanding (verifying information)
		[] Just take whatever: you can even take, you know, cling film, or	Answering questions for confirmation
9C			Correcting oneself
9D	Chiara	[] Take it and put it in the fridge.	Stating

Table 6.232: Functional analysis of Phase 9 of the *Tandoori chicken* text

Phase 10: ...after five hours...

This phase is made up of a title clip which indicates that five hours have passed. It is the title clip, an editing device, that marks phase transition.

Phase 11: Baking the chicken

In this phase Chiara bakes the chicken. Here phase transition is signalled by the reappearance of the text. This phase is made up of three subphases relating to different aspects the backing of the chicken.

Subphase A: Checking the time

Chiara checks whether five hours have passed.

Subphase B: Putting the chicken in the oven

Chiara takes the chicken out of the fridge, uncovers it and puts it in the oven. Subphase transition is marked by the speakers’ different involvement in the unfolding of the conversation: in Subphase A Carlo is partly involved in the conversation, whereas in Subphase B, Chiara is the only participant who talks.

Subphase C: The colour of the real tandoori chicken

Chiara explains the colour of the real tandoori chicken to Carlo. Subphase transition is marked by the different language functions Chiara expresses: in Subphase B she expresses functions belonging to the functional category ‘suasion,’ such as ‘giving instruc-

tions' and 'giving advice,' along with functions belonging to the functional category 'impacting and seeking factual information,' such as 'stating' and 'specifying,' whereas in Subphase C she expresses only functions belonging to the functional category 'impacting and seeking factual information'.

Among the three subphases, Subphase B is the most directive one. As illustrated in Table 6.234 (page 250) the 'giving instructions' function occurs along with the 'giving advice' function.

Phase 12: ...after two and a half hours...

This phase is made up of a title clip which indicates that two and a half hours have passed. It is the title clip, an editing device, that marks phase transition.

Phase 13: The chicken is ready

The chicken is ready and Chiara takes it out of the oven. Here phase transition is signalled by the reappearance of the text. Table 6.233 shows the functional analysis of Phase 13.

Phase	Speaker	Text	Functional analysis
13	Chiara	Oh, it's actually ready.	Stating
	Carlo	So == we're going to == Is it?	Expressing intentions Asking for confirmation or denial (of factual information)
	Chiara	take my oven gloves on so I don't get burnt. [] And that's how it gets after == two and a half hours.	<i>cont.</i> Expressing intentions Describing
	Carlo	== That looks nice.	Expressing positive judgement
	Chiara	It looks disgusting!	Expressing negative judgement
		But it – you don't have to pretend. But it might taste better. Fingers crossed.	Denying necessity Expressing hope
	Carlo	Okay.	Closing: at the end of a conversation

Table 6.233: Functional analysis of Phase 13 of the *Tandoori chicken* text

In this text the phasal analysis helps the reconstruction of the various steps Chiara takes to cook tandoori chicken: 1) preparing the marinade (Phase 3); 2) getting the chicken ready for the marinade (Phase 4); 3) coating the chicken with the marinade (Phase 7); 4) refrigerating the chicken (Phase 9); 5) baking the chicken (Phase 11). Note that in these phases the occurrence of the 'giving instructions' function is very high. Besides illustrating the various steps, Chiara also gives some advice on the preparation of the chicken: the right spices for the marinade (Phase 3 Subphase B), the secret of a good tandoori chicken, that is, the marinade (Phase 7 Subphase B), and the time the marinade should be left aside (Phase 9 Subphase A).

In the text there are some phases and subphases which have nothing to do with the preparation of the tandoori chicken: these are Phase 6, where Chiara puts a hairgrip, Phase 7 Subphase C, where Carlo reproaches Chiara for having illegally mentioned the name of a brand, and Phase 7 Subphase D, where the phone ringing interrupts Carlo's reproach thus saving Chiara from her brother's reproach.

Phase	Speaker	Text	Functional analysis
11A	Chiara	So after five hours ...	Opening/resuming a turn
		Have five hours past? [Sound of oven clock]	Asking for confirmation or denial (of factual information)
	Carlo	Yeah.	Answering questions for confirmation
	Chiara	And you've read the newspaper?	Asking for confirmation or denial (of factual information)
11B	Carlo	== Yes.	Answering questions for confirmation
	Chiara	After five hours, and the oven is actually ready	Stating
		cause you heard the "ting-ting-ting," didn't you?	Asking: expecting confirmation
		Um ...	Hesitating
		you take this	Giving instructions
		– well, you can actually –	Correcting oneself
		well, it's best not to leave it covered.	Giving advice
		Because in the real – in the real tandoori, there's a – there's an natural oven,	Stating
		and it's a clay oven.	Specifying
	Chiara	And, um, the best way to actually make it – make the recipe similar to that would be barbecue the chicken.	Giving advice
11C		We don't have that so we take the cover off this so that the heat goes directly onto the chicken.	Stating
		And you put it in the oven. [] You have to leave it in the oven for about two hours,	Giving instructions
		but you can actually see when the chicken is ready because it absorbs the colour of the tandoori spices and it goes red.	Stating
	Chiara	If you go to Brick Lane, where, where you get the best tandoori in London, you can have – um, you can go and eat tandoori and see the colour that it should be.	Stating
		And it is bright red. And the rice that it's served with has bright colours.	Describing
	Carlo	Like this?	Asking for confirmation or denial (of factual information)
	Chiara	Yes, bright, bright, bright red. It's a bit darker, but it's still red.	Answering questions for confirmation
		And you, um – the rice it's served with has other colours. It's got bits of bits of yellow, bits of green, bits of red.	Describing
		It's not a natural colouring, because if you have look at this,	Stating
		it says, you know, "colors: sunset yellow, FCF, and pencil forarlot" – chemical names, but, um, that's how they actually serve it to you.	Reporting: people's words/thoughts/beliefs
		And it's very bright.	Describing

Table 6.234: Functional analysis of Phase 11 of the *Tandoori chicken* text

In this text it is interesting to notice the relation between language and actions. In the phases and subphases where Chiara explains the various steps of the recipe we actually see her performing them. In some cases language and actions are synchronized, in others actions are delayed. For example, in Phase 3 Subphase C Chiara says “you take yoghurt” and simultaneously she takes yoghurt (Figure 6.102a); in the same phase, then, while saying “and mix it with the yoghurt.” she mixes the tandoori spice blend with the yoghurt (Figure 6.102b). On the contrary, in Phase 4 Chiara says “we cut it first.” (Figure 6.103a) and the action of cutting the chicken into pieces is put off (Figure 6.103b).



Figure 6.102: Examples where the content of the speech illustrating one of the steps of the recipe and the respective actions are synchronized



Figure 6.103: Example where the content of the speech illustrating one of the steps of the recipe anticipates the respective action

Finally, except for the phases containing the title clip, Phase 9 Subphase C is the only sequence where language is not used and actions only are preformed. To some extent the text is in line with TV cookery programmes such as the Italian *La prova del cuoco*⁷⁹ and the *British Ready Steady Cook*⁸⁰ where chefs show the viewers how to cook a particular dish.

By comparing the text with other recipes you can see that, from a linguistic standpoint, it shares some of their features Miola⁸¹ (2001) identified in her study of the recipe as a genre. In particular, the *Tandoori chicken* text contains the three obligatory elements

⁷⁹ <http://www.laprovaldelcuoco.rai.it>.

⁸⁰ http://www.bbc.co.uk/food/tv_and_radio/readysteadycook_index.shtml.

⁸¹ From her study of a corpus of 100 recipes collected from books, magazines and web sites, Miola (2001) identifies the elements that make up the generic structure of the recipe: Title ^ Enticement ^ Ingredients ^ Method ^ Serving quantity ^ Other information. She concludes that the Title, the Ingredients and the Method are obligatory elements, as they occur in all the texts that make up the corpus. The other elements, on the other hand, are optional, that is they can or cannot occur in the text. In addition, they can freely move in the generic structure of the recipe and they only add new information to the text.

that characterize the generic structure of the recipe, that is the Title, the Ingredients and the Method, and some optional ones, that is the Good advice and the Cook's tip.

In the *Tandoori chicken* text the Title element is realized in Phase 1, where Chiara names the recipe by saying what she is doing ("I'm making a tandoori"). On the other hand, the Ingredients element is not realized in a single phase in the form of a list of ingredients, but in various phases. Chiara, in fact, does not list all the ingredients, but mentions them when she needs them. For example, when she says "You take yoghurt and then you mix it with tandoori special blend" you deduce you need some yoghurt and the tandoori special blend; similarly, when Chiara says "can you take some juice out of that?" you deduce you need some lemon juice. The only exception is Phase 3 Subphase B where Chiara lists the ingredients for the marinade. Finally, the Method element is realized in Phases 3, 4, 7, 9, and 11. As already stated above, these phases are characterized by a high number of clauses expressing the function giving instructions realized by the imperative and the descriptive form with the general *you*. According to Miola, the imperative is commonly used in the Method to direct the reader/cook's actions.

Besides the three obligatory elements, the *Tandoori chicken* text includes two elements that belong to what Miola calls the Other information element⁸². These are the Good advice and the Cook's tip. The former gives specific advice about the instruction and the latter gives the cook's tip on how to make the dish. In the *Tandoori chicken* text these elements are generally realized by the functions 'giving advice' (e.g. "the best thing to do is leave it in the fridge over night") and 'making a suggestion' (e.g. "If you are a lazy sod, you can use that and just stick it in.") in the phases containing the Method.

6.9. Conclusions

In this chapter I have analysed the texts selected for this thesis, discussing the language functions the speakers express and their non-verbal behaviour.

⁸² The Other information element includes the following elements: 1) Time to prepare; 2) Time to cook; 3) Freezing; 4) Serving suggestion; 5) Calories; 6) Cook's tip 1; 7) Fat; 8) Note; 9) Wine suggestion; 10) Variation; 11) Need; 12) Cook's tip 2; and 13) Cost.

CHAPTER 7

Discussion of the data

7.1. Introduction

In the light of the studies into phase and phase transition in relation to multimodal texts (Thibault, 2000; Baldry, 2004; Baldry and Thibault, 2001; 2006a; 2006b: Chapter 4), in this chapter I go back to the concept of discourse phase developed by Gregory and Malcolm (1981) and Gregory (1985; 2002), define the concept of ‘multimodal discourse phase’ and exemplify how multimodal discourse phase transition is identified in two texts of the Padova MEC (Paragraph 7.2). Then, I discuss the elements in the texts under analysis marking phase and subphase transition (Paragraph 7.3). Finally, by drawing on two of the sub-corpora created, I also illustrate how the concept of phase allows us to reconstruct the typical phasal organization of a given genre (Paragraph 7.4).

7.2. From discourse phase and transition to multimodal discourse phase and transition

The concept of phase and that of transition (Gregory and Malcolm, 1981; Gregory 1985; 2002) were introduced in the 1980s to give an alternative to existing methods of discourse analysis. In particular, Gregory (1985: 128) states that “[p]hasal analysis can help in finding and establishing discourse structures.”

Gregory (2002: 321) defines discourse phases as stretches within discourse characterized by their own significant and distinctive consistency in the selections that have been made from each of the three metafunctions identified by Halliday (1973; 1978). In Gregory’s terms, a phase is determined by the selections from the language system only. Gregory and Malcolm (1981) exemplify how the concept of phase can be used in the analysis of a text of children’s talk, whereas Gregory (2002) exemplifies how it can be used in the analysis of a literary text and in that of a short conversation.

In the light of the studies on multimodality, and in particular those by Kress and van Leeuwen ([1996] 2006), the concepts of phase and phase transition were developed by Baldry and Thibault (Thibault, 2000; Baldry, 2004; Baldry and Thibault, 2006a; 2006b: Chapter 4), who apply them to the analysis of a corpus of TV car advertisements. As already stated in Paragraph 5.3, in Baldry and Thibault’s terms, phases are determined by a high level of consistency from the selections from the different semiotic systems. In their terms phases could thus be defined as ‘multimodal phases,’ as opposed to Gregory’s discourse phase.

In this work I come full circle. In other words, I reconsider Gregory's discourse phase, taking into account Baldry and Thibault's studies into multimodal texts. In this work the concept of multimodal phase is adopted for the analysis of spoken discourse, with the result that I can talk about 'multimodal discourse phase.' On the basis of Gregory's definition of discourse phase combined with Baldry and Thibault's definition of multimodal phase, I expect to be able to define the multimodal discourse phase as a piece of discourse characterized by a high level of homogeneity in the selections that have been made from each of the three metafunctions realized by the different semiotic systems. Consequently, I expect multimodal discourse phase transition to be characterized by some sort of breakdown in this homogeneity of selections. It should be interesting then to look into the breakdown to see what semiotic system, and possibly also which of the metafunctions, predominantly contributes to determining the phase transition.

What follows are two examples of how phase transition has been identified in two of the texts analysed in Chapter 6. The first example is taken from the *Do you have any hobbies?* text [Text 1], whose transcription is given in Table 7.1.

Speaker	Text
Timothy	Em, what do you do? Do you have any hobbies? Do – What do you enjoy doing?
Giove	Yes, I play a lot of sports. I play soccer ... Uh, also I used to play baseball for a little while. Uh, lots of other sports: tennis, running, things like that.
Timothy	Very cool.
Giove	How 'bout you?
Timothy	I'm a musician.
Giove	What do you play?
Timothy	Uh, I play guitar. I sing. Those are my two fortes, I guess. I'd played some drums too and some keyboards, but I mostly focus on those two.

Table 7.1: Transcription of the *Do you have any hobbies?* text

Considering that phase transition is the result of a different selection in at least one of the three metafunctions, let us analyse the text and see when phase transition occurs.

Generally speaking, the text is a face-to-face conversation between two exchange students at the University of Padova. Here language is used to seek and provide information about Giove's hobbies and Timothy's hobbies. The first difference refers to the topic of the conversation: from Giove's hobbies to Timothy's and this is Ideational. In addition, from an ideational point of view, except for "Do you have any hobbies?," which is a clause realizing a relational process of the possessive type, and "What do you enjoy doing?," which is a clause realizing a mental process of the emotive type, the first phase is characterized by material processes (verbs *to do* and *to play*) referring to a human Actor (personal pronouns *you* and *I*) identified with Giove. The Goals of the material processes realized by the verb *to play* are sports: *soccer*, *baseball*, *tennis* and *running*. The second phase, on the other hand, is characterized by relational processes of the identifying type ("I'm a musician" and "Those are my two fortes") and material processes (verbs *to play* and *to sing*) referring to a human Actor identified with Timothy. The Goals of the material processes realized by the verb *to play* are instruments: *guitar*, *drums* and *keyboards*. In conclusion, in the two phases, besides the different material processes realized, the Actors and the Goals are different. The ideational analysis of the *Do you have any hobbies?* text is given in Table 7.2.

Legend

Processes:

have	relational process(es) of the possessive type
enjoy	mental process(es) of the emotive type
do	material process(es)
am	relational process(es) of the identifying type

Participants:

you	human Actor identified with Giove
you	human Actor identified with Timothy
<i>sports</i>	Goals of the material processes referring to the verb <i>to play</i> and realized by sports
<i>guitar</i>	Goals of the material processes referring to the verb <i>to play</i> and realized by instruments

----- phase transition

Phase	Speaker	Text
1	Timothy	Em, what do you do ? Do you have any hobbies? Do – What do you enjoy doing?
	Giove	Yes, I play a lot of <i>sports</i> . I play soccer ... Uh, also I used to play <i>baseball</i> for a little while. Uh, lots of other sports: <i>tennis, running</i> , things like that.
2	Timothy	Very cool.
	Giove	How 'bout you ?
	Timothy	I'm a musician.
	Giove	What do you play ?
	Timothy	Uh, I play guitar . I sing . Those are my two fortes, I guess . I'd played some <i>drums</i> too and some <i>keyboards</i> , but I mostly focus on those two.

Table 7.2: Ideational analysis of the *Do you have any hobbies?* text

Interpersonally, as well, the text can be divided into two phases. In the first phase Timothy plays the role of seeker of information and this role is encoded in language by the interrogative clauses “What do you do?” “Do you have any hobbies?” and “What do you enjoy doing?” Giove, on the other hand, plays the role of provider of the information demanded and this role is encoded in language by the declarative clauses “I play a lot of sports. I play soccer,” “also I used to play baseball for a little while” and “(I play)⁸³ lots of other sports: tennis, running, things like that.” In the second phase of the text the reverse is true: Giove seeks information about Timothy’s hobbies by asking questions and Timothy provides the information demanded by answering the questions. In conclusion, in the two phases Timothy and Giove exchange speech roles. Table 7.3 shows the interpersonal analysis of the *Do you have any hobbies?* text. The interrogative clauses are in italics, while the declarative clauses are in bold type.

Phase	Speaker	Text
1	Timothy	Em, <i>what do you do?</i> <i>Do you have any hobbies?</i> Do – <i>What do you enjoy doing?</i>
	Giove	Yes, I play a lot of sports . I play soccer ... Uh, also I used to play baseball for a little while . Uh, lots of other sports: tennis, running, things like that .
2	Timothy	Very cool.
	Giove	<i>How 'bout you?</i>
	Timothy	I'm a musician .
	Giove	<i>What do you play?</i>
	Timothy	Uh, I play guitar . I sing . Those are my two fortes , I guess . I'd played some drums too and some keyboards , but I mostly focus on those two .

Table 7.3: Interpersonal analysis of the *Do you have any hobbies?* text

⁸³ Notice that in this chapter the ellipted parts of the utterances are given in parentheses.

From a textual standpoint, too, the text can be divided into two phases. In fact, for each phase a different lexical chain is identified. In Phase 1 the lexical chain consists of the personal pronouns *you* and *I* referring to Giove (in bold type in Table 7.4). In Phase 2, on the other hand, the lexical chain is made up of the personal pronouns *you* and *I* and the possessive adjective *my* referring to Timothy (in italics in Table 7.4).

Phase	Speaker	Text
1	Timothy	Em, what do you do? Do you have any hobbies? Do – What do you enjoy doing?
	Giove	Yes, I play a lot of sports. I play soccer ... Uh, also I used to play baseball for a little while. Uh, lots of other sports: tennis, running, things like that.
	Timothy	Very cool.
2	Giove	How 'bout <i>you</i> ?
	Timothy	<i>I</i> 'm a musician.
	Giove	What do <i>you</i> play?
	Timothy	Uh, <i>I</i> play guitar. <i>I</i> sing. Those are <i>my</i> two fortes, <i>I</i> guess. <i>I</i> 'd played some drums too and some keyboards, but <i>I</i> mostly focus on those two.

Table 7.4: Lexical chains identified in the *Do you have any hobbies?* text

As far as the other semiotic modalities are concerned, it seems that there are not any significant differences between the two phases.

The second example is taken from the *Carlo rejects Sara's offers* text [Text 47], whose transcription is shown in Table 7.5.

Speaker	Text
Sara	Ah, do – a glass of water?
Carlo	No thanks. I mean, that – that water's been there for ages.
Sara	A glass of milk?
Carlo	No. [] == ()
Sara	== Do you want an apple?
Carlo	[] No thanks. [Carlo laughs] I'm not – I'm not hungry. I've just woken up, so.
Sara	[] When did you last eat?
Carlo	Yesterday night.
Sara	I see. I see.

Table 7.5: Transcription of the *Carlo rejects Sara's offers* text

In this text Sara offers her son Carlo various things to drink and to eat, but he always rejects her offers. At the end, Sara asks Carlo when he last ate.

From an ideational standpoint, the text can be divided into four phases: Phases 1, 2 and 3 are characterized by a mental process of the desiderative sub-type realized by the verb *to want*, ellipted in Phases 1 and 2. The three different phenomena of the mental process, that is, *a glass of water* in Phase 1, *a glass of milk* in Phase 2 and *an apple* in Phase 3, distinguish each phase from the others. Phase 4, on the contrary, is characterized by a material process realized by the verb *to eat* ("When did you last eat?"). The ideational analysis of the *Carlo rejects Sara's offers* text is presented in Table 7.6.

Legend

Processes:

want mental process(es) of the desiderative sub-type
eat material process(es)

Participants:

apple phenomena of the mental process

----- phase transition

Phase	Speaker	Text
1	Sara	Ah, do – (do you want) <u>a glass of water</u> ?
	Carlo	No thanks. I mean, that – that water's been there for ages.
2	Sara	(Do you want) <u>A glass of milk</u> ?
	Carlo	No, [] == ()
3	Sara	== Do you want <u>an apple</u> ?
	Carlo	[] No thanks. [Carlo laughs] I'm not – I'm not hungry. I've just woken up, so.
4	Sara	[] When did you last eat ?
	Carlo	Yesterday night.
	Sara	I see. I see.

Table 7.6: Interpersonal analysis of the *Carlo rejects Sara's offers* text

Interpersonally, as well, the text can be divided into four phases corresponding to four different exchanges: three action exchanges to give goods (Phases 1, 2 and 3) and an information exchange (Phase 4). What differentiates one action exchange from the others are the different goods being exchanged: a glass of water in Phase 1, a glass of milk in Phase 2 and an apple in Phase 3.

From a textual point of view, each phase is characterized by consistency in the lexical chains. In Phase 1 two lexical chains are identified. The first lexical chain is identified by the personal pronouns *you* and *I* referring to Carlo and ellipted in “(do you want) a glass of water?” and “No, (I don't want a glass of water) thanks” respectively. These are in bold type in Table 7.7. The second lexical chain is given by *a glass of water* and *that water*, underlined in Table 7.7 – notice that *a glass of water* is a hyponym of *that water*. In phase 2 two lexical chains are identified. As in Phase 1, the first lexical chain is identified by the personal pronouns *you* and *I* referring to Carlo and ellipted in “(do you want) a glass of milk?” and “No, (I don't want a glass of milk)” respectively. These are in bold type in Table 7.7. The second lexical chain is given by *a glass of milk* in “A glass of milk?” and in the ellipted clause “No, (I don't want a glass of milk),” in italics in Table 7.7. In Phase 3 as well, two lexical chains are identified. Here again the first lexical chain, in bold type in Table 7.7, refers to Carlo and it is identified by the personal pronouns *you* and *I* in “do you want an apple?,” “I'm not hungry,” “I've just woken up” and in the ellipted clause “No, (I don't want an apple) thanks.” Finally, in Phase 4 one lexical chain referring to Carlo is identified and it is realized by the personal pronoun *you* in “when did you last eat?” and the personal pronoun *I* in the ellipted part of the clause “(I ate) yesterday night.” The lexical chain is in bold type in Table 7.7.

Phase	Speaker	Text
1	Sara	Ah, do – (do you want) <u>a glass of water</u> ?
	Carlo	No thanks. I mean, that – <u>that water</u> 's been there for ages.
2	Sara	(Do you want) <i>A glass of milk</i> ?
	Carlo	No, (I don't want <i>a glass of milk</i>) [] == ()
3	Sara	== Do you want an apple?
	Carlo	[] No (I don't want an apple) thanks. [Carlo laughs] I 'm not – I'm not hungry. I've just woken up, so.
4	Sara	[] When did you last eat?
	Carlo	(I ate) Yesterday night.
	Sara	I see. I see.

Table 7.7: Lexical chains identified in the *Carlo rejects Sara's offers* text

T	Frames	Actions	Language	Sounds	Gestures
1-2		[Sara: takes water jar] ^ [Sara: removes lid from water jar]	[Sara: Ah, do - a glass of water?]	[♀; ☼ water jar on table] ^ [♀; ☼ lid on water jar]	Phase 1
3		[Sara: starts pouring water]	[Carlo: No thanks.]	[♂]	Pictograph movement
4			[Carlo: I mean, that - that water's been]	[♂]	Deictic movement
5-6		[Sara: puts water jar on table] ^ [Sara: covers water jar with lid]	[Carlo: there for ages.]	[♂; ☼ water jar on table] ^ [☼ lid on water jar]	
7-8		[Sara: takes milk jar]	[Sara: A glass of milk?]	[♀; ☼ lid on water jar]	Phase 2
9			[Carlo: No.]	[♂]	Pictograph movement

Table 7.8: Multimodal transcription of the *Carlo rejects Sara's offers* text

T	Frames	Actions	Language	Sounds	Gestures
10-11		[Sara: puts milk jar on table]		[☼ milk jar on table]	
12-13		[Sara: takes apple]	[Carlo: (); Sara: Do you want an apple?]	[☹ ♂; ☹ ♀]	Phase 3
14-15			[Carlo: No thanks.]	[☹ ♂]	Pictograph movement
16-19		[Sara: puts apple on table]	[Carlo: I'm not – I'm not hungry. I've just woken up, so.]	[☹ ♂]	
20-22			[Sara: When did you last eat?]	[☹ ♀]	Phase 4
23-24			[Carlo: Yesterday night.]	[☹ ♂]	
25-27			[Sara: I see. I see.]	[☹ ♀]	

cont. Table 7.8: Multimodal transcription of the *Carlo rejects Sara's offers* text

Along with language, in this text actions play their role too in marking phase transition. This is illustrated in the multimodal transcription given in Table 7.8 (pages 258-259). In fact, in Phases 1, 2 and 3 each offer is accompanied by Sara's action of taking the thing she wants to offer to Carlo; then, at Carlo's refusal, she puts the thing on the table. In Phase 4, on the other hand, there are not any actions, because the phase consists of an information exchange.

As illustrated in the two examples given above, the identification of phases within a text is a scientifically-based process, but, at the same time, it is also time-consuming, because it requires us to consider all the different selections that have been made from each of the three metafunctions realized by the different semiotic systems. This is a feasible process when dealing with short texts (e.g. Gregory, 2002); but when we are dealing with a large number of texts as I did here, some of which quite long, a solution needs to be found. Considering that the term transition refers to "a marked change in choice from *one* or more functional components" (Gregory, 2002: 323) [*italics mine*], I have decided to try to identify only the most predominant functional component(s) which signal(s) phase transition.

In the following section I discuss the most predominant elements signalling phase and subphase transition in the texts I have analysed in Chapter 6. Table 7.9 presents a comprehensive list of the elements that predominantly mark phase transition in the texts under analysis and their occurrences, whereas Table 7.10 (page 262) presents a comprehensive list of the elements that predominantly mark subphase transition and their occurrences. Notice that, because the texts are too heterogeneous to be considered together, I have decided to analyse the *Introductions* subcorpus, the *Job interviews* subcorpus, the *RIO* subcorpus and the *Tandoori chicken* text on their own, and to group together the texts belonging to the *Hobbies* subcorpus, the *Holidays* subcorpus and the *Personal domain* subcorpus.

7.3. Predominant elements signalling phase and subphase transition in the texts

7.3.1. Casual conversations

The texts under analysis in this section belong to the *Hobbies* subcorpus, the *Holidays* subcorpus and the *Personal domain* subcorpus. They are analysed together because they share the fact that they are casual conversations, although with different degrees of authenticity. The analysis refers to 22 texts out of the 25 texts the three sub-corpora comprise. In fact, three texts (Texts 3, 4 and 37) have been excluded from the analysis because consisting of a single phase, whose consistency is given by the topic discussed. The remaining 22 texts consist of a total of 84 phases and 64 phase transitions.

As far as phase transition is concerned, in the analysis of the texts I have identified nine elements that predominantly signal phase transition. These are, in alphabetical order:

	Change in the actions the participants are in- volved in	Change in the Beneficiary of the speaker's actions	Change in the channel of communication	Change in the direction of the speaker's gaze	Change in the participant the speaker interacts with	Change in the partici- pants' speech roles	Change in the pragmatic task per- formed	Editing device	Extra-linguistic ele- ments	Gaze disengagement	Language shift	Long pause	Topic change
1						1							1
2			2		2	1	3		1				1
5							3						2
6						1							3
7													1
8						1							2
9													2
10													2
11													1
12						1							1
13							2						2
14													2
15													
16													4
17							2						7
18													2
19							4						2
20							2						2
21							1					1	7
22							1						2
23													2
24							1						2
25							1						1
26													3
27											2		1
28				1	2		3			7			6
29							3						2
30							3						4
31												1	2
32						2						1	4
33						2							2
34						3							4
35						2	1						2
36				1	1						2		2
38							1						3
39						2							5
40	1												1
41						1							
43		1											
45	2						2						
47	2						3					1	1
48	1						1						
51						3	4						
52	3					1	1	8					2
Tot.	9	1	2	2	5	22	42	8	1	7	4	4	95

Table 7. 9: Elements that predominantly mark phase transition in the texts under analysis

	Change in the actions the participants are involved in	Change in the mode	Change in the participant the speaker interacts with	Change in the participants' speech roles	Change in the pragmatic task performed	Extra-linguistic elements	Long pause	Subtopic change
Text 2	1				1			
Text 5					1			6
Text 6								3
Text 7								1
Text 8								1
Text 9								1
Text 10							1	1
Text 11								3
Text 14								1
Text 16				1				1
Text 19								2
Text 28								2
Text 29				2	1			3
Text 30								6
Text 32								4
Text 34								4
Text 35								1
Text 36				1				1
Text 39								1
Text 52		2	2	2	3	1		1
Total	1	2	2	6	6	1	1	43

Table 7.10: Elements that predominantly mark subphase transition in the texts under analysis

1. change in the channel of communication, that is, the instrument the speaker and the interlocutor use to communicate, such as the phone and face to face;
2. change in the direction of the speaker's gaze;
3. change in the participant the speaker interacts with;
4. change in the participants' speech roles, namely, the roles associated with the exchange relations the speaker and the person s/he is addressing establish (informer, questioner, respondent, requester, etc.);
5. change in the pragmatic task performed, that is, the task people accomplish when talking, such as buying and selling, making appointments and finding out information (Eggins and Slade, [1997] 2006: 6);
6. extra-linguistic elements, that is, elements outside the linguistic context, in the case of the texts under analysis the phone ringing interrupting the flow of the conversation;
7. language shift, that is, the language the speaker uses to talk, in the case of the texts under analysis either English or Greek;
8. long pause;
9. topic change.

Their occurrences and the respective percentage are given in Table 7.11. Notice that I have tentatively grouped together the elements into three groups, corresponding to the three aspects of what Halliday (1989a) defines as the context of situation – the field, the tenor and the mode⁸⁴.

Elements signalling phase transition	Occurrences	Percentage
Field of discourse		
Topic change	50	57.45%
Change in the pragmatic task performed	10	11.5%
Change in the participant the speaker interacts with	3	3.45%
Change in the direction of the speaker's gaze	1	1.15%
Extra-linguistic elements	1	1.15%
Tenor of discourse		
Change in the participants' speech roles	16	18.4%
Mode of discourse		
Change in the channel of communication	2	2.3%
Language shift	2	2.3%
Long pause	2	2.3%
Total	87	100%

Table 7.11: Elements in the casual conversations that predominantly signal phase transition with their occurrences and the respective percentage

From the data, topic change emerges as by far the most predominant marker of phase transition (57.45%). Considering the fact that the texts are conversations consisting primarily of information exchanges, that is, sequences of moves concerned with the negotiation of information, this seems to be quite natural. In other words, the phase consistency is given by the content of that piece of text. Then, topic change is followed by a change in the participants' speech roles (18.4%) and a change in the pragmatic task the participants accomplish. In fact, some of the texts under analysis (Texts 2, 5, 13, 35 and 38) also include action exchanges and relation exchanges (Taylor Torsello, 2002). The former refer to exchanges where goods and services are either given (i.e. offers) or demanded (i.e. commands); the latter are exchanges where people greet, give wishes, thank, congratulate and so on. For example, in the *Arbat interview* text [Text 5], besides talking about Marina's band, Arbat, at the beginning of the text Katherine and Marina greet each other ("Hi Marina." ^ "Hi Katherine") and then Marina invites Katherine to Arbat's next concert twice ("And would you like to come?" and "please come to our concert in May.").

In the text analysis I have also considered how some of the elements marking phase transition are realized in the texts. For example, topic change either is signalled by a linguistic element (9 occurrences out of 48, 18%), such as the 'changing the theme' function, or the speakers change the topic without signalling it linguistically (41 occurrences out of 50, 82%). The linguistic elements the speakers use to change the topic are the following: 1) the 'changing the theme' function; 2) the 'introducing a theme' function; and

⁸⁴

The field of discourse refers to the type of total event taking place. It includes the event, the participants taking part at the event and the spatial and temporal setting; the tenor of discourse refers to the participants' roles and relations; finally, the mode refers to the part the language is playing and it includes the channel of communication in the sense of medium and instrumentality.

3) the ‘reporting on people’s words, thoughts and beliefs’ function. In addition, in two texts (Texts 15 and 39) topic change is anticipated at the end of the previous phase by the ‘indicating that someone is coming to an end’ function. Their occurrences and the respective percentage are given in Table 7.12.

Linguistic elements signalling topic change	Occurrences	Percentage
‘Introducing a theme’ function	5	55.6%
‘Indicating that someone is coming to an end’ function	2	22.2%
‘Changing the theme’ function	1	11.1%
‘Reporting on people’s words/thoughts/beliefs’ function	1	11.1%
Total	9	100%

Table 7.12: Linguistic elements signalling topic change in the conversations with their occurrences and the respective percentage

Besides, for each linguistic element I have also considered its realizations. Except for one occurrence (Text 8) where no specific linguistic element is used to realize it, the ‘introducing a theme’ function is realized by: 1) the adverb *actually*; 2) the string *How about...?*; 3) and the string *What about...?* (see Table 7.13 for their occurrences and the respective percentage).

Realizations of the ‘introducing a theme’ function	Occurrences	Percentage
String <i>What about...?</i>	2	50%
Adverb <i>actually</i>	1	25%
String <i>How about...?</i>	1	25%
Total	4	100%

Table 7.13: Linguistic elements in the conversations realizing the ‘introducing a theme’ function with their occurrences and the respective percentage

In the two occurrences (Texts 15 and 39), the ‘indicating that someone is coming to an end’ function is realized by the conjunction *so*; the ‘changing the theme’ function, which occurs only once (Text 5), is realized by the idiom *by the way*; the ‘reporting on people’s words, thoughts, beliefs’ function (Text 15) is realized by “I’ve heard that...”

Like topic change, the change in the participants’ speech roles either is signalled by a linguistic element (7 occurrences out of 16, 43.75%) or one of the speakers takes on the initiating role and assigns the interlocutor a complementary role without signalling it linguistically (9 occurrences out of 16, 56.25%). In the former case, the ‘giving over the floor’ function is used, which is realized by the strings *How about you?* and *What about yourself?*, and the reflexive pronoun *yourself*. The figures for the ‘giving over the floor’ function are shown in Table 7.14.

Realizations of the ‘giving over the floor’ function	Occurrences	Percentage
String <i>How about you?</i>	3	45.85%
String <i>What about yourself?</i>	3	45.85%
Reflexive pronoun <i>yourself</i>	1	14.3%
Total	7	100%

Table 7.14: Linguistic elements in the conversations realizing the ‘giving over the floor’ function with their occurrences and the respective percentage

All the data concerning the elements which predominantly mark phase transition in the conversations are given in Table 7.16 (pages 266-267).

So far, I have listed all the elements which predominantly mark phase transition without pointing out that two or more elements often co-occur in marking phase transition. Indeed, in 20 transitions out of 84 (23.8%), the predominant markers of phase transition are two or even three. Table 7.15 is devoted to all the co-occurrences identified in the conversations along with their occurrences and the respective percentage. By comparing Table 7.11 and Table 7.15 it emerges that the change in the participants' speech roles element is never the only predominant marker of phase transition. In fact, out of the 16 occurrences identified in Table 7.11 it co-occurs 15 times with topic change and once with both topic change and a long pause. Also other elements always co-occur with another one. These are: 1) a change in the participant the speaker interacts with; 2) a long pause; 3) a change in the direction of the speaker's gaze; and 4) a different channel of communication.

There are two co-occurrences of a change in the participant the speaker interacts with and the use of a different channel of communication. This co-occurrence is present in the *What kind of music are you into?* text [Text 2] only: here the speaker receives a phone call and in answering the phone he moves from a face-to-face conversation to a telephone conversation, thus changing his interlocutor along with the channel. In the phase that follows the telephone conversation the channel again becomes face to face and the interlocutor becomes the one present on the scene.

Then, there is one co-occurrence of a change in the direction of the speaker's gaze and a change in the participant the speaker interacts with. This co-occurrence occurs in the *My name is Stella Maliaraki* text [Text 36] only: because the speaker changes her interlocutor, from the viewer to an off-screen person standing at the speaker's right, she needs to look directly at her, that is to say, she needs to change the direction of her gaze.

Finally, there is one case in which phase transition is marked by the co-occurrence of a long pause and topic change. This combination suggests that the speakers are thinking about a new topic of conversation. In a way, the long pause indicates that a new block in the conversation is about to begin.

Combinations		Occurrences	Percentage
Change in the participants' speech roles	+ Topic change	15	75%
Change in the channel of communication	+ Change in the participant the speaker interacts with	2	10%
Change in the direction of the speaker's gaze	+ Change in the participant the speaker interacts with	1	5%
Long pause	+ Topic change	1	5%
Change in the participants' speech roles	+ Long pause + Topic change	1	5%
Total		20	100%

Table 7.15: Combination of elements signalling phase transition in the conversations with their occurrences and the respective percentage

Among the 22 texts under analysis, 15 texts (Texts 2, 5, 6, 7, 8, 9, 10, 11, 14, 16, 32, 34, 35, 36 and 39) include two or more subphases. In these texts I have found 52 subphases and 32 subphase transitions.

As far as subphase transition is concerned, I have identified five elements that signal this level of transition. These are, in alphabetical order:

	Text 1	Text 2	Text 5	Text 6	Text 7	Text 8	Text 9	Text 10
FIELD OF DISCOURSE								
Topic change								
♦ Without the use of a linguistic element	1	1	1	1	1	1	2	2
♦ With the use of a linguistic element								
• ‘changing the theme’ function								
– <i>by the way</i>			1					
• ‘indicating that someone is coming to an end’ function expressed at the end of the previous phase								
– conjunction <i>so</i>								
• ‘introducing a theme’ function						1		
– adverb <i>actually</i>				1				
– string <i>How about...?</i>				1				
– string <i>What about...?</i>								
• ‘reporting’ function								
Change in the pragmatic task performed		3	3					
Change in the participant the speaker interacts with		2						
Change in the direction of the speaker’s gaze								
Extra-linguistic element								
♦ phone ringing		1						
TENOR OF DISCOURSE								
Change in the participants’ speech roles								
♦ Without the use of a linguistic element				1		1		
♦ With the use of a linguistic element								
• ‘giving over the floor’ function								
– reflexive pronoun <i>yourself</i>								
– string <i>How about you?</i>	1	1						
– string <i>What about you?</i>								
MODE OF DISCOURSE								
Change in the channel of communication		2						
Language shift								
Long pause								

Table 7.16: Details of the elements that predominantly mark phase transition in the conversations

Text 11	Text 12	Text 13	Text 14	Text 15	Text 16	Text 31	Text 32	Text 33	Text 34	Text 35	Text 36	Text 38	Text 39
1	1	2	2		4	2	4	2	4	2	2	3	2
				1									1
													2
				1									
		2								1		1	
											1		
											1		
	1						2	1		1			2
										1			
									1	2			
											2		
						1	1						

1. change in the actions the participants are involved in;
2. change in the participants' speech roles;
3. change in the pragmatic task performed;
4. long pause;
5. subtopic change.

Their occurrences and the respective percentage are given in Table 7.17. Notice that three of the elements that predominantly mark subphase transition also mark phase transition. These are: 1) a change in the pragmatic task performed; 2) a change in the participants' speech roles; and 3) a long pause.

Elements signalling subphase transition	Occurrences	Percentage
Field of discourse		
Subtopic change	28	82.36%
Change in the pragmatic task performed	2	5.88%
Change in the actions the participants are involved in	1	2.94%
Tenor of discourse		
Change in the participants' speech roles	2	5.88%
Mode of discourse		
Long pause	1	2.94%
Total	34	100%

Table 7.17: Elements in the casual conversations that predominantly signal subphase transition with their occurrences and the respective percentage

Table 7.18 is devoted to all the data concerning the elements that predominantly signal subphase transition in the conversations. From Table 7.18 we see that subtopic change is marked by a linguistic element only twice (7.14%); the element used is the conjunction *so* realizing the 'indicating that someone is coming to an end' function expressed at the end of the previous subphase. On the contrary, 26 times out of 28 (92.86%) subtopic change is not marked by any linguistic device. In other words, the participants change the subtopic without signalling linguistically. Unlike what happens in phase transition, here a change in the participants' speech roles is never signalled by a linguistic element.

Finally, in the texts there are only two examples where subphase transition is signalled by the co-occurrence of two elements. These are: 1) the co-occurrence of a change in the pragmatic task performed and a change in the actions the participants are involved in [Text 2]; and 2) the co-occurrence of subtopic change and a long pause [Text 10]. However, due to the small amount of data available it is hard to talk about typical co-occurrences.

	Text 2	Text 5	Text 6	Text 7	Text 8	Text 9	Text 10	Text 11	Text 14	Text 16	Text 32	Text 34	Text 35	Text 36	Text 39
FIELD OF DISCOURSE															
Subtopic change															
♦ Without the use of a linguistic element		6	3	1	1	1		3	1	1	4	4	1		
♦ With the use of a linguistic element															
• 'indicating that someone is coming to an end' function expressed at the end of the previous phase															
– conjunction <i>so</i>							1								1
Change in the pragmatic task performed	1	1													
Change in the actions the participants are involved in	1														
TENOR OF DISCOURSE															
Change in the participants' speech roles															
♦ Without the use of a linguistic element										1				1	
MODE OF DISCOURSE															
Long pause							1								

Table 7.18: Details of the elements that predominantly mark subphase transition in the conversations

7.3.2. The *Introductions* subcorpus

The *Introductions* subcorpus consists of 66 phases and 54 phase transitions. In the analysis I have identified seven elements which predominantly signal phase transition. These are, in alphabetical order:

1. change in the direction of the speaker's gaze;
2. change in the participant the speaker interacts with;
3. change in the pragmatic task performed;
4. gaze disengagement;
5. language shift;
6. long pause;
7. topic change.

Table 7.19 shows their occurrences and the respective percentage. As in the case of the casual conversations, I have tentatively grouped together the elements into three groups corresponding to the three aspects of the context of situation (Halliday, 1989a).

Elements signalling phase transition	Occurrences	Percentage
Field of discourse		
Topic change	37	56.92%
Change in the pragmatic task performed	15	23.07%
Gaze disengagement	7	10.77%
Change in the participant the speaker interacts with	2	3.08%
Change in the direction of the speaker's gaze	1	1.54%
Mode of discourse		
Language shift	2	3.08%
Long pause	1	1.54%
Total	65	100%

Table 7.19: Elements in the *Introductions* subcorpus that predominantly signal phase transition with their occurrences and the respective percentage

From the data it comes out that topic change is the most predominant marker of phase transition (56.92%), followed by a change in the pragmatic task the speaker performs (23.07%) and gaze disengagement (10.77%). As shown in Table 7.20, however, we notice that gaze disengagement is text-specific: it occurs in the *Meet Timothy* text [Text 28] only. Similarly, there are other text-specific elements. These are: 1) a change in the participant the speaker interacts with (Text 28); 2) a change in the direction of the speaker's gaze (Text 28); and 3) a change in the language the speaker uses (Text 26).

In this subcorpus too there are some occurrences where two or more elements co-occur in signalling phase transition. Table 7.21 (page 272) is devoted to the co-occurrences identified in this subcorpus and their respective percentage. However, the data does not seem very significant, because the figures are extremely small and, what is more, the co-occurrences are text-specific. They are included anyway for the sake of completeness. From Table 7.21 it emerges that: there are five occurrences of the combination of topic change and gaze disengagement, and one occurrence of the following combinations: 1) a change in the pragmatic task performed and gaze disengagement; 2) a

	Text 17	Text 18	Text 19	Text 20	Text 21	Text 22	Text 23	Text 24	Text 25	Text 26	Text 27	Text 28
FIELD OF DISCOURSE												
Topic change												
♦ Without the use of a linguistic element	6	2	2	2	6	2	2	2	1	3	1	6
♦ With the use of a linguistic element												
• 'introducing a theme' function					1							
– <i>but</i> [indicating a contrast]	1											
Change in the pragmatic task performed	2		4	2	1	1		1	1			3
Change in the participant the speaker interacts with												2
Change in the direction of the speaker's gaze												1
Gaze disengagement												7
MODE OF DISCOURSE												
Language shift											2	
Long pause					1							

Table 7.20: Details of the elements that predominantly mark phase transition in the *Introductions* subcorpus

change in the direction of the speaker's gaze, a change in the participant the speaker interacts with, and a change in the participant performed; and 3) a change in the participant the speaker interacts with, a change in the pragmatic task performed, and gaze disengagement. These co-occurrences are all present in the *Meet Timothy* text [Text 28]. Finally, there is one occurrence of the combination of a long pause and topic change and this is present in the *Meet Giove* text [Text 21] only.

Combinations				Occurrences	Percentage
Gaze disengagement	+	Topic change		5	55.6%
Change in the pragmatic task performed	+	Gaze disengagement		1	11.1%
Long pause	+	Topic change		1	11.1%
Change in the direction of the speaker's gaze	+	Change in the participant the speaker interacts with	+ Change in the pragmatic task performed	1	11.1%
Change in the participant the speaker interacts with	+	Change in the pragmatic task performed	+ Gaze disengagement	1	11.1%
Total				9	100%

Table 7.21: Combination of elements signalling phase transition in the *Introductions* subcorpus with their occurrences and the respective percentage

In this subcorpus, and more precisely in the *Meet Cristina* text [Text 19] and in the *Meet Timothy* text [Text 28], there are also 7 subphases and 4 subphase transitions. The only element which predominantly indicates subphase transition is subtopic change.

7.3.3. The *Job interviews* subcorpus

The *Job interviews* subcorpus consists of 13 phases and 11 phase transitions. In the analysis I have identified only two elements that predominantly mark phase transition. These are, in alphabetical order:

1. change in the pragmatic task performed;
2. topic change.

Their occurrences and the respective percentage are given in Table 7.22.

Elements signalling phase transition	Occurrences	Percentage
Field of discourse		
Topic change	6	54.55%
Change in the pragmatic task performed	5	45.45%
Total	11	100%

Table 7.22: Elements in the *Job interviews* subcorpus that predominantly signal phase transition with their occurrences and the respective percentage

As shown in Table 7.22 the two elements belong to what Halliday (1989a) defines as the field of discourse. From the data it emerges that topic change is the most predominant marker of phase transition (54.55%). While in the *Mr. Sotherby's interview* text [Text 29] there are not any linguistic elements which indicate topic change, that is to say,

the speakers change the topic of the conversation without signalling it linguistically, in the *Mr. Hutchinson's interview* text [Text 30] the speakers use some linguistic elements to do so. More precisely: 1) they use the 'changing the theme' function once; 2) they use the 'introducing a theme' function twice; and 3) once they anticipate topic change with the 'attracting someone's attention' function, realized by the adverb *now*. Finally, in the two texts there are not any occurrences of elements which typically co-occur to mark phase transition. Table 7.23 shows all the data concerning the elements which predominantly mark phase transition in the two job interviews.

	Text 29	Text 30
FIELD OF DISCOURSE		
Topic change	2	
♦ Without the use of a linguistic element		
♦ With the use of a linguistic element		
• 'changing the theme' function		1
• 'introducing a theme' function		1
– conjunction <i>so</i>		1
• 'attracting attention' function		
– adverb <i>now</i>		1
Change in the pragmatic task performed	3	3

Table 7.23: Details of the elements that predominantly mark phase transition in the *Job interviews* sub-corpus

The two interviews also include a number of subphases. More precisely, I have found 16 subphases and 11 subphase transitions. The elements which predominantly signal subphase transition are:

1. change in the participants' speech roles;
2. change in the pragmatic task performed;
3. subtopic change.

Table 7.24 shows their occurrences and their respective percentage.

Elements signalling subphase transition	Occurrences	Percentage
Field of discourse		
Topic change	9	75%
Change in the pragmatic task performed	1	8.3%
Tenor of discourse		
Change in the participants' speech roles	2	16.7%
Total	12	100%

Table 7.24: Elements in the *Job interviews* subcorpus that predominantly signal subphase transition with their occurrences and the respective percentage

From the data subtopic change emerges as the most predominant marker of subphase transition (75%). Finally, as far as the co-occurrence of elements in signalling sub-

phase transition is concerned, notice that in the *Mr. Sotherby's interview* text [Text 29] there is only one occurrence where subtopic change and a change in the participants' speech role combine to mark phase transition.

All the data concerning the elements which predominantly mark subphase transition in the two job interviews are given in Table 7.25.

	Text 29	Text 30
FIELD OF DISCOURSE		
Subtopic change		
♦ Without the use of a linguistic element	3	5
♦ With the use of a linguistic element		
• 'introducing a theme' function		
– conjunction <i>so</i>		1
Change in the pragmatic task performed	1	
TENOR OF DISCOURSE		
Change in the participants' speech roles	2	

Table 7.25: Details of the elements which predominantly mark subphase transition in the *Job interviews* subcorpus

7.3.4. The *RIO* subcorpus

The *RIO* subcorpus is made up of twelve texts, but the analysis of this section refers to seven texts only (Texts 40, 41, 43, 45, 47, 48 and 51). In fact, five texts belonging to this subcorpus (Texts 42, 44, 46, 49 and 50) are made up of one single phase, whose consistency is given by the pragmatic task the speakers perform, either a request (Texts 42 and 49) or an invitation (Texts 44, 46 and 50).

In the seven texts under analysis I have identified a total of 20 phases and 13 phase transitions. The elements that predominantly mark phase transition in the texts are six and they are:

1. change in the actions the participants are involved in;
2. change in the Beneficiary of the speaker's actions;
3. change in the participants' speech roles;
4. change in the pragmatic task performed;
5. long pause;
6. topic change.

Their occurrences and the respective percentage are given in Table 7.26. Here again I have tentatively grouped together the elements into three groups, corresponding to the three aspects of Halliday's (1989a) context of situation.

Elements signalling phase transition	Occurrences	Percentage
Field of discourse		
Change in the pragmatic task performed	10	41.66%
Change in the actions the participants are involved in	6	25%
Topic change	2	8.34%
Change in the Beneficiary of the speaker's actions	1	4.17%
Tenor of discourse		
Change in the participants' speech roles	4	16.66%
Mode of discourse		
Long pause	1	4.17%
Total	24	100%

Table 7.26: Elements in the *RIO* subcorpus that predominantly signal phase transition with their occurrences and the respective percentage

From the data it emerges that a change in the pragmatic task the participants perform is the most predominant marker of phase transition (41.66%), followed by a change in the actions the participants are involved in (25%) and a change in the participants' speech roles (16.66%). In this regard, notice that the participants change their speech roles without signalling it linguistically.

All the data concerning the elements which predominantly signal phase transition in the *RIO* subcorpus are shown in Table 7.27.

	Text 40	Text 41	Text 43	Text 45	Text 47	Text 48	Text 51
FIELD OF DISCOURSE							
Change in the pragmatic task performed				2	3	1	4
Change in the actions the participants are involved in	1			2	2	1	
Topic change							
♦ With the use of a linguistic element							
• 'introducing a theme' function							
– adverb <i>anyway</i>	1						
• 'indicating that someone is coming to an end' function expressed at the end of the previous phase							
– conjunction <i>so</i>					1		
Change in the Beneficiary of the speaker's actions			1				
TENOR OF DISCOURSE							
Change in the participants' speech roles							
♦ Without the use of a linguistic element		1					3
MODE OF DISCOURSE							
Long pause					1		

Table 7.27: Details of the elements which predominantly mark phase transition in the *RIO* subcorpus

Except for *The Barbecue* text [Text 41] and the *Would you like to whip these eggs for me?* text [Text 43], where phase transition is predominantly signalled by one element only, in the other texts (Texts 40, 45, 47, 48 and 51) this is marked by the co-occurrence of two or even three elements. These co-occurrences are shown in Table 7.28.

Combinations				Occurrences	Percentage
Change in the actions the participants are involved in	+	Change in the pragmatic task performed		5	50%
Change in the participants' speech roles	+	Change in the pragmatic task performed		3	30%
Change in the actions the participants are involved in	+	Change in the pragmatic task performed	+ Topic change	1	10%
Change in the pragmatic task performed	+	Long pause	+ Topic change	1	10%
Total				10	100%

Table 7.28: Combination of elements signalling phase transition in the *RIO* subcorpus with their occurrences and the respective percentage

Among the most frequent co-occurrences, notice that the combination of a change in the participants' speech roles and a change in the pragmatic task performed is text-specific: it occurs in the *What are you doing this weekend?* text [Text 51] only. On the other hand, the co-occurrence of a change in the actions the participants are involved in and a change in the pragmatic task performed occurs in three different texts, but the texts are extremely similar: they are sequences of offers.

7.3.5. The *Tandoori chicken* text

In the *Tandoori chicken* text [Text 52] I have identified 13 phases and 12 phase transitions. The elements marking phase transition are, in alphabetical order:

1. change in the actions the participants are involved in;
2. change in the participants' speech roles;
3. change in the pragmatic task performed;
4. editing devices;
5. topic change.

Their occurrences and the respective percentage are given in Table 7.29. Notice that here again I have tentatively grouped together the elements into three groups, corresponding to the three aspects of Halliday's (1989a) context of situation.

From the data editing devices emerge as the most predominant marker of phase transition (53.33%). Notice that in the text two different editing devices have been identified: 1) title clips, which have been used as a means of indicating some of the stages in the recipe, such as, refrigerating the chicken, and the time which has passed, such as, after 30 minutes; and 2) the re-appearance of the text. Each of them occurs four times. Then, editing devices are followed by a change in the actions the participants are involved in (20%) and topic change (13.33%).

Elements signalling phase transition	Occurrences	Percentage
Field of discourse		
Change in the actions the participants are involved in	3	20%
Topic change	2	13.33%
Change in the pragmatic task performed	1	6.67%
Tenor of discourse		
Change in the participants' speech roles	1	6.67%
Mode of discourse		
Editing devices	8	53.33%
Total	15	100%

Table 7.29: Elements in the *Tandoori chicken* text that predominantly signal phase transition with their occurrences and the respective percentage

In two cases phase transition is marked by the co-occurrence of two elements. These are: 1) the co-occurrence of a change in the participants' speech roles, a change in the pragmatic task performed and topic change, which is signalled by the 'introducing a theme' function realized by the conjunction *so* (transition from Phase 1 to Phase 2); and 2) the co-occurrence of topic change and a change in the actions the participants are involved in.

The text also includes 15 subphases and 11 subphase transitions. The elements that predominantly signal subphase transition are:

1. change in the mode;
2. change in the participant the speaker interacts with;
3. change in the participants' speech roles;
4. change in the pragmatic task performed;
5. extra-linguistic elements;
6. subtopic change.

Table 7.30 shows their occurrences and the respective percentage. Again, the elements have been tentatively grouped together into three groups, corresponding to the three aspects of the context of situation (Halliday, 1989a).

Elements signalling subphase transition	Occurrences	Percentage
Field of discourse		
Change in the pragmatic task performed	3	27.2%
Change in the participant the speaker interacts with	2	18.2%
Extra-linguistic elements	1	9.1%
Subtopic change	1	9.1%
Tenor of discourse		
Change in the participants' speech roles	2	18.2%
Mode of discourse		
Change in the mode	2	18.2%
Total	11	100%

Table 7.30: Elements in the *Tandoori chicken* text that predominantly signal subphase transition with their occurrences and the respective percentage

From the data it comes out that the most predominant marker of subphase transition is a change in the pragmatic task performed (27.2%) followed by a change in the participant the speaker interacts with (18.2%), a change in the participants' speech roles (18.2%) a change in the mode (18.2%). Finally, in the text there are not any co-occurrences of combinations of elements marking subphase transition.

7.4. From transition types to phase types: Two examples from the Padova MEC

In Paragraph 7.3 above I have pointed out the presence of typical phase transitions in the texts under analysis. Related to this is the question whether, as well as *transition types*, we can expect to find *phase types* and reconstruct the typical phasal organization of a given genre. In this regard, Baldry (2004) analyses a corpus of TV car advertisements and shows the typical phasal organization of this particular genre. As already stated above (see Paragraph 7.2), the texts under analysis in this work consist of a variety of text types, including interviews, casual conversations and monologues. However, in spite of this heterogeneity, some informal observations can be made in relation to the *Introductions* subcorpus and the *Job interviews* subcorpus, which, among the six subcorpora created, seem to be the most homogeneous ones.

As already pointed out in the discussion of the texts belonging to the *Introductions* subcorpus⁸⁵ (Chapter 6), the phasal analysis enables us to reconstruct the various topics the speakers talk about in the texts and the pragmatic tasks they perform: here phases, topics and pragmatic tasks tend to coincide. The phases identified in the texts are listed, in alphabetical order, in Table 7.31. The tick (✓) indicates the phases present in each text.

As Table 7.31 illustrates, the only phase that occurs in all the texts is, not surprisingly, the one where the speakers give their name; then, eleven speakers out of twelve give their age; ten specify what they do in their lives; finally, nine state where they are from. Notice that some speakers are very polite, because at the beginning of the text they greet the viewers, thus giving the impression they want to enter into some kind of affinity with them. In addition, there are two speaker-related phases, that is, phases connected with one speaker only. These are the 'Boston' phase and the 'Boston University' phase in the *Meet Alexandra* text [Text 17]: the speaker, Alexandra, comes from Boston and she studies at Boston University, so in her monologue she talks about them. In the other texts on the contrary, the speakers do not talk about the city where they live, nor about their home university.

What may not be deduced from Table 7.31 is the phenomenon of phase clustering (Baldry and O'Halloran, forthcoming a). In seven texts I have identified phases comprising what could have been two or even three different phases. In other words, in the same phase the speakers discuss two or three topics that in the other texts are discussed in two or three different phases. The texts where the phenomenon of phase clustering occurs are

⁸⁵ It should be considered that the results presented here are partly affected by the fact that the texts under analysis are of different length (the shortest lasts five seconds, the longest one minute and thirty seconds).

	Text 17	Text 18	Text 19	Text 20	Text 21	Text 22	Text 23	Text 24	Text 25	Text 26	Text 27	Text 28
Address ⁸⁶				✓								
Age	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓
Boston	✓											
Boston University	✓											
Closing	✓		✓	✓								✓
Dislikes			✓									
Family					✓							✓
Greeting	✓		✓	✓	✓	✓		✓	✓			
Hobbies	✓			✓								✓
Likes	✓		✓		✓							
Music												✓
Name	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Occupation	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓
Origin	✓	✓		✓	✓		✓	✓		✓	✓	✓
Past experiences in Italy					✓							✓
Prospects for the future					✓							
Stay in Padova	✓	✓			✓	✓		✓				✓
Thinking about what to say next			✓									
Travels			✓									

Table 7.31: Phases identified in the *Introductions* subcorpus

given in Table 7.32. For each text the phases forming the cluster are indicated with the same symbol.

	Text 1	Text 2	Text 4	Text 5	Text 6	Text 7	Text 9	Text 11
Address			☀					
Age	★		☾	★		★	★	★
Name			☾					
Occupation	★		☾	★	✓	★	★	★
Origin		■	☀					
Reason why in Italy		■			✓			

Table 7.32: Phase clustering in the *Introductions* subcorpus

From the data we notice that the most frequent phase cluster is that of age and occupation: there are five occurrences out of nine phase clusters (55.6%). In addition, in one text phase clustering involves three phases.

In the *Introductions* subcorpus phase clustering is a purely linguistic phenomenon: as illustrated in Table 7.33, it is realized by the conjunction *and* (80%), a compound adjective (10%) and the conjunction *but* (10%).

⁸⁶ By *address* I mean the country, state, city, town where the speaker lives.

Linguistic devices realizing phase clustering	Occurrences	Percentage
Conjunction <i>and</i>	8	80%
Compound adjective	1	10%
Conjunction <i>but</i>	1	10%
Total	10	100%

Table 7.33: Linguistic devices in the *Introductions* subcorpus realizing phase clustering with their occurrences and the respective percentage

Finally, Table 7.34 shows how phase clustering is realized in the *Introductions* subcorpus. The conjunctions *and* and *but* realizing phase clustering are in bold type in the central column, whereas the left and right columns show the text of what could have been two different phases but here form a phase cluster. The compound adjective is in italics.

1	I'm 20 years old	and	I'm a student at Boston University	Text 17
2	I'm from Romania	and	I came to Padova to study Philosophy	Text 18
3	My name is Diana Gosciowski	and	I'm a <i>19-year-old</i> student here at the University of Padova	Text 20
4	I was born in Philadelphia [...]	but	now I live here in Vicenza	Text 20
5	I'm 24 years old	and	I'm a student here at the University of Padua	Text 21
6	I'm studying medicine	and	I came to Padova to pass a period of my practical year	Text 22
7	I'm 23 years old	and	I study English and German here in Padua	Text 23
8	I'm 20 years old	and	I'm in Padova, studying Geography	Text 25
9	I'm 23 years old	and	I'm studying archaeology in Padova	Text 27

Table 7.34: Linguistic realizations of phase clustering in the *Introductions* subcorpus

Like in the case of the *Introductions* subcorpus, the homogeneity that characterizes the *Job interviews* subcorpus allows us to draw some tentative conclusions about the typical organization of this genre. Table 7.35 compares the phases and subphases of the two interviews. We can see that the job interviews can be divided into four main blocks consisting of one or more phases:

- ♦ an initial block where the candidate enters the office and meets the interviewer (Phase 1 in both interviews);
- ♦ two central blocks where:
 - the candidate's past experience is discussed (Phase 5 in the *Mr. Hutchinson's interview* text and Phase 2 in the *Mr. Sotherby's interview* text);
 - the candidate is tested on how he would handle difficult situations that may arise (Phase 6 in the *Mr. Hutchinson's interview* text and Phase 4 in the *Mr. Sotherby's interview* text);
- ♦ an end block where the interviewer and the candidate take leave (Phase 7 in the *Mr. Hutchinson's interview* text and Phase 6 in the *Mr. Sotherby's interview* text).

In addition, the analysis of the elements that predominantly signal phase transition tells us that the transition from the first block to the second block and that from the second block to the third block are signalled by a change in the pragmatic tasks the speakers perform.

In conclusion, although the two texts are very different, the phasal analysis allows us to find some similarities between the interviews and recurrent phase types.

Mr. Hutchinson's job interview			Mr. Sotherby's job interview		
Phase	Phase description		Phase	Phase description	
1	Mr. Hutchinson meets Ms. Eckton		1	Mr. Sotherby meets Ms. Eckton	
2A	The journey to the office	Mr. Hutchinson's journey to the office	2A	Mr. Sotherby's past experiences	General description of Mr. Sotherby's past experiences
2B		Ms. Eckton's journey to the office	2B		Description of the kind of schools Mr. Sotherby taught in
3A	Mr. Hutchinson's qualifications	B.A. in Manchester	3	Reason why Mr. Sotherby decided to apply for the job	
3B		Masters in teaching at the LSE			
3C		Doctorate at the LSE			
4	Mr. Hutchinson's experience in Manchester		4A	Ms. Eckton tests Mr. Sotherby	Discipline
			4B		Description of an imaginary problematic situation and Mr. Sotherby's suggestion on how he would handle it
			4C		Description of an imaginary problematic situation relating to bullying
			4D		Mr. Sotherby's request for clarification
			4E		Mr. Sotherby's suggestion on how he would handle a difficult situation relating to bullying
5A	Mr. Hutchinson's past experiences	Summary of Mr. Hutchinson's curriculum vitae	5	The post of housemaster	
5B		Reason why Mr. Hutchinson terminated the contract in Singapore before the due term			
5C		How Mr. Hutchinson quit his job in Singapore			
5D		How Mr. Hutchinson found a replacement for his job in Singapore			
6	Ms. Eckton tests Mr. Hutchinson		6	Leave taking	
7	Leave taking				

Table 7.35: Comparison between the phasal organization of the *Mr. Hutchinson's interview* text and that of the *Mr. Sotherby's interview* text

7.5. Conclusions

In this chapter I have gone back to the concept of phase and that of phase transition developed by Gregory and Malcolm (1981) and Gregory (1985; 2002) and, taking into account the studies into phase and phase transition in relation to multimodal texts (Thibault, 2000; Baldry, 2004; Baldry and Thibault, 2001; 2006a; 2006b: Chapter 4), I have defined the concept of ‘multimodal discourse phase.’ After pointing out the difficulty in identifying all the elements that mark phase transition when dealing with a large number of texts as I do in this work, I have provided some data on the elements in the texts that predominantly signal phase transition. Finally, I have shown how the concept of phase enables us to reconstruct the typical phasal organization of two of the subcorpora created for this work.

Part 3

CHAPTER 8

Rationale behind the teaching materials

8.1. Introduction

In this chapter I discuss the rationale behind the teaching materials I have created, which are aimed at language learners at the first four levels of proficiency of the *Common European Framework of Reference (CEFR)* (Council of Europe, 2001). First of all, I present the learning context where the materials have been included, that is, the online English course Le@rning Links (Ackerley, 2004; Ackerley and Cloke, 2005; Ackerley and Cloke, 2006; Ackerley and Coccetta, in press) (Paragraph 8.2). Then, I specify the objectives of these materials (Paragraph 8.3). In so doing, I also discuss some of the teaching materials developed by pointing out the approaches and teaching methods employed. In particular, the chapter exemplifies how the multimodal concordancer *MCA* (Baldry, 2005; Baldry and Beltrami, 2005) has been integrated into Le@rning Links, but also used by material developers to create activities to facilitate: 1) the investigation of the language functions and notions in the subcorpora of the Padova MEC; and 2) the analysis of how verbal and non-verbal features are co-deployed to create the overall meaning of the texts in these subcorpora. Finally, I discuss the experimentation of the teaching materials with students at the University of Padova and at the University of Pavia (Paragraph 8.4).

8.2. The learning context

The activities created for this work have been integrated into Le@rning Links, the online English course the Language Centre of Padova University is creating to help Padova University students reach the B2 level of the *CEFR* (Council of Europe, 2001). To this end, the learners are provided with an online learning environment containing a variety of interactive multimedia materials, arranged according to the first four *CEFR* levels and ranging over language presentations, grammar exercises, comprehension activities and reference tools, which are learner-centred and promote autonomous learning. As for autonomous learning, the course puts emphasis on guidance and support for the novice language learner and choice and flexibility for the more expert one.

Le@rning Links is organized along four structural axes (Ackerley and Cloke, 2006): didactic, heuristic, referential and communicative. The didactic axis is exemplified in the standard learning route, ‘In this module,’ where the learners follow the path designed by the teacher. Here they are given bite-size chunks of language arranged in an appropriate graded sequence. The heuristic axis, instead, allows the learners to choose the route they want to take by selecting from the various activities proposed in the ‘Options’

menu which include, *inter alia*, grammar activities, readings, listening comprehension activities and exercises to develop their vocabulary. The choice of this axis, therefore, makes the learners responsible for their own learning. The referential axis, represented by the *Grammar Reference* section, the *Vocabulary/Pronunciation* section and the *Learner Centre*, offers learners reference tools aiming at completing the course core content represented by the 'In this module' and 'Options' pages. Finally, the communicative axis is exemplified in the *Let's Talk* and *Web Tasks* sections, where the learners engage in communicative activities with each other to develop their language skills (see Ackerley, 2006). Figure 8.1 sketches the different sections of the course where the four structural axes develop. The various sections of the course are colour-coded: the course core content is blue, the *Grammar Reference* section is red, the *Vocabulary/Pronunciation* section is green, and the *Learner Centre* is orange. As Ackerley and Coccetta (in press) point out, the use of different colours aims at "helping learners recognise the context in which they are operating, and understand the purpose of the texts they are viewing."

The course consists of four levels – A1, A2, B1 and B2 of the *CEFR* – and each of them comprises a variety of modules – four in A1, and eight in each of the other levels. These are shown in Tables 8.1, 8.2, 8.3 and 8.4 which represent the site map of Le@rning Links. The map will be of use for the reader to orient her/himself in Chapter 9 where the exercises are presented. In fact, it makes evident the contents of each level and module.

8.3. Objectives of the teaching materials

Spoken corpora are a valuable resource for teaching the spoken language because they "can achieve high authenticity, serve as communication aids, and provide irreplaceable models of the target language" (Mauranen, 2004: 208). Moreover, as Mauranen (2004: 202-203) states

one advantage of a corpus of spoken language is that it can provide a large number of repeated instances which can be arrested, enabling the learner to focus on forms and functions which play important roles in discourse but may not be found frequently enough in individual situations to attract particular attention.

The subcorpora of the Padova MEC analysed in this work have been used to create teaching materials for learners at the first four levels of the *CEFR* (Council of Europe, 2001). Their objectives are twofold. On the one hand, they aim at promoting the learners' communicative language competence by providing them with Data-Driven-Learning (DDL) activities (Johns, 1991) on the various linguistic realizations of a given language function, either in isolation from notions or in conjunction with them. On the other hand, the materials aim at increasing the learners' strategies to understand spoken texts in the foreign language by raising their awareness of the inter-semiotic relations that characterise spoken texts (Kress and van Leeuwen, [1996] 2006: 41).

orange pages = Learner Centre

Learning Strategies Questionnaires Useful Language Language Awareness Home

The Learner Centre

YOU are the principal **protagonist** in the Learner Centre. You can visit the Learner Centre from any point in the course and choose the activities to help you develop your **learning strategies** and **language awareness**. This part of the site is to help you to take control of your own learning.

HOW?

green pages = Vocabulary/Pronunciation

Home > Vocabulary Pronunciation > A2 - Module 2 > Parts of the body

Level A1 Level A2 Level B1 Level B2

Click on the buttons and **listen** to the words.

Elbow Shoulder Wrist

Le@rning Links

Where are your tattoos? - Module 2

Module 2 > Where are your tattoos? (1)

In this module...

Options Grammar Workshop Reading Writing Listening Watching Vocabulary Building Let's Talk Fun and Games

heuristic axis represented by the 'Options' menu

didactic axis represented by the 'In this module' menu

The continue arrow guides the learners through the module

red pages = Grammar reference

Grammar Reference > A2 - Module 2 > Simple Past

Level A1 Simple Past – questions and negatives

Level A2 Example: to go

Level B1

Level B2 Click to see the complete forms and rules.

+	Affirmative	They	on holiday last week.
-	Negative	They	on holiday last week.
?	Question	they	on holiday last week?
Y/N	Short answer	Yes, they No, they	.

Figure 8.1: Different sections of Le@rning Links where the didactic, heuristic, referential and communicative axes develop

Level A1	Grammatical structures	Functions	Topics
Module 1	- Present Simple: be - Subject pronouns - Possessive adjectives - Indefinite article: a, an	- Greetings - Asking and giving name - Asking and saying where you are from - Asking and giving personal information: age, phone number, address, profession	- Nations and nationalities - Professions - Numbers – cardinal - The alphabet and spelling - University subjects
Module 2	- Demonstrative pronouns: this, that, these, those - Noun plurals - Present Simple: have got - Possessive 's	- Talking about possessions - Identifying objects - Introducing yourself and other people - Asking for and giving prices	- Everyday objects - Family - Prices - Colours - Computers and technology
Module 3	- Simple Present - Prepositions of time: in, on, at - Question forms	- Talking about your weekly routine - Telling the time - Talking about times, dates, days of week, months etc	- Days - Months - Ordinal numbers - Seasons - Everyday activities - Animals
Module 4	- Modal verb: can - Prepositions of position and place	- Talking about your abilities - Likes and dislikes - Talking about free time activities	- Hobbies and interests - Geographical places - The home - Furniture

Table 8.1: Site map of Le@rning Links for the A1 level

Level A2	Grammatical structures	Functions	Topics
Module 1	- Indefinite partitives: some, any - Nouns: countable and uncountable - Quantity: much/ many / little / few - Units of measure	- Talking about food and diet - Giving directions - Talking about university	- Food and drink - Health - Places in town and shops
Module 2	- Past tense of be - Past simple of regular verbs - Time adverbials: today, last... - Why, because and because of	- Talking about weather - Talking about health problems - Narrating past events - Talking about feelings	- Weather and temperature - The body - Health - Feelings
Module 3	- Past simple of irregular verbs - Sequencers: first, then, after - Used to	- Talking about transport - Describing where you live - Talking about your childhood	- Transport - Free time activities - Holidays
Module 4	- Present Continuous - Possessive pronouns 'to' for purpose	- Talking about present activities - Describing objects - Making suggestions - Describing people	- Clothes - Shops - Physical descriptions - Materials and substances
Module 5	- Past continuous - Would like vs want - Indefinite pronouns: something, anything, nothing	- Making offers - Making requests - Talking about the future	- Food and Beverages - Eating out
Module 6	- Future: be going to - Present Continuous for the future - Will	- Making offers - Talking about the future - Talking about quantity - Making choices	- Special occasions: Christmas, Easter, Halloween, Thanksgiving - Entertainment
Module 7	- Basic comparatives, adj + -er... than, more + adj + than - Linking words – purpose and reason - Pronoun: one(s) - How questions (long/far/often)	- Talking about purpose and reason - Enquiring about journeys - Talking about location - Speaking on the telephone - Booking holiday accommodation	- Travel: bookings, accommodation - Telephone language - Transport
Module 8	- Will 1st conditional sentences - Present perfect	- Making predictions - Making promises - Talking about conditions	- Horoscopes - Weather reports - News reports - Air travel

Table 8.2: Site map of Le@rning Links for the A2 level

Level B1	Grammatical structures	Functions	Topics
Module 1	- Future forms revision - Subject and object questions - Gerund vs infinitive - Irregular Simple Past review	- Asking permission - Giving advice	- Professions - Problems
Module 2	- Question tags - Comparatives (advanced points) - Few / a few – Little / a little - Revision of count / non-count nouns - Forms of ‘like’	- Describing places - Describing people - Making comparisons - Showing interest	- Personality - Physical appearance - Relationships with other people
Module 3	- Present perfect with for and since 2nd conditional	Talking about duration	- Environmental issues - The natural world
Module 4	- Present Perfect Simple with already, yet, just - Passive voice	- Apologising - Reviewing films etc.	- Entertainment – music, film, theatre - Food and drink
Module 5	- Present Perfect Continuous - Modal verbs of obligation and permission	- Asking and talking about personal experiences - Asking and talking about duration - Talking about rules	- Dictionary definitions - American English words - University life - Education - Rules and regulations
Module 6	- Relative clauses - Modals of deduction	- Identifying people and things - Making deductions	- Financial matters - Culture and society
Module 7	- Reflexive pronouns - Reported speech - Compound nouns	- Reporting what was said - Academic writing	- Health - Working life - Social issues
Module 8	- Past Perfect - Future Perfect 3rd conditional	- Talking about imaginary past situations - Talking about personal experiences - Applying for a job	- History and biographies - Communications technology

Table 8.3: Site map of Le@rning Links for the B1 level

Level B2	Grammatical structures	Functions	Topics
Module 1	- Review of verb tenses - Word order 1 – adjectives	Expressing wishes, needs, feelings and regrets	Family & Society (birth, marriage, divorce, death)
Module 2	- Noun phrases as modifiers - Reflexives - Articles - Quantifiers	- Negotiating - Explaining rules and regulations - Justifying actions	- Environmental issues - News (TV & radio)
Module 3	- Review of modals and semi-modals - Phrasal verbs 1	- Relating experiences - Talking about plans - Expressing certainty	- Travel - Emergency situations - Accommodation
Module 4	- Passive voice - Causatives with get, have, help, make, let - Phrasal verbs 2 – separable and inseparable	- Making invitations - Expressing agreement/disagreement	- Banking - Social interaction (behaviour, etiquette) - Food
Module 5	- Defining and non-defining relative clauses - Parallel structures (relationship between ~~Words~~ order 2 – Subject-verb inversion (rarely have I...))	Expressing points of view	- Linkers / Transitions signals - Society & politics - Use of punctuation - Culture – literature, theatre, cinema
Module 6	- Gerund and infinitives - That + bare infinitive (subjunctive) - Phrasal verbs 3	- Giving instructions - Persuading	- Culture – art, museums - Advertising - Manuals & instructions
Module 7	- Reported speech - Noun clauses with question words, whether / if, that, Q-words + infinitives ~~Words~~ order 3 – adverbs	- Stating aims and objectives - Correcting errors	Academic writing
Module 8	- Conditionals - I wish... (future, present, past)	- Making applications (university, job) - Speculating about hypothetical situations	- University life (facilities, expectations, campus) - Employment

Table 8.4: Site map of Le@rning Links for the B1 level

8.3.1. Adopting multimodal concordancing techniques to promote communicative language competence

To become competent language users, learners are asked to develop a variety of communicative language competences which include, *inter alia*, grammatical competence, semantic competence, discourse competence and functional competence⁸⁷. The focus of this work is functional competence, generally defined as the ability to use the language, both spoken and written, to achieve communicative goals (Council of Europe, 2001: 125), such as exchanging information on everyday matters, seeking permission and expressing likes and dislikes. In particular, in this work the focus is functional competence in spoken language. Functional competence also includes notions. In fact, as van Ek and Trim (1998a: 23) point out, “language functions are not fulfilled in a void, with regard to nothing,” but with reference to a particular concept indicated as notion.

The activities I have created make use of multimodal concordancing techniques to help learners at various levels of proficiency become competent language users who can deal with the spoken language in terms of functions and notions. The use of multimodal concordancing techniques *vis-à-vis* the scalar-level approach adopted (see Chapter 5) should facilitate: 1) the study of single functions and their realizations; and 2) the study of sequences of functions. In fact, the use of a bottom-up approach⁸⁸, where the learners are requested to move from the utterance level, which is the lowest level in the scalar system, to the higher levels, represented by the phases and subphases, will show the learners themselves that, in many cases, to interpret language they cannot stop at the utterance, but they need to process the complete situation where the utterance is produced, which is provided by the phase/subphase.

As already pointed out in Chapter 1, in the last ten years the extensive research carried out by Baldry and Thibault into multimodal concordancing within the *MCA* project (Baldry, 2007b; 2008a; Baldry and Thibault, 2008) has led to the definition of a *Concordance Matrix* (Table 8.5) which puts together four concordance types and four concordancing procedures. Table 8.5 shows that, from a theoretical standpoint, any concordance type can be combined with any concordancing procedure, thus producing 16 options when carrying out research into multimodal corpora.

Concordance types	Concordancing procedures
1. monomodal form-oriented concordances	a. default type (i.e. KWIC concordancing)
2. monomodal meaning-oriented concordances	b. media-indexed type
3. multisemiotic form-oriented concordances	c. tabulated type
4. multisemiotic meaning-oriented concordances	d. overlay/captioned type

Table 8.5: Concordance Matrix to investigate multimodal corpora (Baldry, 2007b; 2008a; Baldry and Thibault, 2008)

To foster communicative competence this work adopts the *multimodal functional concordancing* technique (Ackerley and Coccetta 2007a; 2007b; in press; Coccetta, 2004; 2008a) and the *multimodal functional-notional* one (Coccetta, 2008b; 2008c). The former

⁸⁷ For a detailed description of the communicative language competences language learners should develop see Council of Europe, 2001: Chapter 5.

⁸⁸ Considering the inherently dynamic nature of communication, Adolphs (2008) advocates the use of a bottom-up approach to conversation analysis “which starts at the level of speech act and includes an analysis of the surrounding discourse” (Adolphs, 2008: 82).

investigates how a given language function is enacted by a set of different language forms; the latter investigates how a language function and a notion are enacted in language. The techniques are examples of *monomodal meaning-oriented, media-indexed* concordance: they are monomodal because their focus is one semiotic resource, in this case language, and they exclude the investigation of other modalities such as gaze, gesture and facial expressions; they are meaning-oriented because they provide information about the meaning different language forms have in different contexts; finally, the media-indexed procedure, which links each concordance line to its associated film clip, makes possible the analysis of the concordance multimodal co-text (Baldry, 2008a), namely a co-text (Sinclair, 1991) which extends beyond language and includes the other modalities with which language interplays in the concordance. As Coccetta (2008a; 2008c) points out, the word ‘multimodal’ included in the expressions ‘multimodal functional concordancing’ and ‘multimodal functional-notional concordancing’ does not refer to the concordance itself but to the multimodal co-text.

An example of multimodal functional concordancing technique is illustrated in Table 8.6, which presents the concordances for the function ‘emphasising’ expressed in the *Job interviews* subcorpus retrieved with *MCA*.

1.	Do take a chair.
2.	it does have a somewhat, uh, important reputation
3.	it's precisely that which attracted me
4.	I do enjoy a challenge
5.	So really for the, um, professional challenge
6.	that's what attracted me mostly to your school.
7.	we do have some internal problems to deal == with.
8.	sometimes they do step up over the, uh, number that appears in our brochure.
9.	they simply == won't [believe]
10.	Or even, um, consider whether the child is happy in their environment.
11.	We do have a problem with bullying.
12.	we do have a == headmistress.
13.	I would certainly consider that
14.	I do think
15.	I would certainly be very interested in my students' well being as, as a teacher
16.	I would, would certainly consider.
17.	Yes, do sit down.
18.	That's a coincidence really
19.	I did go to Chinatown quite, uh, quite frequently.
20.	So you've, you definitely wanted to teach.
21.	from the very start
22.	I did actually know someone who was looking for a job at the time.
23.	actually it's not that imaginary. It does happen.
24.	They don't really want to hear criticism as far as the child is concerned.
25.	we do run a school
26.	parents do pay for their children to come to our school
27.	things might not necessarily be exactly the same.
28.	I really don't know

Table 8.6: Concordances for the ‘emphasising’ function expressed in the *Job interviews* subcorpus

The concordances provide the learners with information about the various linguistic realizations of this function. First of all, they show the variety of words used to give emphasis, such as *really* in ‘That’s a coincidence really’ and ‘I really don’t know;’ *simply* in ‘They simply won’t believe;’ *even* in ‘Or even, um, consider whether the child is happy in their

environment;’ *certainly* in ‘I would certainly consider that;’ *very* in ‘from the very start.’ Secondly, they illustrate that *do* can be used in the present or past tense when no other auxiliary verb is present. Examples are ‘Do take a chair’ and ‘I did go to Chinatown quite, uh, quite frequently.’ Finally, they show the use of *cleft structures* to emphasize what the speaker says, as in ‘That’s what attracted me mostly to your school’ and ‘It’s precisely that which attracted me.’ In the last example in particular the emphasis is very strong because of the combination of a cleft sentence and the word *precisely*.

The concordances also provide additional information relating to the multimodal co-text. In fact, because of the media-indexed procedure, it is possible to access the multimedia file associated with each concordance, thus allowing the learners to analyse other features of spoken language, such as stress patterns and tone of voice. More precisely, when accessing the file associated with the concordances containing *do* and *did*, the learners can notice that they are stressed. Figure 8.2 shows an extract from one of the exercises based on the *Mr. Hutchinson’s interview* text [Text 30] (the *Focusing on language functions: Emphasising (1)* exercise – Level B1 Module 8 – *Language in use* section, pages 348-349) which asks the learners to notice this. Figure 8.2 also shows the pop-up message the learners get when they answer the question correctly.

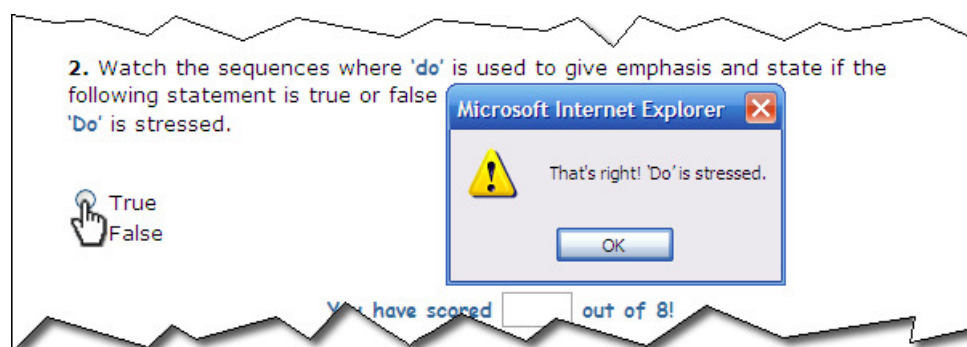


Figure 8.2: True-or-false exercise focusing on the pronunciation of *do* when used to give emphasis in the *Mr. Hutchinson’s interview* text

The usage of adverbs such as *really*, *simply*, *definitely*, *certainly* and *very* is not the same. For example, according to the *Oxford Advanced Learner’s Dictionary*, 7th Edition, *very* is “used to emphasize an extreme place or time,” while *definitely* is “a way of emphasising that something is true and that there is no doubt about it.” To understand the difference in usage of these words, two or more decontextualized examples are not sufficient, but they need to be considered in relation to the surrounding utterances. The use of the scalar-level approach allows the learners to move up one level in the scalar-level system and analyse the phase (or subphase) where the utterance is expressed. As a result, the learners can see the way in which the utterance realizing the ‘emphasising’ function relates to the other utterances in that phase. For instance, as regards Concordance 20 (So you’ve, you definitely wanted to teach), taken from Phase 3 Subphase b of the *Mr. Hutchinson’s interview* text [Text 30], the study of Mr. Hutchinson’s words produced in that subphase (in italics in the transcription shown in Table 8.7) reveal that he did a Masters in teaching and that, when he left school, he knew he wanted to teach (“that was my aim from the very start”).

Ms. Eckton	Uh, and then you came to – where did you co- go after that? I – 'cause there's a printing error on you CV == I can't work out.
Mr. Hutchinson	== Oh, sorry about that.
Ms. Eckton	Mmmm ... Where was it? Was it the LSE is? == Is that
Mr. Hutchinson	== The LSE. That's right. Yes. I was there for a year, where I – <i>I did a Masters in teaching.</i>
Ms. Eckton	Oh that's good. So you've, you definitely wanted to teach.
Mr. Hutchinson	Oh, yes. == Yes,
Ms. Eckton	== Mm. == That was
Mr. Hutchinson	== that was my, <i>that was my aim from the very start when I left school.</i>
Ms. Eckton	Yah.

Table 8.7: Transcription of Phase 3 Subphase b of the Mr. Hutchinson's interview text

These observations have been turned into the drag-and-drop exercise shown in Figure 8.3 (the *Focusing on language functions: Emphasising (2)* exercise – Level B1 Module 8 – *Language in use* section, pages 349-350), where the learners are asked to match each adverb with its correct usage after analysing the phase/subphase where the adverb is expressed.

Adverb		Usage
actually	●	a. used to emphasize something you are saying or an opinion you are giving
definitely	●	b. used to emphasize how much
exactly	●	c. used to emphasize an extreme place or time
really	●	d. used to emphasize that something is correct in every way or in every detail
that	●	e. used to emphasize a fact or a comment, or that something is really true
very	●	f. used to emphasize that something is true and that there is no doubt about it

Figure 8.3: Drag-and-drop exercise focusing on the adverbs realizing the 'emphasising' function

An example of *multimodal functional-notional concordancing* technique is given in Table 8.8, which presents the concordances for the 'stating' function and the 'personal

identification: occupation' specific notion retrieved with *MCA* in the *Introductions* sub-corpus.

1. I'm 20 years old and **I'm a student** at Boston University.
2. I'm 27 years old and **I'm a third year student** in University of Padova, foreign languages.
3. My name is Diana Gosciewski, and **I'm a 19-year-old student** here at the University of Padova.
4. I'm 24 years old and **I'm a student** here at the University of Padua. And I study Linguistics and various foreign languages.
5. I'm currently in Italy *teaching* English at a secondary school here in Padova.
6. **I'm also a musician.**

Table 8.8: Concordances for the 'stating' function and the 'personal identification: occupation' specific notion retrieved with *MCA* in the *Introductions* subcorpus

In spite of the restricted number of concordances retrieved (only six), the learners are provided with the correct linguistic form to express one's occupation, namely *subject + verb to be + indefinite article + profession*, whereas the odd one out in the list, that is, 'I'm currently in Italy teaching English at a secondary school here in Padova,' shows the use of verbs of occupational activities (van Ek and Trim, 2008a: 61-62) to express one's profession, in this case the verb *to teach*. In the drag-and-drop exercise related to these concordances (the *Expressing your occupation* exercise – Level A1 Module 1 – *Language in use* section, pages 321-322) the learners are asked to observe the results and then put the four constituents of a statement expressing one's occupation in the correct order. The drag-and-drop exercise is shown in Figure 8.4.

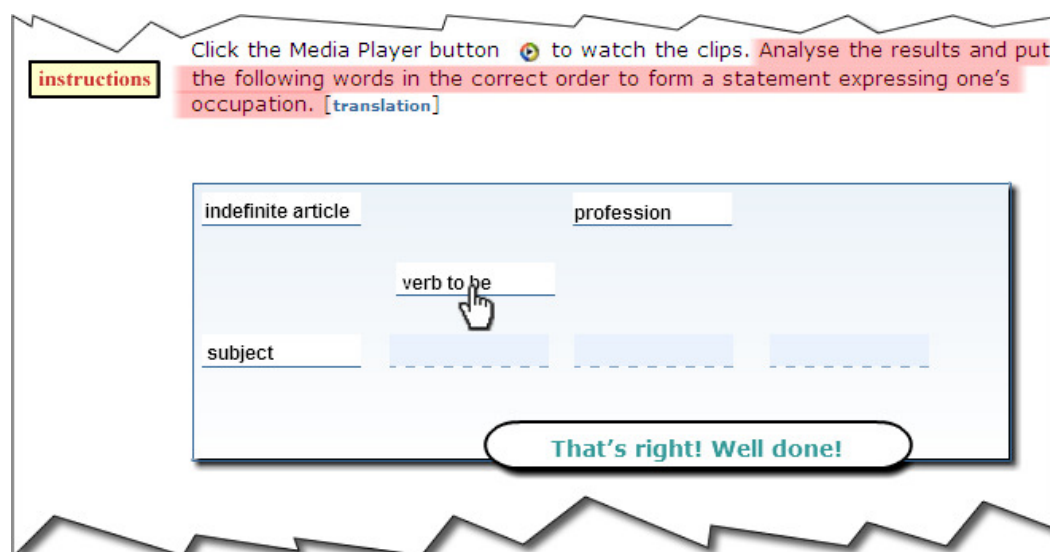


Figure 8.4: Drag-and-drop exercise focusing on the concordances for the 'stating' function and the 'personal identification: occupation' specific notion retrieved with *MCA* in the *Introductions* subcorpus

Another example of *multimodal functional-notional concordancing* technique is given in Table 8.9, which presents the concordances for the 'reporting: facts/events' function and the temporal notion of the past reference type expressed in the *Holidays* subcorpus.

1. I've been out there
2. You asked for the car
3. I've spent 7 months working in London
4. I've actually spent a lot of time in France myself
5. I've only been outside of Europe twice
6. I've seen Sicily, Napoli, stuff like that, down in the South, Calabria.
7. Even bought myself a little Romanian dictionary.
8. she met them when she was at University.

Table 8.9: Concordances for the 'reporting: facts/events' function and the temporal notion of the past reference type expressed in the *Holidays* subcorpus

The concordances exemplify the use of the present perfect and the simple past to report on finished past experiences, but while the utterance in the simple past (Concordance 8) makes reference to a specific time ("when she was at University"), the ones in the present perfect do not make reference to a specific time. These observations have been turned into the two exercises included in the *Grammar Workshop* section of Level B1 Module 3 (pages 335-338). The first exercise is reproduced in Figure 8.5 (page 297). Here the learners are asked to access *MCA*, investigate the *Holidays* subcorpus for the 'reporting on facts and events' function and identify the tenses the speakers use in realizing the function. As shown in Figure 8.5 the learners are given a list of options to choose from.

The second exercise (Figure 8.6, page 298) focuses on the use of the present perfect when reporting on finished facts and events. The learners are requested to investigate the *Holidays* subcorpus for the function 'reporting on facts and events' and to restrict their search to those utterances where the function is realized by the present perfect. To do so, in *MCA* they must combine the 'reporting on facts and events' function and the temporal general notion 'present perfect.' Table 8.8 presents the concordance lines the learners will retrieve.

1. I've been out there
2. I've spent 7 months working in London
3. I've actually spent a lot of time in France myself
4. I've only been outside of Europe twice
5. I've seen Sicily, Napoli, stuff like that, down in the South, Calabria.

Table 8.10: Concordances for the 'reporting on facts and events' function containing the temporal notion 'present perfect' retrieved with *MCA* in the *Holidays* subcorpus

Then, the learners are asked to analyse the concordances and state whether the following statements are true or false:

1. The utterances report on finished past experiences.
2. The utterances makes mention of specific time or date.

Through this consciousness-raising activity (Willis and Willis, 1996) the learners will conclude that, when the present perfect is used to report on facts and events no mention of specific time or date is made.

In the activities so far presented, the main focus of analysis has been one language function, both in isolation and in conjunction with a notion; in addition, the functions have been considered both in isolation from the surrounding discourse (e.g. the *Expressing your occupation* exercise) and in relation to the phase/subphase where they are produced so that the learners can see how they relate to the other utterances in that

Le@rning Links
Grammar Workshop - Module 3

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Reporting on facts and events (1)

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You are going to investigate a small **corpus** where people talk about their past and future holidays. In particular, you are going to analyse the function **reporting on facts and events**. To do so, you need to go to the online concordancer MCA. Go to <http://mca.unipv.it> and follow the instructions given below.

introduction to the exercise

instructions on how to access MCA and the Holidays corpus

Click here

to learn how to access MCA.

Then, go to the Search parameters page and:

1. select the **Reporting: fact/events** parameter from the first Select-the-parameter menu;
2. click **Compact Search**;
3. then, click the Media Player button to watch some sequences **at your will**.

instructions on how to retrieve the 'reporting' function

Analyse the results and answer the following question:

instructions

What tenses do the speakers use to report on facts and events? **Choose** from the following options (**2 tries**):

☐ future
☐ past continuous
☐ present continuous
☐ present perfect
☐ simple past
☐ simple present

Ok

multiple-choice question on the results retrieved

You have scored out of 2!

Go to :

MCA instructions - english (pdf)

MCA instructions - italian (pdf)

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Figure 8.5: The *Reporting on facts and events (1)* exercise

Le@rning Links
Grammar Workshop - Module 3

Home > Level B1 > Module 3 > Grammar Workshop > Reporting on facts and events

In this module...
Reporting on facts and events (2)

Options
In the corpus you have analysed to report on facts and events the speakers use the **simple past** and the **present perfect**. The use of the simple past and the present perfect is different.

Learner Centre
Find the utterances expressing the function **reporting on facts and events** which contain the **present perfect**. To do so, in the MCA Search parameters page:

Vocabulary Pronunciation
1. select the **Reporting: facts/events** parameter from the first Select-the-parameter menu;
2. select the **General notions: temporal parameter** in the second Select-the-parameter menu;
3. write **present perfect** in
4. click **Compact Search**.

Grammar Reference
instructions
instructions on how to retrieve the 'reporting' function and the temporal general notion 'present perfect'

Progress Report

Classroom Connection
Analyse the first five results and state if the following statements are true or false. You have **1 try**.

Site Map
1. The utterances report on finished past experiences.
☐ True
☐ False
2. The utterances make mention of specific time or date.
☐ True
☐ False

Links+
true-or-false questions on the results retrieved

You have scored out of 2!

reminder that the sequences where the utterance are produced can be watched
Remember that you can always watch the sequences where the utterances are produced. [Click here](#) to learn how to do that.

Go to :
instructions on how to watch the sequences

MCA instructions - english (pdf)
MCA instructions - italian (pdf)

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Figure 8.6: The *Reporting on facts and events* (2) exercise

phase/subphase and understand the meaning of some words included (e.g. the *Focusing on language functions: Emphasising* (2) exercise). However, as already pointed out in Chapter 5 (pages 82-83), learners need to be able to deal with sequences of functions as well. For this reason I have also created activities which focus on such sequences. An example of sequence of functions is the sequence ‘enquiring about positive appreciation’ and ‘expressing positive appreciation.’ In the *Hobbies* subcorpus there are two occurrences of this sequence. These are:

Sequence 1

Timothy What kind of music are you into?
 Giove I like all kinds of music. I like a lot of modern music, pop music, but also a lot of Latin music [...] I also like Irish music, different things like that and a little bit of classical music.

[Text 39]

Sequence 2

Giove And Italian music? Do you tend to like Italian popular music
 Timothy I like the operas. [...] But, um ... stuff that I really like to that falls in the category of pop music. I like U2 and stuff like that. () I like a lot of Irish stuff. Um ... stuff like that. I like older stuff. Sting. And I like other stuff like Metal[lica] [...] some of the heavier rock I really like. And jazz. I love the jazz of the '60's. John Coltrane, Miles Davis, and () stuff like that. I love that era jazz: it's, it's my favourite.

[Text 2]

As already pointed out in the discussion of the *What kind of music are you into?* text [Text 2] in Chapter 6 (page 89), what strikes us about Sequence 1 is the different verbs Timothy and Giove use to talk about positive appreciation: Timothy uses the expression *to be into something*, while Giove uses the verb *to like*. In fact, in a scale from low to high intensity, the verbs are located at two different levels. In the extract from the *Enquiring about likes and expressing likes* exercise (Level A2 Module 5 – *Language in use* section, pages 325-327) shown in Figure 8.7, the learners are asked to watch the sequence containing the two functions and, through multiple-choice questions, identify the expressions Timothy and Giove use to ask about positive appreciation and express positive appreciation respectively. Then, the learners are given the definitions of *to be into something* and *to like* and they are requested to reflect if Giove answers Timothy's question properly, or rather, if he simply talks about the music he likes, not about the music he is into. Notice that this is a sample activity where the learners are not actively asked to put their hands on *MCA* themselves, but where the concordancer was used to create the activity.

Another exercise focussing on a sequence of functions is the *Requests* exercise (Level A2 Module 5 – *Language in use* section, pages 331-332) shown in Figure 8.8 (page 303). Here the learners are requested to use *MCA* to investigate the *RIO* subcorpus for the sequence of functions ‘requesting someone to do something’ and ‘responding to a request’ and count how many requests and responses they have found. By comparing the results (seven requests and four responses) they will conclude that in the subcorpus there are occurrences where the request is neither accepted nor denied. Then, the learners are asked to go beyond the utterance level in the scalar-level system, and see the phases of the utterances not followed by either a compliant or a denial. By watching the videos and answering a multiple choice question they will conclude that the interlocutors respond to

Le@rning Links
Language in Use - Module 5

Home > Level A2 > Module 5 > Language in Use > Enquiring about likes and expressing likes

In this module...
Enquiring about likes and expressing likes
introduction to the exercise

Options
In this exercise you are going to focus your attention on the sequence of functions 'enquiring about likes' and 'expressing likes'.

Learner Centre
Vocabulary Pronunciation
Grammar Reference

Progress Report
Classroom Connection

Site Map

Watch the following video where Timothy asks Giove about his favourite music and **answer** the questions given below.
instructions



Links+

1. Which expression does Timothy use to ask Giove what kind of music he likes? Choose from the following options. (2 tries)

- ☐ What kind of music are you into?
- ☐ What kind of music are you mad about?
- ☐ What kind of music do you adore?
- ☐ What kind of music do you like?
- ☐ What kind of music do you love?

2. Which expression does Giove use to say what kind of music he likes? Choose from the following options. (2 tries)

- ☐ I'm into.
- ☐ I'm mad about...
- ☐ I adore.
- ☐ I like.
- ☐ I love.

3. Consider the following definitions:
to be into something: to be interested in something in an active way
to like: to find somebody/something pleasant, attractive or of a good enough standard; to enjoy something
Do 'to be into something' and 'to like' have the same meaning? (1 try)

- ☐ Yes, they do.
- ☐ No, they don't.

4. Consider Timothy's question and Giove's answer. In your opinion, does Giove answer Timothy's question properly? **In other words**, does Giove talk about the music he is enthusiastic about? (1 try)

- ☐ Yes, he does.
- ☐ No, he doesn't. He **simply** talks about the music he likes, not about the music he is into.

You've scored out of 5!

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Figure 8.7: The *Enquiring about likes and expressing likes* exercise

the request non-verbally with an action. This is reinforced in the pop-up message to the question which says: “That’s right! The response in non-verbal.”

8.3.2. From ‘good active listeners’ to ‘good active observers’

Royce (2007) complains about the fact that in the second-language classroom communicative competence is primarily language-oriented and “this has been at the expense of any real attention being paid to the interrelationship between language and other semiotic systems” (Royce, 2007: 362-366). In this regard, she advocates “an extension of communicative competence beyond its traditional (and narrow) linguistic view, to one which incorporates a recognition of the need to focus on multimodal literacy” and she suggests that language teaching professionals develop students’ ‘multimodal communicative competence.’

Royce’s research focuses on written texts and the students’ ability to read them. However, the same is true of the ability to understand spoken texts. Indeed, for a very long time research into the process of comprehension⁸⁹ focused on the acoustic signal only⁹⁰ and the different way in which native and non-native speakers process it⁹¹. Brown (1990) argues that language learners should be trained to process the phonological cues, as native speakers do. Similarly, considering the importance of contextual cues to make predictions about meanings, they should be trained to use them. This should allow language learners to become what she defines as ‘good active listeners’ (Brown, 1990: 172).

In this work I take a step further and suggest that language learners should become ‘good active observers.’ In fact, research into visual clues has emphasised the importance of viewing comprehension in the language learning process. For example, von Raffler-Engel (1980: 235) states that

⁸⁹ For a brief overview on the research into the process of comprehension see Brown (1990).

⁹⁰ Research into the processes of comprehension has distinguished two different processing models: the bottom-up and the top-down. In the bottom-up model the listener processes the acoustic signal to identify words by analysing the elements which constitute them (phonemes and morphological structures such as plural endings). Once s/he has arrived at some words, the listener identifies a phrase (e.g. a noun phrase) and continues to build up structures until s/he has a sentence. Then, the sentence is interpreted in relation to the pragmatic context, thus giving the listener an idea of what the speaker meant by what s/he said. On the other hand, in the top-down model the listener does not process how the message is being produced, but uses relevant background knowledge (e.g. knowledge of the speaker and knowledge of the topic) to make inferences about what the speaker is saying, what s/he is likely to say next and what s/he is likely to mean by what s/he says. Then, s/he monitors the incoming acoustic signal to confirm her/his inferences.

⁹¹ According to Brown (1990: 11) “humans are active searchers for meaning” and they employ top-down processing skills to decode the meaning of the message. She states that native and non-native speakers of English process language differently: while the former employ top-down processing skills, the latter employ bottom-up ones and totally rely on hearing every single word. However, this way of processing the spoken language is far from enabling language learners to decode the message due to the properties of English, which is a stress-timed language where the flow of speech is divided into feet of relatively equal duration (Halliday, 1989b). She observes that in English every word pronounced in isolation has a stress, but when they are combined together to form utterances not all of them are stressed: generally speaking, lexical words (e.g. nouns, verbs, adjectives and adverbs) receive salience in their stressed syllable, while function words (e.g. pronouns, prepositions, articles and conjunctions) do not. But of course lexical words that are already shared in the context are not stressed (Taylor Torsello, 2002).

Le@rning Links
Language in Use - Module 5

Home > Level A2 > Module 5 > Language in Use > Requests

In this module...
Requests
continue

Options
You are going to investigate the RIO corpus for the functions **requesting someone to do something** and responding to a request. To do so, you need to go to the online concordancer MCA.
introduction to the exercise

Learner
instructions on how to access MCA and the RIO corpus
Click here to learn how to access MCA.
the Search parameters page and:

Grammar Reference
Progress Report
Classroom Connection
Site Map
Links+

1. select the **Requesting someone to do something** parameter from the first Select-the-parameter menu;
2. in the second line set the relational operator to **OR**;
3. select the **Responding to a request** parameter from the second Select-the-parameter menu;
4. in handling select
5. click **Compact**
6. then, click the
sequence to wa

instructions on how to retrieve the sequence of functions 'requesting someone to do something' and 'responding to a request'

Analyse the results and answer the following questions (2 tries):

1. How many requests have you found?
7
Ok

2. How many replies to requests have you found?
4
Ok

instructions

In the results you have found there are cases where the request is **neither** accepted **nor** denied. These are:

- It's a bit cold in here, isn't it? (Text 3 Phase 1 Utterance 1)
- Spray them (Text 4 Phase 2 Utterance 3)
- That's enough (Text 6 Phase 2 Utterance 2)

Watch the phase where each utterance is expressed. For example, if you want to see the sequence "Text 3 Phase 1" where the utterance "It's a bit cold in here, isn't it?" is produced, in the Search parameters page of MCA:

- select the **Film clip: phase(s)** parameter from the first Select-the-parameter menu;
- write **Text 3 Phase 1** in the empty box at the end of the first line;
- click **Compact Search**;
- then, click the Media

instructions on how to watch the phases

3. What do you conclude? (1 try)

☐ The listeners do not respond to the requests.

☒ The listeners respond to the requests non-verbally with an action.

You've scored out of 3!

Go to :

MCA instructions - english (pdf)

MCA instructions - italian (pdf)

back continue

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Figure 8. 8: The *Requests* exercise

the amount of fatigue which is commonly associated with listening to a foreign language is considerably reduced when *the listener is trained to look for non-verbal factors* in addition to what he hears [...] Eliminating that visual modality creates an unnatural condition which strains the auditory receptors to capacity. [italics mine]

Mueller (1980) demonstrates that learners at lower levels of proficiency do benefit from appropriate contextual visuals when listening to the L2. Willis (1983) starts from the assumption that at a subconscious level, in their own language and culture, learners use visual clues to support their comprehension and suggests that teachers should sensitize them to do the same when interacting in the target language as well. In the same vein, Kellerman (1992) draws on research into L1 communication to affirm that kinesic behaviour facilitates learners' comprehension. In particular, she makes reference to Ekman and Friesen's (1969) and McNeill's (1985) investigations into gestures and states that those body movements which correlate with the linguistic message, such as iconic gestures, produce a significant redundancy, thus reinforcing the linguistic message itself. Similarly, Sueyoshi and Hardinson (2005) show the valuable contribution of gestures and facial cues to listening comprehension.

In spite of the abovementioned research, in the description of the compensation strategies⁹² the learner should develop as a listener, neither the *CEFR* (Council of Europe, 2001) nor the Council of Europe publications (van Ek and Trim, 1998a; 1998b; 2000) make explicit reference to the possibility for learners of deducing meaning from modalities other than language. This is exemplified in the illustrative scale for "identifying cues and inferring (spoken and written)" reproduced in Table 8.11 (the bold is mine).

C2	<i>As C1</i>
C1	<i>Is skilled at using contextual, grammatical and lexical cues to infer attitude, mood and intentions and anticipate what will come next.</i>
B2	<i>Can use a variety of strategies to achieve comprehension, including listening for main points; checking comprehension by using contextual clues.</i>
B1	<i>Can identify unfamiliar words from the context on topics related to his/her field and interests. Can extrapolate the meaning of occasional unknown words from the context and deduce sentence meaning provided topic discussed is familiar.</i>
A2	<i>Can use an idea of the overall meaning of short texts and utterances on everyday topics of a concrete type to derive the probable meaning of unknown words from the context.</i>
A1	<i>No descriptor available</i>

Table 8.11: Illustrative scale for "identifying cues and inferring (spoken and written)" (Council of Europe, 2001: 72)

As the words in bold show, to understand spoken and written language learners should make use of contextual, grammatical and lexical cues only.

A passing reference to non-verbal communication is made by the *CEFR* (Council of Europe, 2001) in one of the 'question boxes' (Trim, 2002: 19). The question box suggests that the users of the Framework consider "which target paralinguistic behaviours the learner will need/be equipped/be required to a) recognise and understand b) use" (Council of Europe, 2001: 90).

⁹² By strategy the *CEFR* (Council of Europe, 2001: 57) means "a means the language user exploits to mobilise and balance his or her resources, to activate skills and procedures, in order to fulfil the demands of communication in context and successfully complete the task in question in the most comprehensive or economical way feasible depending on his or her precise purpose."

Contrary to the Council of Europe's attitude to non-verbal communication, I firmly believe that non-verbal communication plays its role in language comprehension. Paraphrasing Kellerman (1992: 253), I indeed say that, in the content of a learning programme, raising the learners' awareness of the inter-semiotic relations that characterise spoken texts will increase the strategies at their disposal for dealing with face-to-face interactions in the foreign language. To do this, the learners should be provided with specific activities focusing on the multimodal nature of communication. For this reason, this work proposes some activities which draw the learners' attention to the integration resource principle (Baldry and Thibault, 2006b) according to which various semiotic resources contribute to the text's meaning-making process. In particular, the learners are invited to observe how in spoken texts speakers have at their disposal a complex array of semiotic resources which they can draw on to create meaning (e.g. gesture, facial expressions and posture). They are also invited to observe how "communicational practice consists in choosing the realizational modes which are apt to the specific purposes, audiences and occasions of text-making" (Kress and van Leeuwen, 2001: 30). In the same vein, in Le@rning Links *Learner Centre* there is a section called *Language Awareness* which includes two activities aiming at showing learners that language is not isolated from the other semiotic resources, but it interacts with them in the text's meaning-making process (see Ackerley and Coccetta, in press).

An exercise I created which is similar to the one included in the *Learner Centre* mentioned above is the *Expressing dislikes (2)* exercise (Level A2 Module 5 – *Language in use* section, pages 324-325). An extract from this exercise is shown in Figure 8.9. Here the learners are asked to watch three sequences taken from three of the texts analysed in this work (Texts 2, 12 and 46) and focus their attention on the speakers' non-verbal behaviour. Then, for each sequence they are requested to identify what the speakers do when they express dislike. Notice that for each sequence the learners are given three options to choose from. In addition, when they select the right answer the pop-up message they get highlights the relation between what the speakers do and the content of their linguistic message. The content of the pop-up messages, along with what the speakers say and what they do, is given in Table 8.12.

Language	Actions	Pop-up messages
"And the rest of the world hates America"	Richard laughs	That's right. Richard laughs and his laugh tones down the force of his statement.
"And techno, no I can't stand it. It's horrible."	Timothy shakes his head	That's right. Timothy shakes his head. Notice that the head-shaking reinforces his dislike for techno music.
"THE OPERA?!? You're kidding me? I can't stand opera."	Sarah screws her face up	That's right. Sarah screws her face up and this reinforces her dislike for the opera.

Table 8.12: Relation between language and actions highlighted in the pop-up messages of the *Expressing dislikes (2)* exercise

Another exercise focusing on the relation between language and other semiotic resources is the *Mr. Hutchinson's Job Interview: The beginning of the interview (1)* exercise (Level B1 Module 8 – *Language in use* section, pages 339-342). In this exercise the multimodal transcription of the beginning of the job interview has been transformed from

Le@rning Links
Language in Use - Module 5

Home > Level A2 > Module 5 > Language in Use > Expressing dislikes

In this module... Expressing dislikes (2)

Options

Watch the following videos again and focus your attention on the speakers' non-verbal behaviour. Then, answer the questions next to each video. You have 2 tries.

continue

instructions

Learner Centre
Vocabulary Pronunciation
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Progress Report
Classroom Connection
Site Map
Links+



1. The statement "And the rest of the world hates America" is very strong. What does Richard do to tone down the strength of his statement?

☐ He laughs.
☐ He shakes his head.
☐ He screws his face up.



2. What does Timothy do when he says "And techno, no I can't stand it. It's horrible."?

☐ He laughs.
☐ He shakes his head.
☐ He screws his face up.

Figure 8.9: Extract from the *Expressing dislikes* exercise

an analytical tool into a didactic one: the elements of some cells have been deleted and substituted with gaps (see Figure 8.10) which the learners are requested to fill in with the words given at the beginning of the exercise. By filling in the gaps in the transcription the learners will notice that, for example, when Mr. Hutchinson replies to Ms. Eckton's request for identification (row 8), he confirms by saying "Yes, that's right" and he simultaneously nods, in other words, he says 'yes' with his head and in so doing he reinforces the linguistic message.

T	Frames	Kinesic Actions	Language	Sounds	Other Resources
8		[Mr. Hutchinson walks towards Ms. Eckton; nods Ok; smiles]	[Ms. Eckton: assume.] ^ [Mr. Hutchinson: Yes, that's right Ok;]	[☹ ♀] ^ [☹ ♂]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to the floor ^ directed to Ms. Eckton Facial expressions: Mr. Hutchinson: OK
9		[Mr. Hutchinson walks towards Ms. Eckton; smiles]	[Mr. Hutchinson: yes. Good morning.]	[☹ ♂]	Gaze: Mr. Hutchinson: directed to Ms.

Figure 8.10: Exemplification of the use of a multimodal transcription as a didactic tool

Notice that multimodal transcriptions have been used in the same way in other exercises, because they can manifest the fact that, at particular moments in the texts, different semi-otic modalities co-pattern. Two examples are the *Multimodal communicative acts (1)* exercise and the *Multimodal communicative acts (2)* exercise (Level B2 Module 6 – *Language is use* section, pages 387-390). As illustrated in Figure 8.11, which presents an extract from the *Multimodal communicative acts (2)* exercise, here some multiple-choice questions have been included in the cells.

Frame	Kinesic actions	Language	Sounds	Gesture
 inclusion of a multiple-choice question in a multimodal transcription	[Glove takes his phone]	[Glove: Do you mind if I answer the phone?] ? What function does the utterance Do you mind if I answer the phone? express? ☐ enquiring about affect ☐ enquiring about judgement ☐ enquiring about permission	[☹ ♂] phone;	

Figure 8.11: Example of a multiple-choice question included in a multimodal transcription

Other exercises focusing on the relation between language and other semiotic resources, more precisely gestures, are included in the teaching unit relating to the *Tandoori chicken* text [Text 52] (Level B2 Module 6 – *Language in use* section). These are the *Focusing on gesture: deictic movements (1)* exercise (pages 382-383), the *Focusing on gesture: deictic movements (2a)* exercise (pages 383-384) and the *Focusing on gesture: deictic movements (2b)* exercise (pages 384-385). In particular, in the last two exercises the learners are required to reflect on the relation between the gesture and language, more precisely the role of both modalities in identifying the referent. They will notice that in some cases deictic gestures function independently from language (Norris, 2004: 30), while in other cases language elaborates and is elaborated by the gesture (Goodwin, 2003: 219). For example, when Chiara says “and the oven is actually ready” she points at the oven so that the oven is identified by language and the gesture. In “you take this,” on the other hand, the chicken in the Pyrex, which is the referent of the demonstrative pronoun *this*, cannot be deduced by language alone: it is the gesture that tells us where to look at in order to identify the referent of *this*. This is illustrated in Figure 8.12.

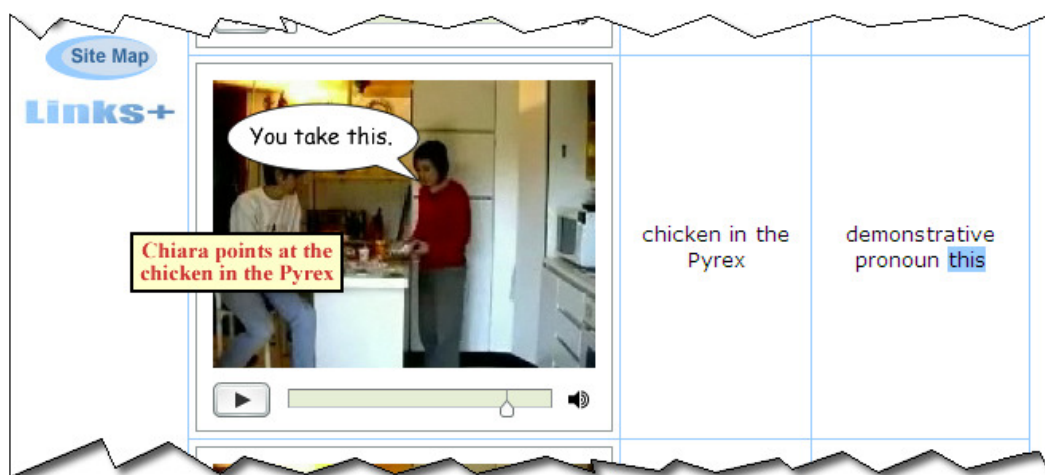


Figure 8.12: Detail of the *Focusing on gesture: deictic movements (2a)* exercise

Classroom experimentation of the teaching units created for the *Mr. Sotherby's interview text* [Text 29] (Level B1 Module 8 – *Language in use* section, pages 354-365), the *Mr. Hutchinson's interview text* [Text 30] (Level B1 Module 8 – *Language in use* section, pages 338-354) and the *Tandoori chicken* text [Text 52] (Level B2 Module 6 – *Language in use* section, pages 366-386) with third year students in the Degree in *Mediazione Linguistica e Culturale*⁹³ of Padova University (Academic Year 2007/2008) proved that activities like the ones described above did help them change their view on the relation between language and the other semiotic resources with which language interacts in the meaning-making process of spoken interaction. What follows are some of the (unedited) comments the students wrote in their final assignment.

⁹³

At the end of their degree, students in the Degree in *Mediazione Linguistica e Culturale* (MLC) will become linguistic and cultural mediators, linguistically and technically competent in both the oral and written use of the language. During their third year, they are trained to become translators, but they are still language learners required to reach at least a good B2 level of the *CEFR*.

“In conclusion, it is important to point out that the messages are conveyed in several ways simultaneously, and the role played by spoken language cannot be properly understood without taking into consideration the whole communicative act.”

“Through the functional analysis and the multimodal transcription, we have considered the relationship that exists between body language, gaze, and speech, and how they are important in the creation of the meaning of a text.”

“By watching the video very carefully I understood how the non-verbal features, together with the verbal ones, can help us capture the meaning of the speech.”

“This assessment was very useful because I understood how much gestures, sounds, language and facial expressions are useful to understand what a person is saying [...] it’s clear that language is important to understand the meaning of a text but without non-verbal features, the meaning can be misunderstood. So gestures, facial expressions and sounds can help a person to understand the exact meaning of a discourse.”

“I have noticed that only putting together these two aspects, verbal and non verbal, we can have a complete image and idea of what the speakers want to say and what they really think. It is exactly as in real life: to understand a person you can’t only listen with your ears but it is necessary to use also your mind and soul.”

8.4. The experimentation of the teaching materials

Some of the teaching materials I created were experimented with students at the Universities of Padova and Pavia. The experimentation was divided into two different stages, it involved two different categories of students, and it took place under two different sets of conditions. In the first stage, I experimented some prototype materials with third year students in the Degree in *Mediazione Linguistica e Culturale (MLC)* of Padova University (Academic Year 2007/2008). In the second stage, I experimented the final materials with first year students in the Degree in *Comunicazione Interculturale Multimediale (CIM)*⁹⁴ of Pavia University (Academic Year 2008/2009).

In the first stage I experimented the materials included in the three teaching units based on the *Mr. Hutchinson’s job interview* text [Text 30] (pages 338-354), the *Mr. Sotherby’s job interview* text [Text 29] (pages 354-365), and the *Tandoori chicken* text [Text 52] (see pages 366-386). The materials were used as resources for a ten-hour seminar within the third year English Language course; the seminar was attended by 160 students and aimed at helping them improve their communicative skills. What characterized these materials was the extensive use of *MCA*: the students were required to use the software even to watch a very short sequence of the video. This is illustrated in Figure 8.13: here the students are asked to access *MCA* and watch two very short phases, one from *Mr. Sotherby’s job interview* and the other from *Mr. Hutchinson’s interview*, and focus their

⁹⁴ At the end of their degree, students in the Degree in *Comunicazione Interculturale Multimediale (CIM)* are expected to have careers as web designers or graphic artists. During their first year they are requested to take an English course where they are trained to analyse multimodal texts, and web pages in particular, and talk about them in English. By the end of this course, the students are required to reach the B1 level of the *CEFR*.

attention on the different intonation of two similar utterances (“Mr. Sotherby-Smythe, I assume.” and “Mr. Hutchinson, I assume.”).

4. Focussing on intonation

One of the functions of intonation is that of signalling the speaker’s attitude towards the listener. (e.g. hostility, warmth, etc.). Consider the following utterances:

1. Mr. Hutchinson, I assume. (Video 2 Phase 1)
2. Mr. Sotherby-Smythe, I assume. (Video 1 Phase 1)

What do you notice? To answer the question, watch the sequences where the utterances are produced.

To watch the video, go to the Search parameters page and:

1. select the parameter **Lines** from the first Select-the-parameter menu;
2. write **I assume** in the empty box at the end of the first line;
3. set the handling function to **Search inside the hierarchy**;
4. click **Compact Search**;
5. then, click the *Media Player* button.

In your opinion, what communicative function do the utterances above express? Choose among the following options:

- ☐ Granting permission
- ☐ Seeking identification
- ☐ Expressing ignorance

Figure 8.13: Example of a prototype exercise experimented with MLC students

From the experimentation it emerged that a small number of students had problems with accessing the software in order to watch the short video. As a consequence, when I revised the prototype materials for Le@rning Links, I decided to provide the students with the sequences directly online in the course, so that they would not have to switch from one environment to the other. Figure 8.14 shows how the prototype exercise was modified for inclusion in Le@rning Links.

The experimentation with the MLC students also offered the chance to test whether the activities were appropriate for the level they were meant for and improve them in the light of the students’ feedback. For example, from the experimentation it emerged that the *Temporal notions (1)* exercise of the *Tandoori chicken* teaching unit, which focuses on temporal notions, was very difficult for B2 students (pages 371-373). In fact, some of the students reported that the exercise was extremely challenging and some of them even failed it. It is interesting to note that, when I first designed the exercise, I expected that B2 level students would do it smoothly, and for this reason I wanted to include it in Level A2, Module 2 of Le@rning Links – one of the sections of the course where temporal notions are presented.

On the basis of the students’ comments I improved the prototype exercises and I also created new teaching materials. In the creation process, I paid particular attention to finding the best way to integrate *MCA* and Le@rning Links. In fact, if we compare the activities created before the experimentation with the MLC students and the ones created after that experimentation, we can see that there is a substantial difference between them. In the post-experimentation activities the use of *MCA* was restricted to those activities where the learners are required to investigate the subcorpora directly for functions and notions. An example is provided by the activities included in the *Talking about yourself*

Le@rning Links **Language in Use - Module 8**

Home > Level B1 > Module 8 > Language in Use > Mr. Hutchinson's Job Interview

In this module... **Mr. Hutchinson's Job Interview: focusing on intonation** [continue](#)

Options One of the functions of intonation is that of signalling the speaker's attitude towards the listener (e.g. hostility, warmth, etc.). Watch the following videos:

Learner Centre
Vocabulary Pronunciation
Grammar Reference

Progress Report

Classroom Connection

Site Map

Links+

Consider the utterances:

Mr. Sotherby-Smythe, I assume.
 Mr. Hutchinson, I assume.

1. What do you notice? (1 try)

☐ The utterances are totally identical.
☐ From a linguistic point of view the utterances are identical, but their communicative key is different.

2. In your opinion, what **language function** do the utterances above express? Choose from the following options: (2 tries)

☐ granting permission
☐ seeking identification
☐ expressing ignorance

multiple-choice questions

You have scored out of 2!

[back](#) [continue](#)

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Figure 8.14: Final version of the prototype exercise shown in Figure 8.13

teaching unit (pages 315-322): here the learners are asked to access the system because they have to find different ways of expressing their name, age and occupation.

In the second stage of the experimentation, I tested the materials with 20 CIM students in Pavia. The experimentation of these materials took place under a different set of conditions from the ones of the materials experimented with the MLC students. In fact, I asked some of the CIM students who were about to take their English exam whether they were interested in testing the exercises and giving me their feedback. To those who de-

cided to take part in the experimentation I gave access to Le@rning Links and asked them to do the activities included in the *Likes and dislikes* teaching unit (pages 322-327) and the ones in the *Mr. Sotherby's job interview* teaching unit (pages 354-365).

From the experimentation with the CIM students it emerged that they found the activities suitable for their level (A2-B1) and stimulating. They also appreciated the fact that the activities included a variety of language topics, ranging from language functions to grammar, and also focused on the relation between language and the other semiotic resources. In addition, the students reported that, when they were required to switch from Le@rning Links to *MCA*, they did not find it difficult to do so. In this regard, however, I strongly believe that there should be more research on the way in which *MCA* and Le@rning Links can be integrated to create a better and more user-friendly environment for the learners. This is, of course, a matter that needs to be considered by technicians, but at the same time, there should be more collaboration between the technicians themselves and the people involved in the teaching process.

8.5. Conclusions

In this chapter I have discussed the rationale behind the teaching materials created in this work for language learners at the first four levels of proficiency of the *CEFR* (Council of Europe, 2001). After presenting the learning context where the materials have been included, I have specified the objectives of the teaching materials and I have pointed out the approaches and teaching methods employed. In so doing, I have also discussed some of the teaching materials developed. Finally, I have reported briefly on the experimentation of the materials.

CHAPTER 9

Presentation of the teaching materials

9.1. Introduction

This chapter is devoted to the presentation of the teaching materials I have created for this work and included in the attached DVD. For this presentation, I have decided to include the material-creation forms I filled in when designing the materials. These are given in Paragraph 9.3. This paragraph is anticipated by a discussion about why I decided to include a large number of tables instead of describing the teaching materials as I did in Chapter 6 with the texts analysed in this work (Paragraph 9.2).

9.2. Developing teaching materials for an online course: the case of the Padova University CLA

This final chapter totally breaks with the previous ones: the discursive style that characterizes the other chapters of this thesis gives way to a series of tables aiming at giving the most salient facts and figures relating to the teaching materials I have created for this work. Each table corresponds to the form I was requested to fill in every time I created an exercise for Le@rning Links. At Padova Language Centre the filling-in of this form, whose original version in Italian is given in Figure 9.1, is a common practice for the material developers, or the Subject Matter Expert (SME)⁹⁵ in Caplan's (2004: 187) terms. Then, the form is sent to the instructional material developer⁹⁶ (Caplan, 2004: 175) who transforms the exercise on paper into an interactive exercise. The form is also sent to a FirstClass⁹⁷ conference accessible to all the participants involved in the material-creation process so that they are informed of what has been done (see Chrisam and Raggi, 2006).

As Figure 9.1 shows, the form is very detailed and requires the SME to think carefully about various aspects of the exercise. These include the appropriate level and module of the exercise, the kind of exercise (e.g. multiple choice, drag and drop, fill in the blanks), the subject of the exercise in terms of language functions, grammar, topics and language awareness, and its aim. In addition, in the *Descrizione della consegna* section

⁹⁵ Caplan (2004: 187) defines the Subject Matter Expert (SME) as the person in the course development team responsible for the writing of the exercises, activities and examinations needed to reinforce the new learning. The SME has to, *inter alia*, "ensure a pedagogical "match" among the course objectives, content, exercises, examinations, and assignments" (Caplan, 2004: 188).

⁹⁶ Caplan (2004: 175) defines the instructional material developer as person who actually creates the planned instructional materials with which the student will interact.

⁹⁷ FirstClass is a software for communication and collaboration developed by Open Text Corporation.

Modulo per la creazione di esercizi			
	legenda		
Nome del file	etichetta, max. 3 parole		
Titolo esercizio	quello che gli studenti vedono sullo schermo		
Livello e Modulo	A1/A2/B1/B2 M1/M2 ecc.		
Tipo di media	testo, audio, video, immagine		
Tipo di interazione	i.e. scelta multipla, completamento, drag and drop		
Descrizione della consegna	come funziona l'esercizio, successione degli eventi, cosa dovrebbero vedere e fare gli studenti		
Argomento dell'esercizio	indicate con puntualità (i.e. quale punto grammaticale). È possibile più di uno	Funzioni	
		Grammatica	
		Lessico/Argomenti	
		Consapevolezza di apprendimento linguistico	
Scopo dell'esercizio	scegli tra presentazione, esercizio meccanico (drill), pratica guidata, pratica libera, comprensione, test		
Glossario	parole nella pagina che dovrebbero essere aggiunte nel sito del glossario		
Parole chiave	da svilupparsi (concerne l'uso dei motori di ricerca)		
Aggiunte pianificate	non è necessario crearle; semplicemente indicate quello che idealmente potrebbe essere incorporato (i.e. immagini, overlibs) se incompleto. Queste note sono per coloro che inseriscono il materiale in dreamweaver		
Lunghezza del testo	numero di caratteri con gli spazi e/o durata (per audio/video)		
Numero di domande	(max. 8)		
Contenuto	nello spazio qui sotto scrivete le istruzioni, le domande, il feedback. Includete anche trascrizioni (anche se non appaiono sullo schermo) nome dei file di audio e immagini		
Spazio per contenuti			
Autore dell'esercizio e data			
Tempo dedicato alla creazione	Tempo dedicato alla creazione dell'esercizio in Word, Dreamweaver, Sound Forge, ecc., tempi di registrazione, trascrizione, ecc. inclusi		
Materiali che potrebbero essere protetti dal copyright			
Titolo del materiale usato	titolo originale		
Autore/organizzazione			
Data	data scritta		
Data recuperata	per pagine web (indicare entrambe le date se possibile)		
Fonte	url, nome di pubblicazione, indirizzo da contattare se possibile		
Copyright			
Permesso d'uso	indicate la modalità di permesso		
Permesso d'uso	indicate la modalità di permesso		

Figure 9.1: Form for material development

the SME needs to describe what the learners are requested to do. In the *Contenuti* section the SME has to include the exercise, along with the audio/video files used, the solutions and the feedback on each question. Notice that the SME is not required to fill in all the parts of the form. The form, in fact, includes other sections meant for the instructional material developer, such as the *Aggiunte pianificate* section. Finally, attention is also paid to whether the media used in the exercise is copyright protected.

9.3. The teaching materials

This section includes an English version of the material-creation forms relating to the exercises I created and included in the attached DVD. Notice that the forms are not as detailed as the ones I sent to the instructional material developer, but include only the most salient facts and figures. The forms are meant as a sort of guide when exploring the exercises.

Legend

(X)	correct answer
(MLC)	exercise for students in the Degree in <i>Mediazione Linguistica e Culturale</i>
<i>text</i>	feedback
<u>text</u>	hyperlink
[text]	target of the hyperlink
{text}	Italian translation
[filename.type]	name of the file followed by the extension, e.g. .mp4 for video, .mp3 for audio and .jpg for image
word	for image ⁹⁸
[text]	overlib
[text]	content of the pop-up information box
[text]	solutions

9.3.1. Talking about yourself

In this teaching unit the learners learn how to:

1. give their name;
2. express where they are from;
3. express their age;
4. express where they live;
5. express their occupation.

To do so, the learners are requested to use *MCA* to investigate the *Introductions* subcorpus. The exercises exemplify the *multimodal functional-notional concordancing* tech-

⁹⁸ “OverLIB is a JavaScript library created to enhance websites with small popup information boxes (like tooltips) to help visitors around your website. It can be used to provide the user with information about what will happen when they click on a link as well as navigational help” (<http://www.bosrup.com/web/overlib>).

nique (Cocchetta, 2008b; 2008c). Notice that, given the learners' low level, the Italian translation of each sentence is given.

9.3.1.1. Giving your name

Title of the exercise <i>i.e. what the learners see on the screen</i>	Giving your name	
Level and Module	A1M1 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Introductions</i> subcorpus; 2. they investigate the subcorpus for the 'stating' function and the 'personal identification: name' specific notion; 3. they analyse the concordances retrieved; 4. they fill in the gaps with <i>My name is/My name's</i> and <i>I'm</i> in the linguistic structures used to express one's name.	
Topic of the exercise	Functions	giving your name
	Grammar	
	Vocabulary/Topics	personal identification
	Language Awareness	
Aim of the exercise	to learn how to give one's name	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	2	
Contents <i>i.e. instructions, texts, question, feedback</i>	Use <i>MCA</i> [http://mcaweb.unipv.it] to discover how to give your name. {Traduzione: Usa <i>MCA</i> per scoprire come esprimere il tuo nome.} Click here [instructions on how to access MCA] to learn how to access <i>MCA</i>. {Traduzione: Clicca qui per vedere come accedere ad <i>MCA</i>.} Then, follow the instructions in the picture below. {Traduzione: Quindi, segui le istruzioni nell'immagine di seguito.} [A1M1_lu_introductions_01.jpg] Click the <i>Media Player</i> button to watch the clips. Analyse the results and discover two ways to give your name. Write them in the gaps below. {Traduzione: Clicca il pulsante del <i>Media Player</i> per vedere i filmati. Analizza i risultati e scopri due dei modi per esprimere il tuo nome. Scrivili negli spazi vuoti di seguito.}	

_____ + first name + (surname)
_____ + first name + (surname)
Solutions: “My name is/My name’s” and “I’m”. The order is the same.
<i>Feedback:</i> ♦ if the answer is correct: <i>That’s right! Well done!</i> ♦ if the answer is incorrect: <i>That’s wrong! Please try again!</i>

9.3.1.2. Expressing where you are from

Title of the exercise <i>i.e. what the learners see on the screen</i>	Expressing where you are from	
Level and Module	A1M1 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Introductions</i> subcorpus; 2. they investigate the subcorpus for the ‘stating’ function and the ‘personal identification: origin’ specific notion; 3. they analyse the concordances retrieved; 4. they fill in the gaps with <i>I’m from</i> and <i>I come from</i> in the linguistic structures used to express where one is from.	
Topic of the exercise	Functions	expressing where you are from
	Grammar	
	Vocabulary/Topics	personal identification
	Language Awareness	
Aim of the exercise	to learn how to say where one is from	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	2	
Contents <i>i.e. instructions, texts, question, feedback</i>		
Use <i>MCA</i> [http://mcaweb.unipv.it] to discover how to say where you are from. To do so, follow the instructions in the picture below. {Traduzione: Usa <i>MCA</i> per scoprire come esprimere da dove vieni. Per far questo, segui le istruzioni nell’immagine di seguito. }		

[A1M1_lu_introductions_02.jpg]

Click the *Media Player* button to watch the clips. Analyse the results and discover two ways to express where you are from. Write them in the gaps below. {Traduzione: Clicca il pulsante del *Media Player* per vedere i filmati. Analizza i risultati e scopri due dei modi per esprimere da dove vieni. Scrivili negli spazi vuoti di seguito.}

_____ + city/country/...

_____ + city/country/...

Solutions: "I come from" and "I'm from." The order is the same.

Feedback:

- ♦ if the answer is correct: *That's right! Well done!*
- ♦ if the answer is incorrect: *That's wrong! Please try again!*

9.3.1.3. Expressing your age (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Expressing your age (1)	
Level and Module	A1M1 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Introductions</i> subcorpus; 2. they investigate the subcorpus for the 'stating' function and the 'personal identification: age' specific notion; 3. they analyse the concordances retrieved; 4. they answer two multiple-choice questions.	
Topic of the exercise	Functions	expressing your age
	Grammar	
	Vocabulary/Topics	personal identification
	Language Awareness	
Aim of the exercise	to distinguish between formal and informal ways to express one's age	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	2	
Contents <i>i.e. instructions, texts, question, feedback</i>		

Before doing this exercise go to: {Traduzione: Prima di fare questo esercizio visita i seguenti link}

- How old are you?
[http://claweb.cla.unipd.it/home/caterina/caterina/LearningLinks/A1/module1/how_old-frameset.htm]
- How old are you? – Listening Watching
[http://claweb.cla.unipd.it/home/caterina/caterina/LearningLinks/A1/module1/lw_how_old-frameset.htm]

In English you can say **I'm + age** (e.g. I'm 20) or **I'm + age + years old** (e.g. I'm 20 years old). In informal English **I'm + age** is more common. Use *MCA* to see which form is more common in the corpus of introductions. To do so, follow the instructions in the picture below. {Traduzione: In inglese puoi dire **I'm + la tua età** (p.es. I'm 20) o **I'm + la tua età + years old** (p.es. I'm 20 years old). Nell'inglese informale **I'm + la tua età** è usato più comunemente. Usa *MCA* per vedere quale forma è più usata in nel corpus di presentazioni. Per far questo, segui le istruzioni nell'immagine di seguito.}

[A1M1_lu_introductions_03.jpg]

Which form is more common in the corpus? (1 try) {Traduzione: Quale forma è più usata nel corpus?}

☐ I'm + age.
Feedback: That's wrong!

☐ I'm + age + years old. (X)
Feedback: That's right! Well done!

In the texts the speakers are: (1 try) {Traduzione: Nei testi i parlanti sono:}

☐ formal. (X)
Feedback: That's right! The speakers are formal.

☐ informal.
Feedback: That's wrong! The speakers are formal.

9.3.1.4. Expressing your age (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Expressing your age (2)	
Level and Module	A1M1 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Introductions</i> subcorpus; 2. they investigate the subcorpus for the 'stating' function and the 'personal identification: age' specific notion; 3. they analyse the concordances retrieved; 4. they fill in the gap with <i>I'm a 19-year-old student</i>.	
Topic of the exercise	Functions	expressing your age
	Grammar	
	Vocabulary/Topics	personal identification
	Language Awareness	

Aim of the exercise	to learn that compound adjectives can be used to express one's age
Glossary <i>write the words which should be included in the site glossary</i>	
Text length	
Number of questions	1
Contents <i>i.e. instructions, texts, question, feedback</i>	
To express your age in English you can use I'm + age (e.g. I'm 20) or I'm + age + years old. In the corpus there is another correct way to express your age. Write the utterance in the box below. You have tries. {Traduzione: Per esprimere l'età in inglese puoi dire I'm + la tua età (p.es. I'm 20) o I'm + la tua età + years old (p.es. I'm 20 years old). Nel corpus c'è un altro modo corretto per esprimere l'età. Scrivi la frase nello spazio di seguito.}	
Solution: I'm a 19-year-old student	
Feedback: ♦ if the answer is correct: <i>That's right! Well done! 'I'm a 19-year-old student' significa: 'Sono una studentessa di 19 anni'. Nota che '19-year-old' è usato come aggettivo e come tale si trova prima del nome.</i> ♦ if the answer is incorrect: <i>That's wrong! The correct answer is 'I'm a 19-year-old student'. 'I'm a 19-year-old student' significa: 'Sono una studentessa di 19 anni'. Nota che '19-year-old' è usato come aggettivo e come tale si trova prima del nome.</i> ♦ if the answer is <i>'I have/I've got...': That's wrong! In inglese non si può usare il verbo avere per esprimere l'età.</i>	

9.3.1.5. Expressing where you live

Title of the exercise <i>i.e. what the learners see on the screen</i>	Expressing where you live
Level and Module	A1M1 – Language in use
Type of media <i>text, audio, video, picture</i>	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Introductions</i> subcorpus; 2. they investigate the subcorpus for the 'stating' function and the 'personal identification: address' specific notion; 3. they analyse the concordances retrieved; 4. they fill in the gaps with the verb <i>to live</i> in the concordances given; 5. they deduce the meaning of the verb <i>to live</i>.

Topic of the exercise	Functions	expressing where you live
	Grammar	
	Vocabulary/Topics	personal identification
	Language Awareness	
Aim of the exercise	to learn how to express where one lives	
Glossary <i>write the words which should be included in the site glossary</i>	♦ both of: entrambi/entrambe ♦ still: ancora ♦ half-siblings: frateLLastri ♦ that: che (pronome relativo)	
Text length		
Number of questions	5	
Contents <i>i.e. instructions, texts, question, feedback</i>	Use MCA [http://mcaweb.unipv.it] to discover how to say where you live. To do so, follow the instructions in the picture below. {Traduzione: Usa MCA per scoprire come esprimere dove abiti. Per far questo, segui le istruzioni nell'immagine di seguito.} [A1M1_lu_introductions_05.jpg] Click the <i>Media Player</i> button to watch the clips. Analyse the results and fill in the gaps in the utterances below. You have 3 tries. {Traduzione: Clicca il pulsante del <i>Media Player</i> per vedere i filmati. Analizza i risultati e riempi gli spazi vuoti nelle frasi di seguito} 1. I _____⁽¹⁾ here in Vicenza. 2. My parents and both of [overlib: entrambe] my sisters still [overlib: ancora] _____⁽²⁾ in Ireland. 3. I _____⁽³⁾ about 10 minutes from Gatwick airport. [overlib: circa 10 minuti dall'aeroporto di Gatwick] 4. I have 3 half-siblings [overlib: frateLLastri] that [overlib: che (pronome relativo)] _____⁽⁴⁾ in New York. Complete the following statement: {Traduzione: Completa la seguente affermazione} "Live" is a verb and in Italian it means [overlib: significa] _____⁽⁵⁾. Solutions: 1) live; 2) live; 3) live; 4) live; 5) abitare. Feedback: ♦ if the answer is correct: That's right! Well done! ♦ if the answer is incorrect: That's wrong! Please try again!	

9.3.1.6. Expressing your occupation

Title of the exercise <i>i.e. what the learners see on the screen</i>	Expressing your occupation
Level and Module	A1M1 – Language in use
Type of media <i>text, audio, video, picture</i>	

Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	drag and drop	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Introductions</i> subcorpus; 2. they investigate the subcorpus for the ‘stating’ function and the ‘personal identification: occupation’ specific notion; 3. they analyse the concordances retrieved; 4. they put the elements that form a statement expressing one’s occupation in the correct order.	
Topic of the exercise	Functions	expressing one’s occupation
	Grammar	
	Vocabulary/Topics	personal identification
	Language Awareness	
Aim of the exercise	to learn how to express one’s occupation	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>	Use <i>MCA</i> [http://mcaweb.unipv.it] to discover how to express your occupation. To do so, follow the instructions in the picture below. {Traduzione: Usa <i>MCA</i> per scoprire come esprimere la tua professione. Per far questo, segui le istruzioni nell’immagine di seguito.} [A1M1_lu_introductions_06.jpg] Click the <i>Media Player</i> button to watch the clips. Analyse the results and put the following words in the correct order to form a statement expressing one’s occupation. {Traduzione: Clicca sul pulsante del <i>Media Player</i> per vedere i filmati. Analizza i risultati e metti le seguenti parole nell’ordine corretto in modo da formare una frase in cui si esprime la propria occupazione.} indefinite article profession verb to be subject _____ (1) _____ (2) _____ (3) _____ (4) Solutions: 1) subject; 2) verb to be; 3) indefinite article; 4) profession. <i>Feedback:</i> ♦ if the answer is correct: <i>That’s right! Well done!</i> ♦ if the answer is incorrect: <i>That’s wrong! Please try again!</i>	

9.3.2. Likes and dislikes

This teaching unit focuses on the functions ‘expressing dislikes,’ ‘enquiring about likes’ and ‘expressing likes.’

9.3.2.1. Expressing dislikes (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Expressing dislikes (1)	
Level and Module	A2M5 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch three texts and identify the expression(s) used in each of them to express dislikes.	
Topic of the exercise	Functions	expressing dislikes
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn different ways of expressing dislikes	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ dislikes_01.mp4: 25 seconds ♦ dislikes_02.mp4: 12 seconds ♦ dislikes_03.mp4: 13 seconds	
Number of questions	3	
Contents <i>i.e. instructions, texts, question, feedback</i>		
These are possible ways of expressing dislike: ♦ Subject + can't stand... ♦ Subject + despise... ♦ Subject + don't like... ♦ Subject + hate... ♦ It's horrible.		
Watch the following videos and identify the form(s) the speaker uses to express dislike. In one text three answers are possible. You have 2 tries .		
[dislikes_01.mp4]	1. ☐ Subject + can't stand... ☐ Subject + despise... ☐ Subject + don't like... ☐ Subject + hate... (X) ☐ It's horrible. Feedback: ♦ if the answer is correct: Yes, that's right. ♦ if the answer is incorrect: That's not right. Please try again.	

[dislikes_02.mp4]	2. ☐ Subject + can't stand... (X) ☐ Subject + despise... (X) ☐ Subject + don't like... ☐ Subject + hate... ☐ It's horrible. (X) <i>Feedback:</i> ♦ if the answer is correct: That's right. ♦ if the answer is incorrect: Incorrect. Please try again.
[dislikes_03.mp4]	3. ☐ Subject + can't stand... (X) ☐ Subject + despise... ☐ Subject + don't like... ☐ Subject + hate... ☐ It's horrible. <i>Feedback:</i> ♦ if the answer is correct: Yes, that's right. ♦ if the answer is incorrect: That's not right. Please try again.

Now click on Continue.

9.3.2.2. Expressing dislikes (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Expressing dislikes (2)	
Level and Module	A2M5 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners are required to watch again the three videos given in the previous exercise and identify what the speaker does when s/he expresses dislikes.	
Topic of the exercise	Functions	expressing dislikes
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to notice the relation between language and the speaker's non-verbal behaviour	
Glossary <i>write the words which should be included in the site glossary</i>	♦ to tone down: smorzare ♦ to screw up one's face: fare una smorfia	
Text length	♦ dislikes_01.mp4: 25 seconds ♦ dislikes_02.mp4: 12 seconds ♦ dislikes_03.mp4: 13 seconds	
Number of questions	3	

Contents <i>i.e. instructions, texts, question, feedback</i>	
Watch the following videos again and focus your attention on the speakers' non-verbal behaviour [overlib: il comportamento non verbale dei parlanti]. Then, answer the questions next to each video. You have 2 tries.	
[dislikes_01.mp4]	1. The statement "And the rest of the world hates America" is very strong. What does Richard do to tone down [overlib: per smorzare] the strength of his statement? - He laughs. (X) Feedback: That's right! Richard laughs and his laugh tones down the force of his statement. - He shakes his head. Feedback: That's wrong. - He screws his face up. [overlib: fare una smorfia] Feedback: That's wrong.
[dislikes_02.mp4]	2. What does Timothy do when he says "And techno, no I can't stand it. It's horrible."? - He laughs. Feedback: That's wrong. - He shakes his head. (X) Feedback: That's right! Timothy shakes his head. Notice that the head-shaking reinforces his dislike for techno music. - He screws his face up. Feedback: That's wrong.
[dislikes_03.mp4]	3. What does Sarah do when she says "THE OPERA?!? You're kidding me? I can't stand opera."? - She laughs. Feedback: That's wrong. - She shakes her head. Feedback: That's wrong. - She screws her face up. (X) Feedback: That's right! Sarah screws her face up and this reinforces her dislike for the opera."

9.3.2.3. Enquiring about likes and expressing likes

Title of the exercise <i>i.e. what the learners see on the screen</i>	Enquiring about likes and expressing likes	
Level and Module	A2M5 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch a video where the sequence of functions 'enquiring about likes' and 'expressing likes' is produced and then answer four questions relating to the expressions the speakers use to realize them.	
Topic of the exercise	Functions	enquiring about likes ^ expressing likes

	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn the difference between <i>to be into something</i> and <i>to like</i>	
Glossary <i>write the words which should be included in the site glossary</i>	♦ in other words: in alter parole ♦ simply: semplicemente	
Text length	♦ giove_likes.mp4: 20 seconds	
Number of questions	4	
Contents <i>i.e. instructions, texts, question, feedback</i>	In this exercise you are going to focus your attention on the sequence of functions ‘enquiring about likes’ and ‘expressing likes.’ Watch the following video where Timothy asks Giove about his favourite music and answer the questions given below. [giove_likes.mp4] 1. Which expression does Timothy use to asks Giove what kind of music he likes? Choose from the following options. (2 tries) ☐ What kind of music are you into? (X) <i>Feedback: Yes, that's right.</i> ☐ What kind of music are you mad about? <i>Feedback: That's not right. Please try again.</i> ☐ What kind of music do you adore? <i>Feedback: That's not right. Please try again.</i> ☐ What kind of music do you like? <i>Feedback: That's not right. Please try again.</i> ☐ What kind of music do you love? <i>Feedback: That's not right. Please try again.</i> 2. Which expression does Giove use to say what kind of music he likes? Choose from the following options. (2 tries) ☐ I'm into... <i>Feedback: That's not right. Please try again.</i> ☐ I'm mad about... <i>Feedback: That's not right. Please try again.</i> ☐ I adore... <i>Feedback: That's not right. Please try again.</i> ☐ I like... (X) <i>Feedback: Yes, that's right.</i> ☐ I love... <i>Feedback: That's not right. Please try again.</i> 3. Consider the following definitions: to be into something: to be interested in something in an active way to like: to find somebody/something pleasant, attractive or of a good enough standard; to enjoy something Do ‘to be into something’ and ‘to like’ have the same meaning? (1 try) ☐ Yes, they do. <i>Feedback: That's wrong! They don't have the same meaning. 'To be into something' has a stronger meaning than 'to like.'</i> ☐ No, they don't. (X)	

<i>Feedback: Yes, that's right! They don't have the same meaning. 'To be into something' has a stronger meaning than 'to like.'</i> 4. Consider Timothy's question and Giove's answer. In your opinion, does Giove answer Timothy's question properly? In other words [overlib: in altre parole], does Giove talk about the music he is enthusiastic about? ☐ Yes, he does. <i>Feedback: That's incorrect! Giove simply talks about the music he likes, not about the music he is into.</i> ☐ No, he doesn't. He simply [overlib: semplicemente] talks about the music he likes, not about the music he is into. (X) <i>Feedback: That's right! Well done!"</i>

9.3.3. Requests

This teaching unit focuses on the 'requesting' function and the 'responding to a request' function.

9.3.3.1. Requesting someone to do something

Title of the exercise <i>i.e. what the learners see on the screen</i>	Requesting someone to do something	
Level and Module	A2M5 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	drag and drop	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners are given three utterances realizing the following functions: 1) pleading; 2) making a polite request; and 3) giving an order. 1. They go to <i>MCA</i> and access the <i>RIO</i> subcorpus; 2. they watch the phases where the utterances are produced; 3. they match each utterance with the function it expresses.	
Topic of the exercise	Functions	making requests
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn different ways to request someone to do something	
Glossary <i>write the words which should be included in the site glossary</i>	♦ corpus: a corpus is a collection of texts used for studying the language ♦ to plead: supplicare ♦ to whip the eggs: sbattere le uova	

Chapter 9

Text length	
Number of questions	1
Contents <i>i.e. instructions, texts, question, feedback</i>	

You are going to investigate a small corpus [overlib: a corpus is a collection of texts used for studying the language] of requests, invitations and offers (RIO). In particular, you are going to focus on requests. To do so, you need to go to the online concordancer *MCA*. Go to <http://mcaweb.unipv.it> [<http://mcaweb.unipv.it>] and follow the instructions given below.

[Click here \[instructions on how to access MCA\]](#) to learn how to access *MCA*.

There are different ways of requesting someone to do something. You can **make polite requests, give an order, give an instruction, plead** [overlib: supplicare] and so on.

Consider the following utterances taken from the RIO corpus and match each of them with the function it expresses.

Utterances	Functions
1. Would you whip [overlib: sbattere] these couple of eggs for me? (Text 4 Phase 1 Utterance 1)	a. Pleading
2. Spray them. (Text 4 Phase 2 Utterance 3)	b. Making a polite request
3. Could you really get me a cup of tea? (Text 10 Phase 1 Utterance 3)	c. Giving an order

To help you, you can watch the phases where they are produced. For example, if you want to see the sequence “Text 4 Phase 1” where the utterance “Would you whip these couple of eggs for me?” is produced, in the Search parameters page of *MCA*:

- select the **Film clip: phase(s)** parameter from the first Select-the-parameter menu;
- write **Text 4 Phase 1** in the empty box at the end of the first line;
- click **Compact Search**;
- then, click the *Media Player* button to see the sequence.

Do the same with the other utterances.

Solutions: 1) b; 2) c; 3) a.

Feedback:

- ♦ if the answer is correct: *That's correct! Well done!*
- ♦ if the answer is incorrect: *That's not correct. Please, try again.*

9.3.3.2. Responding to a request

Title of the exercise <i>i.e. what the learners see on the screen</i>	Responding to a request
Level and Module	A2M5 – Language in use
Type of media <i>text, audio, video, picture</i>	

Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	matching											
Instructions <i>i.e. describe what the learners are required to do</i>	The learners are given four utterances realizing the following functions: 1) responding request: refusing; 2) responding request: agreeing with reservations; 3) responding request: agreeing willingly; and 4) responding request: agreeing with reluctance. 1. They go to <i>MCA</i> and access the <i>RIO</i> subcorpus; 2. they watch the phases where the utterances are produced; 3. they match each utterance with the function it expresses.											
Topic of the exercise	<i>Functions</i>	responding to a request										
	<i>Grammar</i>											
	<i>Vocabulary/Topics</i>											
	<i>Language Awareness</i>											
Aim of the exercise	to learn different ways to respond to a request											
Glossary <i>write the words which should be included in the site glossary</i>	♦ willingly: volentieri ♦ with reservations: con riserve ♦ reluctance: riluttanza											
Text length												
Number of questions	1											
Contents <i>i.e. instructions, texts, question, feedback</i>												
There are different ways of responding to a request. You can agree to a request willingly [overlib: volentieri], agree to a request with reservations [overlib: con reserve], agree to a request with reluctance [overlib: riluttanza], or refuse.												
Consider the following utterances taken from the RIO corpus and match each of them with the function it expresses.												
To do so, you can watch the phases where they are produced. For example, if you want to see the sequence “Text 10 Phase 1” where the utterance “Ok, just today, but tomorrow you’ll make it all day.” is produced, in the Search parameters page of <i>MCA</i> :												
1. select the Film clip: phase(s) parameter from the first Select-the-parameter menu; 2. write Text 10 Phase 1 in the empty box at the end of the first line; 3. click Compact Search; 4. then, click the <i>Media Player</i> button to see the sequence.												
Do the same with the other utterances.												
<table><tr><th>Utterances</th><th>Functions</th></tr><tr><td>1. Okay. (Text 9 Phase 3 Utterance 2)</td><td>a. Responding request: refusing</td></tr><tr><td>2. I’ll try. (Text 4 Phase 1 Utterance 2)</td><td>b. Responding request: agreeing with reservations</td></tr><tr><td>3. Ok, just today, but tomorrow you’ll make it all day. (Text 10 Phase 1 Utterance 8)</td><td>c. Responding request: agreeing willingly</td></tr><tr><td>4. Mmmm ... I made it last time. It’s your turn! (Text 10 Phase 1 Utterance 4)</td><td>d. Responding request: agreeing with reluctance</td></tr></table>			Utterances	Functions	1. Okay. (Text 9 Phase 3 Utterance 2)	a. Responding request: refusing	2. I’ll try. (Text 4 Phase 1 Utterance 2)	b. Responding request: agreeing with reservations	3. Ok, just today, but tomorrow you’ll make it all day. (Text 10 Phase 1 Utterance 8)	c. Responding request: agreeing willingly	4. Mmmm ... I made it last time. It’s your turn! (Text 10 Phase 1 Utterance 4)	d. Responding request: agreeing with reluctance
Utterances	Functions											
1. Okay. (Text 9 Phase 3 Utterance 2)	a. Responding request: refusing											
2. I’ll try. (Text 4 Phase 1 Utterance 2)	b. Responding request: agreeing with reservations											
3. Ok, just today, but tomorrow you’ll make it all day. (Text 10 Phase 1 Utterance 8)	c. Responding request: agreeing willingly											
4. Mmmm ... I made it last time. It’s your turn! (Text 10 Phase 1 Utterance 4)	d. Responding request: agreeing with reluctance											
Solutions: 1) c; 2) b; 3) d; 4) a.												

Feedback:

- ♦ if the answer is 1c: That's correct! Carlo agrees willingly to Sara's request for cutting the tomato.
- ♦ if the answer is 2b: That's correct! Carlo agrees with reservations to Sara's request for whipping the eggs. In fact he does not know if he can do that.
- ♦ if the answer is 3d: That's correct! Sarah agrees to cooking the tea provided that (purch ) tomorrow Daniel will cook it all day.
- ♦ if the answer is 4a: That's correct! Sarah refuses to cook the tea because it's Daniel's turn.
- ♦ if the answer is incorrect: That's not correct. Please, try again.

9.3.3.3. Can you juice the lemon?

Title of the exercise <i>i.e. what the learners see on the screen</i>	Can you juice the lemon?	
Level and Module	A2M5 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch an extract from the <i>Tandoori chicken</i> text and answer three multiple-choice questions.	
Topic of the exercise	<i>Functions</i>	making requests ^ responding to a requests
	<i>Grammar</i>	
	<i>Vocabulary/Topics</i>	
	<i>Language Awareness</i>	
Aim of the exercise	to notice that a response to a request can be non-verbal	
Glossary <i>write the words which should be included in the site glossary</i>	♦ to juice: spremere ♦ reluctance: riluttanza	
Text length	♦ chicken_requests.mp4: 28 seconds	
Number of questions	3	
Contents <i>i.e. instructions, texts, question, feedback</i>		
Watch the video and answer the questions below.		
[chicken_requests.mp4]		
1. Consider the utterance “ Can you take some juice out of that? ”. What function does it express? You can choose from the following options: ○ Making polite requests <i>Feedback: That’s correct! Well done!</i> ○ Enquiring about ability <i>Feedback: That’s not correct. Please try again.</i> ○ Giving instructions <i>Feedback: That’s not correct. Please try again.</i>		

2. Consider Carlo's reaction. What does he do?
○ He refuses to juice [overlib: spremere] the lemon. <i>Feedback: That's not correct. Please, watch the video again.</i>
○ He juices the lemon. <i>Feedback: That's correct! Carlo juices the lemon.</i>
○ He complains and juices the lemon. <i>Feedback: That's not correct. Carlo juices the lemon, but he doesn't complain.</i>
3. In your opinion, what function does his reaction express? You can choose from the following options:
○ Responding to a request: agreeing willingly <i>Feedback: That's correct! Have you noted that the response is non-verbal?</i>
○ Responding to a request: agreeing with reluctance [overlib: riluttanza] <i>Feedback: That's not correct. Please try again.</i>
○ Responding to a request: refusing <i>Feedback: That's not correct. Please try again.</i>

9.3.3.4. Requests

Title of the exercise <i>i.e. what the learners see on the screen</i>	Requests	
Level and Module	A2M5 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps and multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>RIO</i> subcorpus; 2. they find the utterances realizing the 'requesting someone to do something' function and the 'responding to a request' function; 3. they answer some questions.	
Topic of the exercise	Functions	making requests ^ responding to a requests
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to realize that you can respond to request non-verbally with an action	
Glossary <i>write the words which should be included in the site glossary</i>	♦ retrieved: trovato ♦ neither ... nor: né ... né	
Text length		
Number of questions	3	
Contents <i>i.e. instructions, texts, question, feedback</i>		

You are going to investigate the RIO corpus for the functions **requesting someone to do something** and **responding to a request**. To do so, you need to go to the online concordancer MCA [<http://mcaweb.unipv.it>].

Click here [[instructions on how to access MCA](#)] to learn how to access MCA.

Then, go to the Search parameters page and:

1. select the **Requesting someone to do something** parameter from the first Select-the-parameter menu;
2. in the second line set the relational operator to **OR**;
3. select the **Responding to a request parameter** from the second Select-the-parameter menu;
4. in handling select **Search inside the hierarchy**;
5. click **Compact Search**;
6. then, click the *Media Player* button placed on the left side of each sequence to watch the sequences **re-**
trieved [*overlib: trovate*].

Analyse the results and answer the following questions (2 tries):

1. How many requests have you found?

2. How many replies to requests have you found?

Solutions:

1. 7/8 [both answers are correct: the learners may interpret the concordances in two different ways]
2. 4

Feedback:

- ♦ *if the answer is correct: That's correct! Well done!*
- ♦ *if the answer is incorrect: That's not correct. Please, try again.*

In the results you have found there are cases where the request is **neither** accepted **nor** [*overlib: neither... nor: né... né*] denied. These are:

- ♦ It's a bit cold in here, isn't it? (Text 3 Phase 1 Utterance 1)
- ♦ Spray them (Text 4 Phase 2 Utterance 3)
- ♦ That's enough (Text 6 Phase 2 Utterance 2)

Watch the phase where each utterance is expressed. For example, if you want to see the sequence "Text 3 Phase 1" where the utterance "It's a bit cold in here, isn't it?" is produced, in the Search parameters page of MCA:

1. select the **Film clip: phase(s)** parameter from the first Select-the-parameter menu;
2. write **Text 3 Phase 1** in the empty box at the end of the first line;
3. click **Compact Search**;
4. then, click the *Media Player* button to see the sequence.

What do you conclude? (1 try)

- ☐ The listeners do not respond to the requests.
Feedback: That's not correct! The listeners do respond to the requests non-verbally with an action.
- ☐ The listeners respond to the requests non-verbally with an action.
Feedback: That's right! The response is non-verbal.

9.3.3.5. Dropping hints (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Dropping hints (1)	
Level and Module	A2M5 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	From a list of utterances the learners identify the ones realizing the ‘dropping hints’ function. To do the exercise 1. the learners go to <i>MCA</i> and access the <i>RIO</i> subcorpus; 2. they find the phases where the utterances are produced; 3. they watch the phases.	
Topic of the exercise	Functions	dropping hints
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn how to drop hints	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>	When you drop hints to a person you say something to him/her in an indirect way to suggest he/she do something. In the following utterances taken from the <i>RIO</i> corpus the speakers request the listeners to do something. ♦ It’s a bit cold in here, isn’t it? (Text 3 Phase 1 Utterance 1) ♦ Would you whip these couple of eggs for me? (Text 4 Phase 1 Utterance 1) ♦ Spray them. (Text 4 Phase 2 Utterance 3) ♦ That’s enough. (Text 6 Phase 2 Utterance 2) ♦ Would you like to ... cut this tomato for me? (Text 9 Phase 3 Utterance 1) ♦ Could you really get me a cup of tea? (Text 10 Phase 1 Utterance 3) ♦ Please! (Text 10 Phase 1 Utterance 5) Identify the utterances expressing the function ‘dropping hints.’ To do the exercise you should watch the phase where each utterance is expressed. For example, if you want to see the sequence “Text 3 Phase 1” where the utterance “It’s a bit cold in here, isn’t it?” is produced, go to <i>MCA</i> [http://mcaweb.unipv.it] and in the Search parameters page: 1. select the Film clip: phase(s) parameter from the first Select-the-parameter menu; 2. write Text 3 Phase 1 in the empty box at the end of the first line; 3. click Compact Search;	

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4. then, click the *Media Player* button to see the sequence.

(There are 2 correct answers. You have 3 tries)

- ☐ It's a bit cold in here, isn't it?
- ☐ Would you whip these couple of eggs for me?
- ☐ Spray them.
- ☐ That's enough.
- ☐ Would you like to ... cut this tomato for me?
- ☐ Could you really get me a cup of tea?
- ☐ Please!

Feedback:

- ♦ if the answer is correct: *That's right!*
- ♦ if the answer is incorrect: *That's not correct. Please, try again.*

9.3.3.6. Dropping hints (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Dropping hints (2)	
Level and Module	A2M5 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners are given two utterances realizing the 'dropping hints' function and they guess the interlocutor's reaction.	
Topic of the exercise	Functions	dropping hints
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn how to respond to the 'dropping hints' function	
Glossary <i>write the words which should be included in the site glossary</i>	♦ to pour: versare	
Text length		
Number of questions	2	
Contents <i>i.e. instructions, texts, question, feedback</i>	Consider the utterance "It's a bit cold in here, isn't it?" (Text 3 Phase 1 Utterance 1). What should the listener say/do to respond to the utterance? Choose from the following options: (you have 2 tries) ○ The listener should say: "Yes, it's cold in here". <i>Feedback: That's not correct. The speaker does not want to know if the listener thinks it is cold in the room. Please, try again.</i> ○ The listener should say: "No, it's not cold in here". <i>Feedback: That's not correct. The speaker does not want to know if the listener thinks it is cold in the</i>	

room. Please, try again. ☐ The listener should turn down/turn off the air conditioning. <i>Feedback: That's right! The speaker wants the listener to turn down/turn off the air conditioning.</i> ☐ The listener should turn up/turn on the air conditioning. <i>Feedback: That's not correct. Please, try again.</i> Consider the utterance “That's enough” (Text 6 Phase 2 Utterance 2). What does the speaker ask the listener? Choose from the following options: (you have 1 try) ☐ To stop pouring [overlib: versare] milk into the glass. <i>Feedback: “That's right!”</i> ☐ To pour some more milk into the glass. <i>Feedback: “That's not correct!”</i>

9.3.4. Reporting on facts and events

This teaching unit focuses on the ‘reporting on facts and events’ function and the tenses used when talking about past experiences.

9.3.4.1. Reporting on facts and events (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Reporting on facts and events (1)	
Level and Module	B1M3 – Grammar Workshop	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Holidays</i> subcorpus; 2. they investigate the subcorpus for the ‘reporting on facts and events’ function; 3. they analyse the concordances retrieved; 4. they identify the tenses used to report on facts and events.	
Topic of the exercise	Functions	reporting on facts and events
	Grammar	
	Vocabulary/Topics	simple past and present perfect
	Language Awareness	
Aim of the exercise	to learn the tenses used to report on past facts and events	
Glossary <i>write the words which should be included in the site glossary</i>	♦ corpus: a corpus is a collection of texts used for studying the language ♦ at your will: a tuo piacere	
Text length		

Number of questions	1
Contents <i>i.e. instructions, texts, question, feedback</i>	
You are going to investigate a small corpus [overlib: a corpus is a collection of texts used for studying the language] where people talk about their past and future holidays. In particular, you are going to analyse the function reporting facts and events. To do so, you need to go to the online concordancer <i>MCA</i>. Go to http://mcaweb.unipv.it [http://mcaweb.unipv.it] and follow the instructions given below. Click here [instructions on how to access <i>MCA</i>] to learn how to access <i>MCA</i>. Then, go to the Search parameters page and: 1. select the Reporting: fact/events parameter from the first Select-the-parameter menu; 2. click Compact Search; 3. then, click the <i>Media Player</i> button to watch some sequences at your will [overlib: a tuo piacere]. Analyse the results and answer the following question: What tenses do the speakers use to report on facts and events? Choose from the following options: (2 tries) future ☐ past continuous ☐ present continuous ☐ present perfect (X) ☐ simple past (X) ☐ simple present <i>Feedback:</i> ♦ if the answer is correct: That's right! To report on facts and events the speakers use the present perfect and the simple past. ♦ if the answer is incorrect: That's not correct, please try again.	

9.3.4.2. Reporting on facts and events (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Reporting on facts and events (2)
Level and Module	B1M3 – Grammar Workshop
Type of media <i>text, audio, video, picture</i>	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	true or false
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Holidays</i> subcorpus; 2. they investigate the subcorpus for the 'reporting on facts and events' function and the 'present perfect' general notion; 3. they analyse the concordances retrieved; 4. they identify the use of the present perfect when reporting on facts and events.

Topic of the exercise	Functions	reporting on facts and events
	Grammar	present perfect
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn the use of the present perfect when reporting on facts and events	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	2	
Contents <i>i.e. instructions, texts, question, feedback</i>		
In the corpus you have analysed to report on facts and events the speakers use the simple past and the present perfect. The use of the simple past and the present perfect is different. Find the utterances expressing the function reporting facts and events which contain the present perfect. To do so, in the <i>MCA</i> Search parameters page: 1. select the Reporting: facts/events parameter from the first Select-the-parameter menu; 2. select the General notions: temporal in the second Select-the-parameter menu; 3. write present perfect in the empty box at the end of the second line; 4. click Compact Search. Analyse the first four results and state if the following statements are true or false. You have 1 try. 1. The utterances report on finished past experiences. ☐ True (X) <i>Feedback: That's right! Well done!</i> ☐ False <i>Feedback: That's not correct. The utterances report on finished past experiences.</i> 2. The utterances make mention of specific time or date. ☐ True <i>Feedback: That's incorrect! The utterances make mention of unspecific time in the past.</i> ☐ False (X) <i>Feedback: That's right! The utterances do not make mention of specific time or date, but of unspecific time in the past.</i> Remember that you can always watch the sequences where the utterances are produced. Click here [link to the pop-up message below] to learn how to do that.		
Pop-up message: To watch the sequence Text 1 Phase 3 Subphase b where the utterance “I’ve been out there.” is produced, in the <i>MCA</i> Search parameter page: 1. select the Film clip: subphase(s) parameter from the first Select-the-parameter menu; 2. write Text 1 Phase 3 Subphase b in the empty box at the end of the first line; 3. click Compact Search; 4. then, click the <i>Media Player</i> button to see the sequence. To watch the sequence Text 4 Phase 1 where the utterance “I’ve spent 7 months working in London.” is produced, in <i>MCA</i> Search parameter page: 1. select the Film clip: phase(s) parameter from the first Select-the-parameter menu; 2. write Text 4 Phase 1 in the empty box at the end of the first line; 3. click Compact Search; 4. then, click the <i>Media Player</i> button to see the sequence.		

Do the same with other utterances.

9.3.5. Mr. Hutchinson's job interview

This teaching unit is based on the *Mr. Hutchinson's interview* text [Text 30].

9.3.5.1. Mr. Hutchinson's job interview

Title of the exercise <i>i.e. what the learners see on the screen</i>	Mr. Hutchinson's job interview	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	drag and drop and multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners watch the <i>Mr. Hutchinson's interview</i> text; 2. they put the phases of the text in the correct order; 3. they answer a multiple-choice question on the outcome of the interview.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	job interview
	Language Awareness	
Aim of the exercise	watching comprehension	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ hutchinson_interview_beginning.mp4: 6 minutes 51 seconds	
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>	Mr. Hutchinson has applied for a job as a teacher at a private school. Watch the interview and put the following phases in the correct order. [hutchinson_interview.mp4] a. Mr. Hutchinson talks about his teaching experience in Singapore. b. Mr. Hutchinson talks about his journey to the office. c. Ms. Eckton gives Mr. Hutchinson an imaginary situation concerned with discipline and Mr. Hutchinson explains how he would sort it out. d. Mr. Hutchinson takes leave.	

e. Mr. Hutchinson enters Ms. Eckton's office.
f. Ms. Eckton asks Mr. Hutchinson about his schooling.
Solutions: 1) e; 2) b; 3) f; 4) a; 5) c; 6) d.
Feedback: ♦ if the answer is correct: Correct. ♦ if the answer is incorrect: Incorrect. Please try again!
Do you think Mr. Hutchinson will get the job? ☐ Yes, I think he will get the job. Feedback: Do you really think he will get the job? ☐ No, I think it's highly improbable he will get the job. (X) Feedback: Yes, it is highly improbable Mr. Hutchinson will get the job.

9.3.5.2. Mr. Hutchinson's job interview: The beginning of the interview (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Mr. Hutchinson’s job interview: The beginning of the interview (1)	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch the beginning of the <i>Mr. Hutchinson’s interview</i> text and then fill in the gaps in the multimodal transcription.	
Topic of the exercise	<i>Functions</i>	
	<i>Grammar</i>	
	<i>Vocabulary/Topics</i>	
	<i>Language Awareness</i>	
Aim of the exercise	to understand that the meaning of the message can be realized simultaneously by different semiotic resources	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ hutchinson_interview_beginning.mp4: 20 seconds	
Number of questions	10	
Contents <i>i.e. instructions, texts, question, feedback</i>		
It seems that Mr. Hutchinson’s interview got off on the wrong foot. Watch the very beginning of the interview again and fill in the blanks in the multimodal transcription given below. When you watch it, focus on what Mr. Hutchinson does (kinesic actions column), and listen carefully to what he and Ms. Eckton say, and what is happening (soundtrack column). Pay attention to other semiotic resources such as gaze, gesture, communicative key [overlib: The communicative key signals the speaker’s attitude towards his message or the relationship between him/herself and the listener] of discourse, facial expressions, etc. (other resources		

column). You can use the words below to help you.

[hutchinson_interview_beginning.mp4]

cold	half-smile	I'm sorry, I'm late	knocks	Ms. Eckton
nervous smile	nods	smile	Yes, do sit down	Yes, that's right

Click here [\[link to the pop-up message below\]](#) to see the notational conventions used in the transcription.

Pop-up message:

Notational conventions used in the transcription

- [● ♀] = female voice
- [● ♂] = male voice
- [☼] = sound followed by a brief verbal specification of the specific sound
- [...; ...; etc.] = simultaneous actions, sounds, etc. (e.g. rows 3 and 4)
- [...] ^ [...] = consecutive actions, sounds, etc. (e.g. row 10)
- ↓ = continuation of previous, as for example, when gaze, facial expressions are stretched over more than one frame (e.g. rows 13 and 14)

T	Frames	Kinesic Actions	Language	Sounds	Other Resources
1	[hutchinson_01.jpg]	[Mr. Hutchinson _____ ⁽¹⁾ on the door]		[☼ knock on the door]	
2			[Ms. Eckton: Come in.]	[● ♀] ^ [☼ handle turn- ing]	
3-4	[hutchinson_02.jpg]	[Mr. Hutchinson opens the door; enters the room; smiles]		[☼ door open- ing]	Gaze: Mr. Hutchinson: directed to Ms. Eckton Facial expressions: Mr. Hutchinson: _____ ⁽²⁾
5-6	[hutchinson_03.jpg]	[Mr. Hutchinson closes the door]	[Ms. Eckton: Good morning. Mr.]	[☼ door clos- ing; ● ♀]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to the door
7	[hutchinson_04.jpg]	[Mr. Hutchinson turns his head in the direction of Ms. Eckton]	[Ms. Eckton: Hutchinson, I]	[☼ door open- ing; ● ♀]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to Ms. Eckton
8	[hutchinson_05.jpg]	[Mr. Hutchinson walks towards Ms. Eckton; _____ ⁽³⁾ ; smiles]	[Ms. Eckton: as- sume.] ^ [Mr. Hutchinson: _____ ⁽⁴⁾ ,]	[● ♀] ^ [● ♂]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to the floor ^ directed to Ms. Eckton Facial expressions: Mr. Hutchinson: _____ ⁽⁵⁾

9	[hutchinson_06.jpg]	[Mr. Hutchinson walks towards Ms. Eckton; smiles]	[Mr. Hutchinson: yes. Good morning.]	[☺♂]	Gaze: Mr. Hutchinson: directed to Ms. Eckton Facial expressions: Mr. Hutchinson: _____ ⁽⁶⁾
10	[hutchinson_07.jpg]	[Mr. Hutchinson walks towards Ms. Eckton; smiles] ^ [Mr. Hutchinson stops in front of Ms. Eckton; smiles]	[Ms. Eckton: Good morning.]	[☺♀]	Key: Ms. Eckton: _____ ⁽⁷⁾ Gaze: Mr. Hutchinson: directed to Ms. Eckton Facial expressions: Mr. Hutchinson: nervous smile
11-12	[hutchinson_08.jpg]	[Mr. Hutchinson stands in front of Ms. Eckton; smiles]	[Ms. Eckton: Um ... nice]	[☺♀]	↓
13-14	[hutchinson_09.jpg]	↓	[Ms. Eckton: to see you at last.]	[☺♀]	↓
15	[hutchinson_10.jpg]	[Mr. Hutchinson steps forward]	[Ms. Eckton: Do si-; Mr. Hutchinson: Yes, um, thank you.]	[☺♀; ☺♂]	Gaze: Mr. Hutchinson: directed to Ms. Eckton ^ directed to the chair ^ directed to Ms. Eckton
16	[hutchinson_11.jpg]	[Mr. Hutchinson sits down]	[Mr. Hutchinson: I'm sorry, um,]	[☺♂]	Gaze: Mr. Hutchinson: downwards
17-18	[hutchinson_12.jpg]	↓	[Mr. Hutchinson: _____ ⁽⁸⁾ .]	[☺♂]	Gaze: Mr. Hutchinson: directed to Ms. Eckton
19	[hutchinson_13.jpg]	[Mr. Hutchinson adjusts the chair]	[Ms. Eckton: _____ ⁽⁹⁾ .]	[☺♀]	Key: Ms. Eckton: cold Gaze: Mr. Hutchinson: directed to Ms. Eckton
20	[hutchinson_14.jpg]	[Mr. Hutchinson sitting; smiles]	[Mr. Hutchinson: Thank you.]	[☺♂]	Gaze: Mr. Hutchinson: directed to _____ ⁽¹⁰⁾ Facial expressions: Mr. Hutchinson: nervous smile
Solutions 1. knocks 2. half-smile 3. nods 4. Yes, that's right					

5. smile	6. nervous smile
7. cold	8. I'm sorry, I'm late
9. Yes, do sit down	10. Ms. Eckton

9.3.5.3. Mr. Hutchinson's job interview: The beginning of the interview (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Mr. Hutchinson's job interview: The beginning of the interview (2)	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch the beginning of the <i>Mr. Hutchinson's interview</i> text and answer four multiple-choice questions.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to understand that semiotic resources other than language do play their part in conveying the meaning of the message	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ hutchinson_interview_beginning.mp4: 20 seconds	
Number of questions	4	
Contents <i>i.e. instructions, texts, question, feedback</i>	Consider Mr. Hutchinson and Ms. Eckton's moods. You have 2 tries. [hutchinson_interview_beginning.mp4] 1. In your opinion, how does Mr. Hutchinson feel? ☐ bold <i>Feedback: Mr. Hutchinson is not bold. Please, try again!</i> ☐ nervous (X) <i>Feedback: That's right! Mr. Hutchinson is nervous.</i> ☐ annoyed <i>Feedback: No, Mr. Hutchinson is not annoyed. Please, try again!</i> 2. What element in the video does show his mood? ☐ his facial expressions (X) <i>Feedback: That's right! Mr. Hutchinson's facial expressions display he is nervous.</i> ☐ his tone of voice <i>Feedback: That's not correct! Please, try again!</i>	

☐ his actions <i>Feedback: That's not correct! Please, try again!</i> 3. In your opinion, how does Ms. Eckton feel? ☐ bold <i>Feedback: No, Ms. Eckton is not bold. Please, try again!</i> ☐ nervous <i>Feedback: No, Ms. Eckton is not nervous. Please, try again!</i> ☒ annoyed (X) <i>Feedback: That's right! Ms. Eckton is annoyed.</i> 4. What element in the video does show her mood? ☐ her facial expressions <i>Feedback: We don't know if her facial expressions show she is annoyed: we can't see her.</i> ☒ her tone of voice (X) <i>Feedback: That's correct! Ms. Eckton's tone of voice shows she is annoyed.</i> ☐ her actions <i>Feedback: That's not correct! Please, try again!</i>

9.3.5.4. Mr. Hutchinson's job interview: Focusing on intonation

Title of the exercise <i>i.e. what the learners see on the screen</i>	Mr. Hutchinson's job interview: Focusing on intonation	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners watch a short extract taken from the <i>Mr. Sotherby's interview</i> text and one from the <i>Mr. Hutchinson's interview</i> text; 2. they answer two questions relating to the videos.	
Topic of the exercise	Functions	seeking identification
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to understand that semiotic resources other than language play their part in conveying the meaning of the message – in this exercise intonation helps understand the speaker's mood	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ sotherby_assume.mp4: 7 seconds ♦ hutchinson_assume.mp4: 9 seconds	
Number of questions	2	
Contents		

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<i>i.e. instructions, texts, question, feedback</i>	
One of the functions of intonation is that of signalling the speaker's attitude towards the listener (e.g. hostility, warmth, etc.). Watch the following videos:	
[sotherby_assume.mp4]	[hutchinson_assume.mp4]
Consider the utterances:	
♦ Mr. Sotherby-Smythe, I assume. ♦ Mr. Hutchinson, I assume.	
1. What do you notice?	
☐ The utterances are totally identical. <i>Feedback: Are you sure? Consider their communicative key (mood): is their communicative key identical?</i>	
☐ From a linguistic point of view the utterances are identical, but their communicative key is different. (X) <i>Feedback: That's right! From a linguistic point of view the utterances are identical, but their communicative key is different: the former is friendly, the latter is cold.</i>	
2. In your opinion, what language function do the utterances above express? Choose from the following options:	
☐ granting permission <i>Feedback: That's not correct. Please, try again!</i>	
☐ seeking identification (X) <i>Feedback: That's right!</i>	
☐ expressing ignorance <i>Feedback: That's not correct. Please, try again!</i>	

9.3.5.5. Focusing on language functions: Asking for information (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on language functions: Asking for information (1)	
Level and Module	B1M8 – Language in use (MLC)	
Type of media <i>text, audio, video, picture</i>	text	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	drag and drop	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners read a short text about the elements constituting the grammatical mood of wh-questions; 2. they are given two propositions taken from the Padova MEC and they have to drag the elements that constitute the grammatical mood of wh-questions to the correct position in the proposition.	
Topic of the exercise	Functions	asking for information
	Grammar	wh-questions
	Vocabulary/Topics	
	Language Awareness	

Aim of the exercise	to learn the elements that constitute the grammatical mood of wh-questions
Glossary <i>write the words which should be included in the site glossary</i>	
Text length	96 words
Number of questions	2
Contents <i>i.e. instructions, texts, question, feedback</i>	What follows are the elements which constitute the grammatical mood of wh-questions. adjunct: the element of the clause which does not have the potential of being the subject. complement: the element of the clause which has the potential of being the subject. finite: one of the small number of verbal operators expressing tense (e.g. is, has) or modality (e.g. can, must) which makes the proposition arguable. predicator: the verbal group minus the temporal or modal operator. subject: the thing by reference to which the proposition can be affirmed or denied. wh-element: the element used to show what kind of information is wanted. Consider the following requests for information: Where have you been in England? Where is it? Drag the elements which constitute the grammatical mood of wh- questions to the correct position in the proposition. Where _____ (1) have _____ (2) you _____ (3) been _____ (4) in England? _____ (5) Where _____ (1) is _____ (2) it? _____ (3) Solutions: 1) wh-element; 2) finite; 3) subject; 4) predicator; 5) adjunct. 2) wh-element; 2) finite; 3) subject. Feedback: ♦ if the answer is correct: Correct. ♦ if the answer is incorrect: Incorrect. Please try again!

9.3.5.6. Focusing on language functions: Asking for information (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on language functions: Asking for information (2)
Level and Module	B1M8 – Language in use (MLC)
Type of media <i>text, audio, video, picture</i>	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice

Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Job inter-views</i> subcorpus; 2. they investigate the subcorpus for the ‘asking for in-formation’ function; 3. they analyse the concordances retrieved; 4. they answer three multiple-choice questions.	
Topic of the exercise	Functions	asking for information
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn ways of asking for information	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	3	
Contents <i>i.e. instructions, texts, question, feedback</i>		
Find out if in the interview there are other ways to ask for information. To do so, you need to go to the online concordancer <i>MCA</i>. Go to http://mcaweb.unipv.it [http://mcaweb.unipv.it] and follow the instructions given below: Click here [instructions on how to access MCA] Then, go to the Search parameters page and: 1. select the Asking for information parameter from the first Select-the-parameter menu; 2. select Text 2 Phase 1 Utterance 1 in the “Starting from” menu and Video 2 Phase 7 Utterance 4 in the “Ending at” menu; 3. click Compact Search; 4. then, click the <i>Media Player</i> button placed on the left side of each sequence retrieved. 1. Consider the utterance “and the third degree?” (Text 2 Phase 3 Subphase c Utterance 1). What feature signals that the utterance is a question? ☐ finite element <i>Feedback: That’s incorrect! There is no finite element in the utterance.</i> ☐ intonation (X) <i>Feedback: That’s correct! Note that the rising intonation is associated with uncertainty.</i> ☐ wh-element <i>Feedback: That’s incorrect! There is no wh-element in the utterance.</i> 2. Consider the utterance “Tell me about the degrees” (Text 2 Phase 3 Subphase a Utterance 3). What kind of question is this? ☐ indirect question (X) <i>Feedback: That’s right!</i> ☐ wh-question <i>Feedback: That’s incorrect!</i> ☐ yes/no question <i>Feedback: That’s incorrect!</i> 3. Consider the utterance “did you have problems?” (Text 2 Phase 2 Subphase a Utterance 1). What kind of question is this? ☐ indirect question <i>Feedback: That’s incorrect!</i>		

○ wh-question <i>Feedback: That's incorrect!</i>
○ yes/no question (X) <i>Feedback: That's right!</i>

9.3.5.7. Focusing on language functions: Asking for information (3)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on language functions: Asking for information (3)	
Level and Module	B1M8 – Language in use (MLC)	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	open question	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch an extract from the <i>Mr. Hutchinson's interview</i> text and then answer a question.	
Topic of the exercise	Functions	asking for information
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn that yes/no questions can be used to ask questions for information	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ hutchinson_problems.mp4: 30 seconds	
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>	Watch the following video and consider the utterance “did you have problems?”. [hutchinson_problems.mp4] In your opinion, does Ms. Eckton really want to know if Mr. Hutchinson had problems? Click here to see a possible answer. Possible answer: Ms. Eckton imagines Mr. Hutchinson was late because he had problems, and even if she uses a yes/no question what she really wants to know is the kind of problems Mr. Hutchinson had.	

9.3.5.8. Focusing on language functions: emphasising (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on language functions: emphasising (1)	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice and true/false	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Job interviews</i> subcorpus; 2. they investigate the subcorpus for the ‘emphasising’ function; 3. they analyse the concordances retrieved; 4. they identify the linguistic forms realizing the ‘emphasising’ function.	
Topic of the exercise	Functions	emphasising
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn different ways to emphasise	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	2	
Contents <i>i.e. instructions, texts, question, feedback</i>	Find out how Ms. Eckton and Mr. Hutchinson emphasise what they say. To do this, go to <u>MCA</u> [http://mcaweb.unipv.it] Search parameters page and: 1. select the Emphasising parameter from the first Select-the-parameter menu; 2. select Text 2 Phase 1 Utterance 1 in the “Starting from” menu and Text 2 Phase 7 Utterance 4 in the “Ending at” menu; 3. click Compact search. 1. What linguistic form(s) do the speakers use to emphasise what they say? Choose from the options given below (3 tries): ☐ actually (X) ☐ certainly ☐ definitely (X) ☐ do (X) ☐ even ☐ exactly (X) ☐ it + verb “to be” + relative clause ☐ precisely ☐ really (X) ☐ that (X) ☐ simply ☐ very (X)	

<i>Feedback:</i> ♦ if the answer is correct: <i>That's right! Well done!</i> ♦ if the answer is incorrect: <i>That's incorrect. Please try again.</i> 2. Watch the sequences where 'do' is used to give emphasis and state if the following statement is true or false (1 try): 'Do' is stressed. ☐ True (X) <i>Feedback: That's right! 'Do' is stressed.</i> ☐ False <i>Feedback: Incorrect! Please watch the sequences again.</i>

9.3.5.9. Focusing on language functions: emphasising (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on language functions: emphasising (2)	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	matching	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners use <i>MCA</i> to watch the sequences containing six adverbs realizing the ‘emphasising’ function and they identify their usage.	
Topic of the exercise	<i>Functions</i>	emphasising
	<i>Grammar</i>	
	<i>Vocabulary/Topics</i>	
	<i>Language Awareness</i>	
Aim of the exercise	to learn the usage of six adverbs realizing the ‘emphasis- ing’ function	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	6	
Contents <i>i.e. instructions, texts, question, feedback</i>		
These are the utterances of the text which express the function ‘emphasising:’		
♦ Yes, do sit down. (Text 2 Phase 1 Utterance 6) ♦ That’s a coincidence really (Text 2 Phase 2 Subphase b Utterance 1) ♦ I did go to Chinatown quite, uh, quite frequently. (Text 2 Phase 4 Utterances 4, 5 and 6) ♦ So you’ve, you definitely wanted to teach. (Text 2 Phase 3 Subphase b Utterance 5) ♦ from the very start (Text 2 Phase 3 Subphase b Utterance 6) ♦ I did actually know someone who was looking for a job at the time. (Text 2 Phase 5 Subphase d Utter- ance 2) ♦ actually it’s not that imaginerv. It does happen. [...] They don't really want to hear criticism as far as the		

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child is concerned. (Text 2 Phase 6 Utterance 1)

- ♦ we do run a school [...] parents do pay for their children to come to our school (Text 2 Phase 6 Utterance 3)
- ♦ things might not necessarily be exactly the same. (Text 2 Phase 6 Utterance 7)
- ♦ I really don't know (Text 2 Phase 6 Utterance 8)

In the exercise below, match the adverb on the left with its correct usage. To do the exercise you should watch the phase/subphase where each adverb is used. For example, if you want to see the sequence “Phase 5 Subphase d” where the utterance “I did actually know someone who was looking for a job at the time” is produces, in the Search parameters page:

1. select the **Film clip: subphase(s)** parameter from the first Select-the-parameter menu;
2. write **Text 2 Phase 5 Subphase d** in the empty box at the end of the first line;
3. click **Compact Search**;
4. then, click the *Media Player* button to see the sequence.

Adverb	Usage
1. actually	a. used to emphasize something you are saying or an opinion you are giving
2. definitely	b. used to emphasize how much
3. exactly	c. used to emphasize an extreme place or time
4. really	d. used to emphasize that something is correct in every way or in every detail
5. that	e. used to emphasize a fact or a comment, or that something is really true
6. very	f. used to emphasize that something is true and that there is no doubt about it

Solutions:
1) e; 2) f; 3) c; 4) a; 5) b; 6) c.

Feedback:

- ♦ if the answer is correct: *That's right!*
- ♦ if the answer is correct: *That's not correct. Please, try again!*

9.3.5.10. Performing in interviews: body language (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Performing in interviews: body language (1)	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice and open question	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Job interviews</i> subcorpus; 2. they investigate the subcorpus for the ‘VF: O: DW: E(ngaged)’ parameter; 3. they analyse the concordances retrieved; 4. they answer three multiple-choice questions and an open question.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	job interview

	Language Awareness	
Aim of the exercise	to learn how to perform in interviews	
Glossary <i>write the words which should be included in the site glossary</i>	♦ untrustworthy: that cannot be trusted ♦ fidget: to keep moving your body, your hands or your feet because you are nervous, bored, excited, etc.	
Text length		
Number of questions	4	
Contents <i>i.e. instructions, texts, question, feedback</i>	In the <u>Language Job Centre</u> section [http://www.europa-pages.com/jobs/interviews.html] of the Europa Pages website they suggest what you should do and you shouldn't do in a job interview. For example, they say: "Be aware of any nonverbal signals you may give out during an interview. Posture and body language can be important in determining what people think of you. While too many hints may confuse and be impossible to remember, there are a few simple tips to ensure you make a good impression: ♦ Look at the interviewer – avoiding eye contact can make you seem untrustworthy [overlib: that cannot be trusted] and lacking in confidence. ♦ Try not to fidget [overlib: to keep moving your body, your hands or your feet because you are nervous, bored, excited, etc.]." Focus on gaze (VF). Go to <u>MCA</u> [http://mcaweb.unipv.it] Search parameters page and: 1. select the VF: O: DW: E(ngaged) [link to the pop-up message below] parameter from the first Select-the-parameter menu; Pop-up message: The VF: O: DW: E(ngaged) parameter indicates that the participant's gaze (Visual Focus) is directed (Orientation) to the immediate scene (Depicted World) and focuses on (Engaged) either: 1) the other participant; 2) an object inside/outside the participant's personal space; or 3) the self. 2. set the handling function to Search inside the hierarchy; 3. select Text 2 Phase 1 Utterance 1 in the 'Starting from' menu and Video 2 Phase 7 Utterance 4 in the 'Ending at' menu; 4. click Compact Search. 5. To see all the results, then click Next Results. Then, answer the following questions: 1. Does Mr. Hutchinson look at Ms. Eckton? (1 try) ☐ Yes, he does. <i>Feedback: That's right!</i> ☐ No, he doesn't. <i>Feedback: That's incorrect!</i> 2. Is there eye-contact between Mr. Hutchinson and Ms. Eckton? (2 tries) ☐ Yes, there is. <i>Feedback: There might be eye-contact between Mr. Hutchinson and Ms. Eckton, but we don't know that, because we can't see Ms. Eckton.</i> ☐ No, there isn't. <i>Feedback: There probably isn't eye-contact between Mr. Hutchinson and Ms. Eckton, but we don't know that, because we can't see Ms. Eckton.</i> ☐ We don't know. <i>Feedback: That's right! We don't know if there is eye-contact between Mr. Hutchinson and Ms. Eckton,</i>	

because we don't see Ms. Eckton.

3. As well as to Ms. Eckton, is Mr. Hutchinson's gaze directed to somewhere else? If so, where? You can choose from the following options: (2 tries)

☐ ceiling
☐ chair (X)
☐ CV (X)
☐ desk
☐ door (X)
☐ wall

In some cases, Mr. Hutchinson's gaze is disengaged from the immediate scene. In your opinion, what does this suggest? [Click here](#) to see a possible answer.

Possible answer:
 In some cases Mr. Hutchinson's gaze is disengaged from the immediate scene, because he is thinking.

9.3.5.11. Performing in interviews: body language (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Performing in interviews: body language (2)	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Job inter-</i> <i>views</i> subcorpus; 2. they investigate the subcorpus for the ‘actions’ pa- rameter; 3. they analyse the concordances retrieved; 4. they identify the actions indicating that Mr. Hutchin- son is nervous.	
Topic of the exercise	<i>Functions</i>	
	<i>Grammar</i>	
	<i>Vocabulary/Topics</i>	job interview
	<i>Language Awareness</i>	
Aim of the exercise	to learn how to perform in interviews	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>		
Consider Mr. Hutchinson’s actions in Phase 6. In the <i>MCA</i> [http://mcaweb.unipv.it] Search parameters page:		

1. select the **Kinesic Actions** parameter from the first Select-the-parameter menu;
2. set the handling function to **Search inside the hierarchy**;
3. select **Text 2 Phase 6 Utterance 1** in the 'Starting from' menu and **Text 2 Phase 7 Utterance 1** in the 'Ending at' menu;
4. click **Compact Search**;
5. then, click the *Media Player* button to see some sequences at your choice.

In your opinion, what actions suggest that Mr. Hutchinson is nervous? Choose from the following options. (3 tries)

☐ Mr. Hutchinson looks up and thinks.
Feedback: That's incorrect!

☐ Mr. Hutchinson scratches his nose. (X)
Feedback: That's right!

☐ Mr. Hutchinson sighs. (X)
Feedback: That's right!

☐ Mr. Hutchinson shifts his position. (X)
Feedback: That's right!

☐ Mr. Hutchinson speaks.
Feedback: That's incorrect!

9.3.5.12. Performing in interviews: body language (3)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Performing in interviews: body language (3)	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Job interviews</i> subcorpus; 2. they investigate the subcorpus for the 'actions' parameter; 3. they analyse the concordances retrieved; 4. they count how many times Mr. Hutchinson performs the actions indicating that he is nervous.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	job interview
	Language Awareness	
Aim of the exercise	to learn how to perform in interviews	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	1	

Contents <i>i.e. instructions, texts, question, feedback</i>	Find out how frequently Mr. Hutchinson performs these actions during the interview and fill in the table below. To do so, in the <i>MCA</i> [http://mcaweb.unipv.it] Search parameters page: 1. select the kinesic actions parameter from the first Select-the-parameter menu; 2. write the action you want to find, e.g. scratches his nose, in the empty box at the end of the first line; 3. set the handling function to Search inside the hierarchy; 4. select Text 2 Phase 1 Utterance 1 in the ‘Starting from’ menu and Text 2 Phase 7 Utterance 4 in the ‘Ending at’ menu; 5. click Compact Search; 6. then, click the <i>Media Player</i> button to see some sequences at your choice. Then do the same with the other actions. <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="width: 50%;">Mr. Hutchinson</th><th style="width: 50%;">Hits</th></tr> </thead> <tbody> <tr> <td>1. scratches his nose</td><td></td></tr> <tr> <td>2. sighs</td><td></td></tr> <tr> <td>3. shifts his position</td><td></td></tr> </tbody> </table> Solutions: 1) 6; 2) 4; 3) 17. <i>Feedback:</i> ♦ if the answer is correct: <i>That’s right!</i> ♦ if the answer is incorrect: <i>Incorrect!</i>	Mr. Hutchinson	Hits	1. scratches his nose		2. sighs		3. shifts his position	
Mr. Hutchinson	Hits								
1. scratches his nose									
2. sighs									
3. shifts his position									

9.3.6. Mr. Sotherby’s job interview

This teaching unit is based on the *Mr. Sotherby’s interview* text [Text 29].

9.3.6.1. Mr. Sotherby’s job interview

Title of the exercise <i>i.e. what the learners see on the screen</i>	Mr. Sotherby’s job interview
Level and Module	B1M1 – Language in use
Type of media <i>text, audio, video, picture</i>	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice
Instructions <i>i.e. describe what the learners are required to do</i>	The learners analyse some of the words taken from the <i>Mr. Sotherby’s interview</i> text belonging to the field of education and they guess where Mr. Sotherby has applied for a job.

Topic of the exercise	Functions		
	Grammar		
	Vocabulary/Topics	education	
	Language Awareness		
Aim of the exercise	warm-up exercise		
Glossary <i>write the words which should be included in the site glossary</i>			
Text length			
Number of questions			
Contents <i>i.e. instructions, texts, question, feedback</i>			
Mr. Sotherby has applied for a job and he has been called for an interview. Before watching the video, look at the following words taken from the interview and guess where he has applied.			
school(s)	English language teacher	to teach	private schools
teaching	state schools	students	teaching staff
fees	class(es)	pupils	subjects
to study	studies	headmaster	assembly
headmistress	the head of the school	housemaster	
Mr. Sotherby has applied for a job to (2 tries)			
☐ factory. <i>Feedback: No, Mr. Sotherby hasn't applied for a job to a factory. Try again.</i>			
☐ farm. <i>Feedback: No, Mr. Sotherby hasn't applied for a job to a farm. Try again.</i>			
☐ school. (X) <i>Feedback: That's right. Mr. Sotherby has applied for a job as a teacher to a private school.</i>			
☐ supermarket. <i>Feedback: No, Mr. Sotherby hasn't applied for a job to a supermarket. Try again.</i>			

9.3.6.2. Mr. Sotherby-Smythe's job interview

Title of the exercise <i>i.e. what the learners see on the screen</i>	Mr. Sotherby-Smythe's job interview
Level and Module	B1M8 – Language in use
Type of media <i>text, audio, video, picture</i>	video
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	drag and drop and multiple choice
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners watch the <i>Mr. Sotherby's interview</i> text; 2. they put the phases of the text in the correct order; 3. they answer a multiple-choice question on the outcome of the interview.

Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	job interview
	Language Awareness	
Aim of the exercise	watching comprehension	
Glossary write the words which should be included in the site glossary		
Text length	♦ sotherby_interview.mp4: 9 minutes 13 seconds	
Number of questions	2	
Contents i.e. instructions, texts, question, feedback		
Mr. Sotherby-Smythe has applied for a job as a teacher at a private school. Watch the interview and put the phases in the correct order.		
[sotherby_interview.mp4]		
a. Mr. Sotherby-Smythe's talks about his past experiences as an English language teacher. b. Ms. Eckton asks Mr. Sotherby-Smythe if he would apply for the post of housemaster. c. Mr. Sotherby-Smythe's talks about the reasons why he decided to apply for the job. d. Mr. Sotherby-Smythe enters Ms. Eckton's office. e. Mr. Sotherby-Smithe takes leave. f. Mr. Sotherby-Smithe and Ms. Eckton talk about discipline.		
! Solutions: 1) d; 2) a; 3) c; 4) f; 5) b; 6) e.		
Feedback: ♦ if the answer is correct: Correct! ♦ if the answer is incorrect: Incorrect. Please try again!		
Do you think Mr. Sotherby-Smythe will get the job? (2 tries) ☐ Yes, I think it is highly probable he will get the job. (X) Feedback: Yes, it is highly probable Mr. Sotherby-Smythe will get the job. ☐ No, I think it's highly improbable he will get the job. Feedback: Do you really think it is highly improbable Mr. Sotherby-Smythe will get the job? ☐ I don't know. Feedback: Don't you think he gave Ms. Eckton a good impression?		

9.3.6.3. Expressing volition: would (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Expressing volition: would (1)
Level and Module	B1M8 – Language in use
Type of media <i>text, audio, video, picture</i>	video
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice

Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch a sequence taken from the interview (Phase 4 Subphase b) where <i>would</i> is used to mark personal volition and they identify its meaning.	
Topic of the exercise	Functions	expressing volition
	Grammar	would
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn the use of <i>would</i> to express hypothetical volition	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ sotherby_phase4b: 1 minute 43 seconds	
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>		
Watch the following video taken from Mr. Sotherby’s job interview and then answer the question given below. [sotherby_phase4b.mp4] In conversation will and would are commonly used to mark personal volition. Consider the following utterances taken from the video you have just watched: Ms. Eckton: How would you cope with it? Mr. Sotherby: Right. Well, I would try not to sound as though I was criticizing the, the child and the parents, because I realize it’s very important, ah, to be diplomatic in these == situations. In your opinion, what is the meaning of would ? Choose from the following options. (2 tries) ☐ present meaning <i>Feedback: Are you sure? Why don’t you watch the sequence once again?</i> ☐ past meaning <i>Feedback: Sorry, it’s not the right answer. Try again.</i> ☐ hypothetical meaning (X) <i>Feedback: That’s right. Would has an hypothetical meaning, because it refers to an imaginary situation.</i>		

9.3.6.4. Expressing volition: would (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Expressing volition: would (2)
Level and Module	B1M8 – Language in use
Type of media <i>text, audio, video, picture</i>	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice

Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Job inter-views</i> subcorpus; 2. they find all the occurrences in the <i>Mr. Sotherby's interview</i> text where <i>would</i> is used to mark personal volition; 3. they identify the meaning of <i>would</i>.	
Topic of the exercise	Functions	expressing volition
	Grammar	would
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn the use of <i>would</i> to express hypothetical volition	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions		
Contents <i>i.e. instructions, texts, question, feedback</i>		
Find out if in the interview there are other examples where <i>would</i> is used to mark personal volition. To do so, you need to go to the online concordancer <i>MCA</i> . Go to http://mcaweb.unipv.it [http://mcaweb.unipv.it] and follow the instructions given below.		
Click here [instructions on how to access MCA] to learn how to access <i>MCA</i> .		
Then, go to the Search parameters page and:		
1. select the Volition parameter from the first select-the-parameter menu; 2. write the word would in the empty box at the end of the first line; 3. set the handling function to Search inside the hierarchy; 4. select Text 1 Phase 1 Utterance 1 in the 'Starting from' menu and Text 2 Phase 1 Utterance 1 in the 'Ending at' menu (NB: You must choose the next phase <i>after</i> the one you want to watch, because the system uses 'Ending at' to indicate the first phase which is excluded); 5. click Compact Search.		
Remember that you can always watch the video where the utterances are produced by clicking the <i>Media Player</i> button placed on the left side of each utterance. If you want, you can also watch the subphase where each utterance is produced. To do so, in the Search parameters page:		
1. select the Film clip: subphase(s) parameter from the first select-the-parameter menu; 2. write the sequence you want to watch, e.g. Text 1 Phase 4 Subphase c, in the empty box at the end of the first line; 3. click Compact Search; 4. then, click the <i>Media Player</i> button placed on the left side of Text 1 Phase 4 Subphase c.		
What is the meaning of would in the two utterances you have found? (2 tries)		
1. how would you single out the bullies that could cause a scandal and deal with them? ☐ present meaning <i>Feedback: Are you sure? Why don't you watch the sequence once again?</i> ☐ past meaning <i>Feedback: Sorry, it's not the right answer. Try again.</i> ☒ hypothetical meaning (X) <i>Feedback: That's right. Would has an hypothetical meaning, because it refers to an imaginary situa-tion.</i>		

2. how would you sort of keep your feelers out to ensure that a little bullying happened ☐ present meaning <i>Feedback: Are you sure? Why don't you watch the sequence once again?</i> ☐ past meaning <i>Feedback: Sorry, it's not the right answer. Try again.</i> ☐ hypothetical meaning (X) <i>Feedback: That's right. Would has an hypothetical meaning, because it refers to an imaginary situation.</i>

9.3.6.5. Language functions expressing volition (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Language functions expressing volition (1)	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch a sequence taken from the interview (Phase 4 Subphase b) and they identify the functions two utterances included in the sequence express.	
Topic of the exercise	Functions	enquiring about intentions and expressing intentions
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn how to enquire about intentions and express intentions	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ sotherby_phase4b.mp4: 1 minute 43 seconds	
Number of questions	2	
Contents <i>i.e. instructions, texts, question, feedback</i>	That of volition is a category which includes a variety of language functions. The functions expressing volition are the following: ♦ enquiring about wishes/wants/desires ♦ expressing wishes/wants/desires ♦ expressing negative wishes/wants/desires ♦ enquiring about intentions ♦ expressing intentions ♦ expressing negative intentions ♦ enquiring about preference ♦ expressing preference Watch the following video taken from Mr. Sotherby's job interview and then answer the questions given	

below.

[sotherby_phase4b.mp4]

1. What function does Ms. Eckton's utterance **"How would you cope with it?"** express? You can choose from the following options (3 tries):

- ♦ enquiring about wishes/wants/desires
Feedback: That's wrong! Please try again.
- ♦ expressing wishes/wants/desires
Feedback: That's wrong! Please try again.
- ♦ expressing negative wishes/wants/desires
Feedback: That's wrong! Please try again.
- ♦ enquiring about intentions (X)
Feedback: That's right! Well done!
- ♦ expressing intentions
Feedback: That's wrong! Please try again.
- ♦ expressing negative intentions
Feedback: That's wrong! Please try again.
- ♦ enquiring about preference
Feedback: That's wrong! Please try again.
- ♦ expressing preference
Feedback: That's wrong! Please try again.

2. What function does Mr. Sotherby's utterance **"I would try not to sound as though I was criticizing the, the child and the parents"** express? You can choose from the following options (3 tries):

- ♦ enquiring about wishes/wants/desires
Feedback: That's wrong! Please try again.
- ♦ expressing wishes/wants/desires
Feedback: That's wrong! Please try again.
- ♦ expressing negative wishes/wants/desires
Feedback: That's wrong! Please try again.
- ♦ enquiring about intentions
Feedback: That's wrong! Please try again.
- ♦ expressing intentions (X)
Feedback: That's right! Well done!
- ♦ expressing negative intentions
Feedback: That's wrong! Please try again.
- ♦ enquiring about preference
Feedback: That's wrong! Please try again.
- ♦ expressing preference
Feedback: That's wrong! Please try again.

9.3.6.6. Language functions expressing volition (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Language functions expressing volition (2)
Level and Module	B1M8 – Language in use
Type of media <i>text, audio, video, picture</i>	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	matching

Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Job inter-views</i> subcorpus; 2. they find the phases where two utterances taken from the <i>Mr. Sotherby's interview</i> text are produced; 3. they identify the functions the utterances express by watching them in context.																	
Topic of the exercise	Functions	expressing wishes/wants/desires and ex-pressing preference																
	Grammar																	
	Vocabulary/Topics																	
	Language Awareness																	
Aim of the exercise	to identify different types of volition																	
Glossary <i>write the words which should be included in the site glossary</i>																		
Text length																		
Number of questions	1																	
Contents <i>i.e. instructions, texts, question, feedback</i>	♦ “but I’d love to hear from you about your own experiences [...] in this job” (Text 1 Phase 2 Subphase a Utterance 5) ♦ “I would prefer approach which aimed at the children as a whole [...]” (Video 1 Phase 4 Subphase e Utterance 2) In your opinion, what function do they express? Match each utterance with the function it expresses. <table><tr><td>1. “but I’d love to hear from you about your own experiences [...] in this job”</td><td>a. expressing wishes/wants/desires</td></tr><tr><td>2. “I would prefer approach which aimed at the children as a whole [...]”</td><td>b. expressing negative wishes/wants/desires</td></tr><tr><td></td><td>c. enquiring about wishes/wants/desires</td></tr><tr><td></td><td>d. expressing intentions</td></tr><tr><td></td><td>e. expressing negative intentions</td></tr><tr><td></td><td>f. enquiring about intentions</td></tr><tr><td></td><td>g. expressing preference</td></tr><tr><td></td><td>h. enquiring about preference</td></tr></table>		1. “but I’d love to hear from you about your own experiences [...] in this job”	a. expressing wishes/wants/desires	2. “I would prefer approach which aimed at the children as a whole [...]”	b. expressing negative wishes/wants/desires		c. enquiring about wishes/wants/desires		d. expressing intentions		e. expressing negative intentions		f. enquiring about intentions		g. expressing preference		h. enquiring about preference
1. “but I’d love to hear from you about your own experiences [...] in this job”	a. expressing wishes/wants/desires																	
2. “I would prefer approach which aimed at the children as a whole [...]”	b. expressing negative wishes/wants/desires																	
	c. enquiring about wishes/wants/desires																	
	d. expressing intentions																	
	e. expressing negative intentions																	
	f. enquiring about intentions																	
	g. expressing preference																	
	h. enquiring about preference																	

Remember that you can always watch the phase where the utterances are produced (go to <http://mcaweb.unipv.it> [<http://mcaweb.unipv.it>]). To do so, in the Search parameters page:

1. select the **Film clip: phase(s)** parameter from the first select the parameter menu;
2. write the sequence you want to watch, e.g. **Text 1 Phase 2 Subphase a**, in the empty box at the end of the first line;
3. click **Compact Search**;
4. then, click the *Media Player* button placed on the right side of Text 1 Phase 2 Subphase a.

Then, do the same with the sequence **Video 1 Phase 4 Subphase e**.

Solutions: 1) a; 2) g.

Feedback:

- ♦ *if the answer is correct: Correct!*
- ♦ *if the answer is incorrect: Incorrect. Please try again!*

9.3.6.7. Performing in interviews: Directing the interview

Title of the exercise <i>i.e. what the learners see on the screen</i>	Performing in interviews: Directing the interview	
Level and Module	B1M8 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch two videos taken from the <i>Mr. Sotherby's interview</i> text and then answer four multiple-choice questions.	
Topic of the exercise	Functions	asking for clarification and making polite requests
	Grammar	
	Vocabulary/Topics	job interview
	Language Awareness	
Aim of the exercise	to learn how to direct an interview	
Glossary <i>write the words which should be included in the site glossary</i>	♦ to waffle: to talk or write using a lot of words but without saying anything important or interesting	
Text length	♦ sotherby_esercizio7a.mp4: 26 seconds ♦ sotherby_esercizio7b.mp4: 38 seconds	
Number of questions	4	
Contents <i>i.e. instructions, texts, question, feedback</i>	In the Language Job Centre section of the Europa Pages website [http://www.europa-pages.com/jobs/interviews.html] they say: “Many people leave an interview with the feeling that they haven’t “sold themselves fully.” It is possible to take more control in an interview so that at the end you can feel you have put yourself across in the best light. The interviewee can take a more active role: ♦ If you find a question or point unclear then ask. A simple request for clarification is far more preferable than waffle [overlib: to talk or write using a lot of words but without saying anything important or interesting] ♦ If you’re given a question with a simple yes/no answer, try to expand your answer into a reply which stresses your skills and achievements. ♦ (...)” In the following exercises you are going to learn how you can direct an interview. Watch the following video and then answer the questions given below. [sotherby_esercizio7a.mp4] 1. Consider Mr. Sotherby’s utterance “Could you perhaps outline a specific a, a, a specific situation.” What function does it express? Choose from the following options (2 tries): ☐ asking for clarification <i>Feedback: That’s right! Mr. Sotherby finds Ms. Eckton’s question unclear and so he asks for clarification.</i>	

tion.

- asking for factual information
Feedback: That's wrong! Please, try again.
- expressing ignorance
Feedback: That's wrong! Please, try again.
- expressing intentions
Feedback: That's wrong! Please, try again.

2. The utterance “**Could you perhaps outline a specific a, a, a specific situation**” has the form of a polite request, i.e. **Could you + Verbal Phrase with verb in the infinitive**. There is another element that indicates the utterance is a polite request. Can you find it? (2 tries)

Solution: perhaps

Feedback:

- ◆ if the answer is correct: *That's right! Perhaps can be used when making a polite request.*
- ◆ if the answer is incorrect: *That's wrong! Please try again!*

Watch the following video and then answer the questions given below.

[sotherby_esercizio7b.mp4]

3. Consider Ms. Eckton's question “**Have you ever considered applying for the post of housemaster?**”. What function does it express? Choose from the following options (2 tries):

- asking for confirmation or denial (X)
Feedback: That's right! Well done!
- asking for information
Feedback: That's incorrect. Please, try again.
- asking for specification
Feedback: That's incorrect. Please, try again.

4. Consider Mr. Sotherby reply. What function does it express? Choose from the following options (2 tries):

- answering questions for confirmation (X)
Feedback: That's right! Note that Mr. Sotherby's answer is not a simple yes answer, but it is very elaborated.
- answering questions for information
Feedback: That's incorrect. Please, try again.
- answering questions for specification
Feedback: That's incorrect. Please, try again.

9.3.6.8. Focusing on the face (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on the face (1)
Level and Module	B1M8 – Language in use
Type of media <i>text, audio, video, picture</i>	video
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice

Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch a sequence taken from the <i>Mr. Sotherby's interview</i> text and answer two multiple-choice questions.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	job interview
	Language Awareness	
Aim of the exercise	to notice that emotions can be inferred from observing facial behaviour	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ sotherby_phase4a.mp4: 52 seconds	
Number of questions		
Contents <i>i.e. instructions, texts, question, feedback</i>	Research carried out by Ekman and Friesen* (1969) has shown that from observing the face it is possible to make inferences about emotions. Watch the following video and focus your attention on Mr. Sotherby's face. What is his reaction to Ms. Eckton's utterance "nowadays, corporal punishment is no yong- – longer used"? [sotherby_phase4a.mp4] 1. At Ms. Eckton's utterance "nowadays, corporal punishment is no yong- – longer used" Mr. Sotherby (2 tries): ☐ frowns. <i>Feedback: That's not right. Why don't you watch the sequence once again?</i> ☐ raises his eyebrows. (X) <i>Feedback: Yes indeed! Mr. Sotherby raises his eyebrows.</i> ☐ smiles. <i>Feedback: That's not right. Why don't you watch the sequence once again?</i> 2. In your opinion, what kind of affect does Mr. Sotherby's reaction display? (2 tries) ☐ satisfaction <i>Feedback: Do you think so? Why don't you watch the sequence once again?</i> ☐ puzzlement <i>Feedback: Do you think so? Why don't you watch the sequence once again?</i> ☐ disapproval (X) <i>Feedback: "Yes indeed! Mr. Sotherby raises his eyebrows in disapproval."</i> * Ekman, Paul and Friesen, Wallace V. (1969). "The Repertoire of Nonverbal Behaviour: Categories, Origins, Usage and Coding". <i>Semiotica</i> 1, 49-98.	

9.3.6.9. Focusing on the face (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on the face (2)
Level and Module	B1M8 – Language in use

Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch a sequence taken from the <i>Mr. Sotherby's interview</i> text and then answer three multiple-choice questions	
Topic of the exercise	Functions	expressing positive judgement
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to notice that emotions can be inferred from observing facial behaviour	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ sotherby_phase4b.mp4: 1 minute 43 seconds	
Number of questions	3	
Contents <i>i.e. instructions, texts, question, feedback</i>		
Watch the following video and consider Ms. Eckton's utterance “Yes, I think that would be a very good approach to, to the matter.”		
[sotherby_phase4b.mp4]		
1. What function does Ms. Eckton's utterance express? You can choose from the following options (2 tries): ☐ Expressing intentions <i>Feedback: That's not right. Try again.</i> ☐ Expressing positive judgement (X) <i>Feedback: That's right. Ms. Eckton expresses a positive judgement about Mr. Sotherby's answer.</i> ☐ Expressing regret <i>Feedback: That's not right. Try again.</i>		
2. Watch the video again and focus your attention on Mr. Sotherby's face. What is his reaction to Ms. Eckton's utterance? You can choose from the following options (2 tries): ☐ Mr. Sotherby frowns. <i>Feedback: That's not right. Why don't you watch the sequence once again?</i> ☐ Mr. Sotherby raises his eyebrows. <i>Feedback: That's not right. Why don't you watch the sequence once again?</i> ☐ Mr. Sotherby smiles. (X) <i>Feedback: Yes indeed! Mr. Sotherby smiles.</i>		
3. In your opinion, what kind of affect does Mr. Sotherby's reaction display? You can choose from the following options (2 tries): ☐ satisfaction (X) <i>Feedback: Yes indeed! Mr. Sotherby smiles because his satisfied with Ms. Eckton's positive judgement.</i> ☐ puzzlement <i>Feedback: Do you think so? Why don't you watch the sequence once again?</i> ☐ disapproval <i>Feedback: Do you think so? Why don't you watch the sequence once again?</i>		

9.3.7. Tandoori chicken

This teaching unit is based on the *Tandoori chicken* text [Text 52].

9.3.7.1. Tandoori chicken

Title of the exercise <i>i.e. what the learners see on the screen</i>	Tandoori Chicken	
Level and Module	B2M6 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch the <i>Tandoori chicken</i> text and answer six questions on the context of situation.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	watching comprehension	
Glossary <i>write the words which should be included in the site glossary</i>	♦ CMC: Computer-Mediated Communication	
Text length	♦ tandoori_chicken.mp4: 7 minutes 1 second	
Number of questions	6	
Contents <i>i.e. instructions, texts, question, feedback</i>	Watch the video featuring Chiara and Carlo and answer the questions given below. You have 1 try. [tandoori_chicken.mp4] 1. Consider what is happening: a. What kind of activity is taking place? ☐ Chiara is doing the washing-up. <i>Feedback: That's wrong! Chiara is not doing the washing-up: she is giving a cooking demonstration.</i> ☐ Chiara is giving a cooking demonstration. (X) <i>Feedback: That's right: Chiara is giving a cooking demonstration.</i> ☐ Chiara is ironing. <i>Feedback: That's wrong! Chiara is not ironing: she is giving a cooking demonstration.</i> b. Where is the activity taking place? ☐ In the living room. <i>Feedback: That's wrong! The activity is not taking place in the living room: it is taking place in the kitchen.</i> ☐ In the bed room. <i>Feedback: That's wrong! The activity is not taking place in the bed room: it is taking place in the kitchen.</i> ☐ In the kitchen.	

Feedback: That's correct! The activity is taking place in the kitchen.

c. Identify some of the elements in the video that tell you where the activity takes place.

- ☐ the armchair
- ☒ the chopping board on the table (X)
- ☒ the dishes hanging on the wall (X)
- ☒ the fridge (X)
- ☒ the bed
- ☒ the oven (X)
- ☒ the pepper mill on the table (X)
- ☒ the carpet
- ☒ the cups on the shelf (X)

Feedback:

- ♦ if the answer is correct: *That's right! Well done!*
- ♦ if the answer is incorrect: *That's not correct. The right answer is: the chopping board on the table, the cups on the shelf, the dishes hanging on the wall, the fridge, the oven and the pepper mill.*

2. Consider the **participants involved** in the speech event:

a. What roles do the participants play?

- ☐ Chiara plays the role of the teacher, while Carlo plays the role of the student.
Feedback: That's right! Chiara plays the role of the teacher – she is the one who knows how to cook the chicken – while Carlo plays the role of the student.
- ☐ Carlo plays the role of the teacher, while Chiara plays the role of the student.
Feedback: That's not correct! Chiara plays the role of the teacher – she is the one who knows how to cook the chicken – while Carlo plays the role of the student.

b. Are the participants equal or unequal with respect to their expertise?

- ☐ The participants are equal with respect to their expertise.
Feedback: That's wrong! The participants are unequal with respect to their expertise: Chiara is the one who knows how to cook the chicken.
- ☐ The participants are unequal with respect to their expertise.
Feedback: That's correct! The participants are unequal with respect to their expertise: Chiara is the one who knows how to cook the chicken.

3. Consider the **role played by language**:

a. What channel of communication do the participants use to communicate? You can choose from the following options:

- ☐ CMC [overlib: Computer-Mediated Communication]
Feedback: That's not correct! The channel of communication is face to face.
- ☒ face to face (X)
Feedback: That's right! It is face to face indeed!
- ☐ letter
Feedback: That's not correct! The channel of communication is face to face.
- ☐ radio
Feedback: That's not correct! The channel of communication is face to face.
- ☐ telephone
Feedback: That's not correct! The channel of communication is face to face.
- ☐ TV
Feedback: That's not correct! The channel of communication is face to face.

9.3.7.2. The participants' roles: focusing on Chiara (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	The participants' roles: focusing on Chiara (1)
Level and Module	B2M6 – Language in use

Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Tandoori chicken</i> text; 2. they investigate the text for the ‘giving advice’ function; 3. they analyse the concordances retrieved; 4. they answer a multiple-choice question.	
Topic of the exercise	Functions	giving advice
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn different ways to give advice	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>	In the video Chiara teaches Carlo how to cook tandoori chicken. In so doing, she gives him some advice. What follows are some ways of giving advice: ♦ You should + verb in the infinitive (X) ♦ You (really) ought to + verb in the infinitive ♦ Why don't you + verb in the infinitive ♦ If I were you I'd + verb in the infinitive ♦ You could (always) try + verb in gerund Which one does Chiara use? You have 3 tries. ☐ You should + verb in the infinitive (X) <i>Feedback: Correct!</i> ☐ You (really) ought to + verb in the infinitive <i>Feedback: Incorrect. Please try again!</i> ☐ Why don't you + verb in the infinitive <i>Feedback: Incorrect. Please try again!</i> ☐ If I were you I'd + verb in the infinitive <i>Feedback: Incorrect. Please try again!</i> ☐ You could (always) try + verb in gerund <i>Feedback: Incorrect. Please try again!</i> To help you, use the online concordancer <i>MCA</i> to find all the utterances in the text expressing advice. Go to <i>MCA</i> [http://mcaweb.unipv.it] and follow the instructions given below to access the system: 1. write learninglinks in the User Name box and in the Password box; 2. click Login; 3. click the “dark-red book icon” next to PADOVA MEC; 4. select the TandooriChicken project within the PADOVA MEC folder; 5. click the Search button to gain access to the Search parameters page where you will carry out your searches within the text.	

Then, in the Search parameters page:

1. select the **Giving advice** parameter from the first Select-the-parameter menu;
2. click **Compact Search**.

Analyse the results and find which way of giving advice Chiara uses in the text. Remember that you can always watch the video where the utterances are produced by clicking the *Media Player* button placed next to each sequence.

9.3.7.3. The participants' roles: focusing on Chiara (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	The participants' roles: focusing on Chiara (2)	
Level and Module	B2M6 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Tandoori chicken</i> text; 2. they find the sequences in the text where <i>best</i> is used to give advice; 3. they watch the sequences retrieved; 4. they answer a multiple-choice question.	
Topic of the exercise	Functions	giving advice
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn the meaning of <i>best</i> when giving advice	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>	Besides You should + verb in the infinitive, in the utterances you have found in the previous exercise Chiara uses the adjective best to give advice: ◆ the best thing to... ◆ it's best... ◆ the best way to... What is the meaning of best? You have 2 tries. ☐ of the most excellent type or quality <i>Feedback: Incorrect. Please try again!</i> ☐ most enjoyable; happiest	

<i>Feedback: Incorrect. Please try again!</i> ☐ most suitable or appropriate (X) <i>Feedback: Correct!</i> To answer the question <u>watch the videos</u> [http://mcaweb.unipv.it].

9.3.7.4. The participants' roles: Focusing on Chiara (3)

Title of the exercise <i>i.e. what the learners see on the screen</i>	The participants' roles: Focusing on Chiara (3)	
Level and Module	B2M6 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Tandoori chicken</i> text; 2. they investigate the text for the 'requesting: instructions' function; 3. they analyse the concordances retrieved; 4. they answer a multiple-choice question.	
Topic of the exercise	Functions	giving instructions
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn different ways to give instructions	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>	Besides giving advice, in this text Chiara gives Carlo some instructions. In <i>MCA</i> [http://mcaweb.unipv.it] carry out the following search: 1. select the Requesting: instructions parameter from the first Select-the-parameter menu; 2. click Compact Search. Which ways of giving instructions does Chiara use? Choose from the options given below (2 tries): ☐ verb in the imperative (X) ☐ you + verb in the simple present (X) Remember that you can always watch the video where the utterances are produced by clicking the <i>Media Player</i> button placed next to each sequence.	

Feedback:

- ♦ if the answer is correct: *Correct!*
- ♦ if the answer is incorrect: *Incorrect. Please try again!*

9.3.7.5. Temporal notions (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Temporal notions (1)										
Level and Module	B2M6 – Language in use										
Type of media <i>text, audio, video, picture</i>											
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice										
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Tandoori chicken</i> text; 2. they find the sequences in the text containing some given temporal notions; 3. they state if the notions are adverbs, conjunctions or prepositions.										
Topic of the exercise	Functions										
	Grammar	temporal notions									
	Vocabulary/Topics										
	Language Awareness										
Aim of the exercise	to learn the function of some given temporal notions										
Glossary <i>write the words which should be included in the site glossary</i>	♦ conjunctions: a word that joins words, phrases or sentences, for example ‘and’, ‘but’, ‘or’										
Text length											
Number of questions	9										
Contents <i>i.e. instructions, texts, question, feedback</i>	In the <i>Tandoori chicken</i> video you find a variety of temporal notions. Temporal notions are concepts of time we may refer to when speaking. Consider the following temporal notions taken from the <i>Tandoori chicken</i> video: <table border="1" data-bbox="561 1599 1019 1688"> <tr> <td>after</td><td>already</td><td>before</td></tr> <tr> <td>first</td><td>for</td><td>overnight</td></tr> <tr> <td>then</td><td>when</td><td>while</td></tr> </table> and state if they are adverbs, conjunctions [overlib: a word that joins words, phrases or sentences, for example ‘and’, ‘but’, ‘or’] or prepositions. In some cases two answers are possible. To help you, use the online concordancer <i>MCA</i> [http://mcaweb.unipv.it] to find all the utterances in the text containing each temporal notion. In the Search parameters page: 1. select the Lines parameter from the first Select-the-parameter menu; 2. write the word you are looking for in the empty box at the end of the first line, e.g. after;		after	already	before	first	for	overnight	then	when	while
after	already	before									
first	for	overnight									
then	when	while									

3. in handling select **Search inside the hierarchy**;
4. click **Compact Search**.

You have **2 tries**.

1. **after** is:

- ☐ an adverb.
- ☐ a conjunction. (X)
- ☐ a preposition. (X)

Feedback:

- ♦ if the answer is correct: That's right! After is a conjunction as the utterance "After you've left this for 30 minutes" illustrates. After is also a preposition as the utterance "After five hours" illustrates.
- ♦ if the answer is incorrect: The correct answers are b and c. After is also an adverb, but in the Tandoori chicken text there are no instances where it is used in this way.

2. **already** is:

- ☐ an adverb. (X)
- ☐ a conjunction.
- ☐ a preposition.

Feedback:

- ♦ if the answer is correct: That's right! Already is an adverb as the utterance "We've already made it" illustrates.
- ♦ if the answer is incorrect: The correct answer is a. First is neither a conjunction nor a preposition, but an adverb as the utterance "We cut it first, right?" illustrates.

3. **before** is:

- ☐ an adverb.
- ☐ a conjunction. (X)
- ☐ a preposition.

Feedback:

- ♦ if the answer is correct: That's right! Before is a conjunction as the utterance "Now before you actually put that on the, uh, on the chicken, you have to" illustrates. Notice that before is also an adverb and a preposition, but in the Tandoori chicken text there are no instances where it is used in this way.
- ♦ if the answer is incorrect: The correct answer is b. Before is also an adverb and a preposition, but in the Tandoori chicken text there are no instances where it is used in this way.

4. **first** is:

- ☐ an adverb. (X)
- ☐ a conjunction.
- ☐ a preposition.

Feedback:

- ♦ if the answer is correct: That's right! First is an adverb as the utterance "We cut it first, right?" illustrates.
- ♦ if the answer is incorrect: The correct answer is a. First is neither a conjunction nor a preposition, but an adverb as the utterance "We cut it first, right?" illustrates.

5. **for** is:

- ☐ an adverb.
- ☐ a conjunction.
- ☐ a preposition. (X)

Feedback:

- ♦ if the answer is correct: That's right! For is a preposition as the utterance "You have to leave it in the oven for about two hours" illustrates.
- ♦ if the answer is incorrect: The correct answer is c. For is a preposition as the utterance "You have to leave it in the oven for about two hours" illustrates. It is neither an adverb nor a preposition. Note that for is indeed a conjunction, but it is used to introduce the reason for something mentioned in the previous statement. In the Tandoori chicken text, however, there are no examples of this use.

6. **overnight** is:

- ☐ an adverb. (X)
- ☐ a conjunction.
- ☐ a preposition.

Feedback:

- ♦ if the answer is correct: That's right! Overnight is an adverb as the utterance "the best thing to do is leave it in the fridge overnight" illustrates.
- ♦ if the answer is incorrect: The correct answer is a. Overnight is neither a conjunction nor a preposition, but an adverb as the utterance "the best thing to do is leave it in the fridge overnight" illustrates.

7. **then** is:

- ☐ an adverb. (X)
- ☐ a conjunction.
- ☐ a preposition.

Feedback:

- ♦ if the answer is correct: That's right! Then is an adverb as the utterance "You take yogurt and then you mix it with tandoori special blend" illustrates.
- ♦ if the answer is incorrect: The correct answer is a. Then is neither a conjunction nor a preposition, but an adverb as the utterance "You take yogurt and then you mix it with tandoori special blend" illustrates.

8. **when** is:

- ☐ an adverb.
- ☐ a conjunction. (X)
- ☐ a preposition.

Feedback:

- ♦ if the answer is correct: That's right! When is a conjunction as the utterance "When you've put the marinade on, you're supposed to keep it on" illustrates.
- ♦ if the answer is incorrect: The correct answer is b. When is neither an adverb nor a preposition, but a conjunction as the utterance "When you've put the marinade on, you're supposed to keep it on" illustrates.

9. **while** is:

- ☐ an adverb.
- ☐ a conjunction. (X)
- ☐ a preposition.

Feedback:

- ♦ if the answer is correct: That's right! While is a conjunction as the utterance "I mean, the best place is the fridge so it doesn't actually go bad while it's kept in the marinade" illustrates.
- ♦ if the answer is incorrect: The correct answer is b. While is neither an adverb nor a preposition, but a conjunction as the utterance "I mean, the best place is the fridge so it doesn't actually go bad while it's kept in the marinade" illustrates.

9.3.7.6. Temporal notions (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Temporal notions (2)
Level and Module	B2M6 – Language in use
Type of media <i>text, audio, video, picture</i>	

Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	drag and drop															
Instructions <i>i.e. describe what the learners are required to do</i>	The learners are given some of the temporal notions expressed in the <i>Tandoori chicken</i> text and they identify the kind of temporal notion they refer to.															
Topic of the exercise	<i>Functions</i>															
	<i>Grammar</i>	temporal notions														
	<i>Vocabulary/Topics</i>															
	<i>Language Awareness</i>															
Aim of the exercise	to learn different types of temporal notions															
Glossary <i>write the words which should be included in the site glossary</i>																
Text length																
Number of questions	1															
Contents <i>i.e. instructions, texts, question, feedback</i>																
Temporal notions are of different kind: anteriority, posteriority, duration, sequence, and so on. Consider the temporal notions given below and drag each of them into the right box.																
<table><tr><td>after</td><td>already</td><td>before</td><td>first</td></tr><tr><td>for about 2 hours</td><td>for hours</td><td>for 30 minutes</td><td>for 3 to 4 hours</td></tr><tr><td>overnight</td><td>then</td><td>when</td><td>while</td></tr></table>					after	already	before	first	for about 2 hours	for hours	for 30 minutes	for 3 to 4 hours	overnight	then	when	while
after	already	before	first													
for about 2 hours	for hours	for 30 minutes	for 3 to 4 hours													
overnight	then	when	while													
<table><tr><th>anteriority</th><th>duration</th><th>posteriority</th><th>sequence</th><th>simultaneousness</th></tr><tr><td></td><td></td><td></td><td></td><td></td></tr></table>					anteriority	duration	posteriority	sequence	simultaneousness							
anteriority	duration	posteriority	sequence	simultaneousness												
Solutions: ♦ anteriority: already, before; ♦ duration: for 3 to 4 hours, for 30 minutes, for about 2 hours, for hours, overnight; ♦ posteriority: after; ♦ sequence: first, then, when; ♦ simultaneousness: while.																
Feedback: ♦ if the answer is correct: <i>That's right! Well done!</i> ♦ if the answer is incorrect: <i>That's wrong! Try again!</i>																

9.3.7.7. Deixis (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Deixis (1)
Level and Module	B2M6 – Language in use

Type of media <i>text, audio, video, picture</i>	text	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	word finding	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners identify the deictic elements in Phase 4 of the <i>Tandoori chicken</i> text.	
Topic of the exercise	Functions	
	Grammar	deixis
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to distinguish deictic elements	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	143 words	
Number of questions		
Contents <i>i.e. instructions, texts, question, feedback</i>	Deixis is reference by means of linguistic items such as personal pronouns (subject forms and object forms), demonstrative adjectives and pronouns (e.g. this, that, etc.), definite and indefinite articles, etc. Deixis is dependent upon the linguistic and non-linguistic context of the utterance. The following utterances are taken from Phase 4 of the Tandoori chicken video and contain some deictic elements. Can you find them all? Chiara: [] Now before you actually put <u>that</u> on <i>the</i>, uh, on <i>the</i> chicken, you have to can you juice <i>the</i> – can you take some juice out of <u>that</u>? Carlo: So I just () Chiara: Yeah, well we cut it first, right? [] Do <u>that</u> and you do some slabs on <i>the</i> chicken. [] And do <u>the same</u> on <i>the</i> other bit. [] Yeah, and now you're supposed to rub it in as much as you can. [] We're not doing <i>the</i> wings because I don't like <u>them</u>. And can you get some more juice out of it? They need to be covered in <u>that</u>. Carlo: [] <u>There</u> you go. Chiara: Okay, so you keep <u>that</u> and, uh, you leave it <u>there</u> for 30 minutes while you're supposed to make <u>that</u> we've already made it because we've got <i>the</i> ready-made stuff. Feedback: ♦ <u>you</u>: That's right! <i>You</i> is a deictic element. Here it is a personal pronoun as subject. ♦ <u>that</u>: That's right! <i>That</i> is a deictic element. Here it is a demonstrative pronoun. ♦ <i>the</i>: That's right! <i>The</i> is a deictic element. More precisely, it is a definite article. ♦ I: That's right! <i>I</i> is a deictic element. More precisely, it is a personal pronoun as subject. ♦ we: That's right! <i>We</i> is a deictic element. More precisely, it is a personal pronoun as subject. ♦ it: That's right! <i>It</i> is a deictic element. Here it is a personal pronoun as object. ♦ <u>the same</u>: That's right! <i>The same</i> is a deictic element. ♦ <u>them</u>: That's right! <i>Them</i> is a deictic element. More precisely, it is a personal pronouns as object. ♦ <u>they</u>: That's right! <i>They</i> is a deictic element. More precisely, it is a personal pronoun as subject. ♦ <u>there</u>: That's right! <i>There</i> is a deictic element. More precisely, it is an adverb.	

9.3.7.8. Deixis (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Deixis (2)	
Level and Module	B2M6 – Language in use	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch phase 4 of the <i>Tandoori chicken</i> text and then identify the referents of the deictic elements in bold.	
Topic of the exercise	Functions	
	Grammar	deixis
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to identify the referents of the deictic elements in the text	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ chicken_phase_04.mp4: 1 minute 1 second	
Number of questions	14	
Contents <i>i.e. instructions, texts, question, feedback</i>		

Watch Phase 4 of the Tandoori Chicken video and **identify** the referents of the deictic elements in bold. You can use the words below to help you. You have **2 tries**.

[chicken_phase_04.mp4]

chicken	chicken in the Pyrex (x2)
chicken pieces	cutting the chicken
lemon (x2)	lemon juice (x2)
marinade in the bowl	mixing the yoghurt with the spices (x2)
near the fridge	wings

Chiara: [] Now before you actually put **that** ⁽¹⁾ on the, uh, on the chicken, you have to can you juice the – can you take some juice out of **that** ^{(2)?}

Carlo: So I just ()

Chiara: Yeah, well we cut **it** ⁽³⁾ first, right? [] Do **that** ⁽⁴⁾ and you do some slabs on the chicken. [] And do the same on the other bit. [] Yeah, and now you’re supposed to rub **it** ⁽⁵⁾ in as much as you can. [] We’re not doing the wings because I don’t like **them** ⁽⁶⁾. And can you get some more juice out of **it** ^{(7)?}

They ⁽⁸⁾ need to be covered in **that** ⁽⁹⁾.

Carlo: [] There you go.

Chiara: Okay, so you keep **that** ⁽¹⁰⁾ and, uh, you leave **it** ⁽¹¹⁾ **there** ⁽¹²⁾ for 30 minutes while you’re supposed to make **that** ⁽¹³⁾ we’ve already made **it** ⁽¹⁴⁾ because we’ve got the ready-made stuff.

Solutions:

1. marinade in the bowl;	2. lemon;
3. chicken;	4. cutting the chicken;
5. lemon juice;	6. wings;
7. lemon;	8. chicken pieces;
9. lemon juice;	10. chicken in the Pyrex;
11. chicken in the Pyrex;	12. near the fridge;
13. mixing the yoghurt with the spices;	14. mixing the yoghurt with the spices.

Feedback:

- ♦ if the answer is correct: *That's right! Well done!*
- ♦ if the answer is incorrect: *That's wrong! Try again!*

In your opinion, why does Chiara use a large number of deictic elements? [Click here](#) to read a possible answer.

Possible answer:
 Chiara uses a large number of deictic elements because she shares the context with Carlo, so she does not need to name all the things she refers to.

9.3.7.9. Deixis (3a)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Deixis (3a)	
Level and Module	B2M6 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Tandoori chicken</i> text; 2. they find the sequences in the text where the demonstrative pronoun <i>this</i> is used; 3. they watch the sequences retrieved; 4. they answer a multiple-choice question.	
Topic of the exercise	<i>Functions</i>	
	<i>Grammar</i>	deixis: this
	<i>Vocabulary/Topics</i>	
	<i>Language Awareness</i>	
Aim of the exercise	to learn the use of the demonstrative pronoun <i>this</i>	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	2	

Contents <i>i.e. instructions, texts, question, feedback</i>	
This and that are demonstrative pronouns used to refer to things. However, their use is different. You are now going to discover how they are used by finding all the utterances containing the demonstrative pronoun this. To do so, in the <i>MCA</i> [http://mcaweb.unipv.it] Search parameters page: 1. select the General notions: deixis parameter from the first Select-the-parameter menu; 2. write demonstrative pronoun: this in the empty box at the end of the first line; 3. click Compact Search; 4. then, watch some clips at your choice by clicking the <i>Media Player</i> button placed on the left side of each sequence. What do you conclude? The speakers use this to talk about things that are: ☐ close to them. (X) <i>Feedback: That's right! The speakers use 'this' to talk about things close to them.</i> ☐ far from them. <i>Feedback: That's wrong! The speakers do not use 'this' to talk about things far from them, but to talk about things close to them.</i>	

9.3.7.10. Deixis (3b)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Deixis (3b)	
Level and Module	B2M6 – Language in use	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners go to <i>MCA</i> and access the <i>Tandoori chicken</i> text; 2. they find the sequences in the text where the demonstrative pronoun <i>that</i> is used; 3. they watch the sequences retrieved; 4. they answer a multiple-choice question.	
Topic of the exercise	Functions	
	Grammar	deixis: that
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to learn the use of the demonstrative pronoun <i>that</i>	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	2	

Contents <i>i.e. instructions, texts, question, feedback</i>	
Now find all the utterances containing the demonstrative pronoun that. To do so, in the <u>MCA</u> [http://mcaweb.unipv.it] Search parameters page: 1. select the General notions: deixis parameter from the first Select-the-parameter menu; 2. write demonstrative pronoun: that in the empty box at the end of the first line; 3. click Compact Search; 4. then, watch some clips at your choice by clicking the <i>Media Player</i> button placed on the left side of each sequence. What do you conclude? Two are the correct answers. (2 tries) The speakers use that to talk about: ☐ things close to them. ☐ things far from them. (X) ☐ actions. (X) <i>Feedback:</i> ♦ if the answer is correct: <i>That's right! The speakers use that to talk about things far from them. For example, in "So you keep that" that refers to the chicken in the Pyrex placed far way from Chiara (Chiara leans over to take it!). That is also used to talk about actions. For example, in "Do that and do some slabs on the chicken" that refers to the action of cutting the chicken.</i> ♦ if the answer is incorrect: <i>That's wrong! The speakers do not use that to talk about things close to them.</i>	

9.3.7.11. Focusing on gestures (a)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on gestures (a)	
Level and Module	B2M6 – Language in use (MLC)	
Type of media <i>text, audio, video, picture</i>	text	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>		
Instructions <i>i.e. describe what the learners are required to do</i>	The learners read the text. The text is propaedeutic to the following exercises.	
Topic of the exercise	<i>Functions</i>	
	<i>Grammar</i>	
	<i>Vocabulary/Topics</i>	
	<i>Language Awareness</i>	
Aim of the exercise	to introduce the learners to the theory of gestures	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	197 words	
Number of questions		

Chapter 9

Contents <i>i.e. instructions, texts, question, feedback</i>	
In analysing gestures, Ekman and Friesen (1969)* identify the following five categories of non-verbal behaviour: 1. emblems: non-verbal acts which have a direct verbal translation. An example is the hand purse: the thumb and the fingers are in contact at the tip, the hand facing upward. In Italy this means “query.” 2. illustrators: movements which illustrate what is being said in speech. There are six types of illustrators: i. batons: movements which time out, accent or emphasise a particular word or phase; ii. ideographs: movements which sketch a path or direction of thought; iii. deictic movements: movements which point to an object or person; iv. spatial movements: movements which depict a spatial relationship; v. kinetographs: movements which depict a bodily action; vi. pictographs: movements which draw a picture of their referent. 3. affect displays: movements of the face which display emotions. 4. regulators: movements which maintain and regulate the back-and-forth nature of speaking and listening between two or more interactants. The head nod is a regulator. 5. adaptors: movements which were first learnt to satisfy self or bodily needs, to manage emotions, to learn instrumental activities. * Ekman, Paul and Friesen, Wallace V. 1969. “The Repertoire of Nonverbal Behaviour: Categories, Origins, Usage, and Coding.” In <i>Semiotica</i> 1, 49-98. Now click on Continue.	

9.3.7.12. Focusing on gestures (b)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on gestures (b)	
Level and Module	B2M6 – Language in use (MLC)	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch six videos containing a variety of gestures and they identify the gesture the speaker performs.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	identify the different gestures the speaker performs	
Glossary <i>write the words which should be included in the site glossary</i>		

Text length	♦ gestures_01.mp4: 4 seconds ♦ gestures_02.mp4: 6 seconds ♦ gestures_03.mp4: 5 seconds ♦ gestures_04.mp4: 3 seconds ♦ gestures_05.mp4: 12 seconds ♦ gestures_06.mp4: 3 seconds
Number of questions	6
Contents <i>i.e. instructions, texts, question, feedback</i>	
Watch the following sequences taken from the Tandoori chicken video and identify the kind of gesture Chiara and Carlo perform. You have 2 tries .	
Sequence	Kind of gesture performed
[gestures_01.mp4]	☐ Emblem ☐ Deictic movement ☐ Kinetograph movement ☐ Pictograph movement (X) <i>Feedback:</i> ♦ <i>if the answer is correct: That's right! Indeed Chiara depicts an oven with her hands.</i> ♦ <i>if the answer is incorrect: That's wrong! Please try again.</i>
[gestures_02.mp4]	☐ Emblem ☐ Deictic movement ☐ Kinetograph movement ☐ Pictograph movement (X) <i>Feedback:</i> ♦ <i>if the answer is correct: That's right! Indeed Chiara depicts the grid of the barbecue.</i> ♦ <i>if the answer is incorrect: That's wrong! Please try again.</i>
[gestures_03.mp4]	☐ Emblem ☐ Deictic movement ☐ Kinetograph movement (X) ☐ Pictograph movement <i>Feedback:</i> ♦ <i>if the answer is correct: That's right! Indeed Chiara depicts the verb go.</i> ♦ <i>if the answer is incorrect: That's wrong! Please try again.</i>
[gestures_04.mp4]	☐ Emblem ☐ Deictic movement (X) ☐ Kinetograph movement ☐ Pictograph movement <i>Feedback:</i> ♦ <i>if the answer is correct: That's right! Indeed Chiara points at the oven.</i> ♦ <i>if the answer is incorrect: That's wrong! Please try again.</i>
[gestures_05.mp4]	☐ Emblem ☐ Deictic movement ☐ Kinetograph movement (X) ☐ Pictograph movement <i>Feedback:</i> ♦ <i>if the answer is correct: That's right! Indeed Chiara depicts the verb absorb.</i> ♦ <i>if the answer is incorrect: That's wrong! Please try again.</i>

[gestures_06.mp4]	☐ Emblem (X) ☐ Deictic movement ☐ Kinetograph movement ☐ Pictograph movement <i>Feedback:</i> ♦ if the answer is correct: That's right! Chiara crosses her fingers and this gesture has the direct verbal translation Fingers crossed. ♦ if the answer is incorrect: That's wrong! Please try again.

9.3.7.13. Focusing on gestures: deictic movements (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on gestures: deictic movements (1)								
Level and Module	B2M6 – Language in use (MLC)								
Type of media <i>text, audio, video, picture</i>	video								
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	fill in the gaps								
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch six videos containing a deictic movement and they identify the referent of each movement.								
Topic of the exercise	<i>Functions</i>								
	<i>Grammar</i>								
	<i>Vocabulary/Topics</i>								
	<i>Language Awareness</i>								
Aim of the exercise	to learn about deictic movements								
Glossary <i>write the words which should be included in the site glossary</i>									
Text length	♦ deictic_movements_01.mp4: 18 seconds ♦ deictic_movements_02.mp4: 3 seconds ♦ deictic_movements_03.mp4: 6 seconds ♦ deictic_movements_04.mp4: 5 seconds ♦ deictic_movements_05.mp4: 3 seconds ♦ deictic_movements_06.mp4: 3 seconds								
Number of questions	6								
Contents <i>i.e. instructions, texts, question, feedback</i>									
Deictic movements are movements which point to an object or person.									
What follows are some sequences taken from the <i>Tandoori chicken</i> video. Watch them and identify the referents of the movements. Write each referent in the box next to each sequence. You can use the words below to help you. You have 2 tries.									
<table><tr><td>aluminium box</td><td>chicken in the Pyrex</td><td>lemon</td></tr><tr><td>oven</td><td>spices</td><td>tandoori pot</td></tr></table>				aluminium box	chicken in the Pyrex	lemon	oven	spices	tandoori pot
aluminium box	chicken in the Pyrex	lemon							
oven	spices	tandoori pot							

Sequence	Referent of the gesture
[deictic_movements_01.mp4]	
[deictic_movements_02.mp4]	
[deictic_movements_03.mp4]	
[deictic_movements_04.mp4]	
[deictic_movements_05.mp4]	
[deictic_movements_06.mp4]	

Solutions:

1. spices;	2. lemon;
3. tandoori pot;	4. oven;
5. chicken in the Pyrex;	6. aluminium box.

Feedback:

- ♦ if the answer is correct: *That's correct! Well done!*
- ♦ if the answer is incorrect: *That's not correct! Please, try again.*

9.3.7.14. Focusing on gestures: deictic movements (2a)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on gestures: deictic movements (2a)	
Level and Module	B2M6 – Language in use (MLC)	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners watch three sequences from the <i>Tandoori chicken</i> text containing a deictic movement; 2. they answer a multiple-choice question on the relation between language and the gesture.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to become aware of the relation between language and deictic movements	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ gestures_02.mp4: 6 seconds ♦ gestures_05.mp4: 12 seconds ♦ gestures_06.mp4: 3 seconds	
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>		

Watch the following sequences again and consider the relation between the gesture performed and language.

Sequences	Referent of the gesture	Linguistic realization of the referent
[gestures_02.mp4]	lemon	demonstrative pronoun that
[gestures_05.mp4]	chicken in the Pyrex	demonstrative pronoun this
[gestures_06.mp4]	aluminium box	demonstrative pronoun this

In your opinion, what is the relation between the gesture performed and language? (1 try)

- ☐ The gesture helps identify the referent of the gesture. (X)

Feedback: That's right. The gesture helps identify the referent of the gesture, realized by the presuming items this/that.

- ☐ The gesture does not help identify the referent of the gesture.

Feedback: That's wrong. The gesture does help identify the referent of the gesture, realized by the presuming items this/that.

Now click on Continue

9.3.7.15. Focusing on gestures: deictic movements (2b)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on gestures: deictic movements (2b)	
Level and Module	B2M6 – Language in use (MLC)	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	1. The learners watch two sequences from the <i>Tandoori chicken</i> text containing a deictic movement; 2. they answer a multiple-choice question on the relation between language and the gesture.	
Topic of the exercise	<i>Functions</i>	
	<i>Grammar</i>	
	<i>Vocabulary/Topics</i>	
	<i>Language Awareness</i>	
Aim of the exercise	to become aware of the relation between language and deictic movements	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ gestures_03.mp4: 5 seconds ♦ gestures_04.mp4: 3 seconds	
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>		
Watch the following sequences again and consider the relation between the gesture performed and language.		

Sequences	
[gestures_03.mp4]	[gestures_04.mp4]

In your opinion, what is the relation between the gesture performed and language? (1 try)

☐ The gesture helps identify the referent of Chiara's gesture. (X)
Feedback: That's wrong. The gesture does not help identify the referent of Chiara's gesture. In fact, Chiara names the referent of her gesture when she points at it.

☐ The gesture does not help identify the referent of Chiara's gesture.
Feedback: That's right. The gesture does not help identify the referent of Chiara's. In fact, Chiara names the referent of her gesture when she points at it.

Now click on Continue

9.3.7.16. Focusing on gestures: deictic movements (2c)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Focusing on gestures: deictic movements (2c)	
Level and Module	B2M6 – Language in use (MLC)	
Type of media <i>text, audio, video, picture</i>		
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners answer a multiple-choice question on the relation between language and deictic movements.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to become aware of the relation between language and deictic movements	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length		
Number of questions	1	
Contents <i>i.e. instructions, texts, question, feedback</i>		
Consider the relation between deictic movements and language .		
In your opinion, in the sequences you have watched do deictic movements always play a central part in the identification of their referents? (1 try)		
☐ Yes, deictic movements always play a central part in the identification of their referents. <i>Feedback: That's wrong. As you have seen in the previous exercise, when the referents of the deictic movements are named by the speaker, the deictic movements do not play a central part in their identification.</i>		

- No, deictic movements don't always play a central part in the identification of their referents. (X)
Feedback: That's right. As you have seen in the previous exercise, when the referents of the deictic movements are named by the speaker, the deictic movements do not play a central part in their identification.

9.3.8. Multimodal communicative acts

9.3.8.1. Multimodal communicative acts – Theory

Title of the exercise <i>i.e. what the learners see on the screen</i>	Multimodal communicative acts – Theory	
Level and Module	B2M6 – Language in use (MLC)	
Type of media <i>text, audio, video, picture</i>	text	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>		
Instructions <i>i.e. describe what the learners are required to do</i>	The learners read the text. The text is propaedeutic to the exercises 'Multimodal communicative acts (1)' and 'Multimodal communicative acts (2)'.	
Topic of the exercise	Functions	
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	reading comprehension	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	214 words	
Number of questions		
Contents <i>i.e. instructions, texts, question, feedback</i>	- Images can be used to do things: for example, advertisements persuade, diagrams in textbooks explain, patterns for dress making instruct, and so on. - Kress and van Leeuwen (2006) distinguish between 'demand images' and 'offer images': in the former the represented participants look directly at the viewer's eyes to demand something from her/him; in the latter the represented participants are the object of the viewer's scrutiny and the viewer is the subject of the look. - Kitchener recruitment poster (see figure on the right) is an example of demand image: the represented participant looks directly at the viewer to demand her/him to enter into some kind of relation with him. - The poster is also an example of what van Leeuwen (2005: 121) calls multimodal communicative acts, namely "multimodal micro events in which all the signs present combine to determine their communicative intent." - In the poster the authoritative demand is visually realized by Kitchener's imperious and direct look at the viewer, his pointing finger, his military moustache and uniform, which are symbols of authority; linguistically, the demand is realized by a statement with the direct address you, the verb need which expresses an indirect request and the agent your country who has the right to command the addressee to join the army.	

References

Kress, Gunther and Theo, van Leeuwen 2006. *Reading Images. The Grammar of Visual Design. Second Edition*. London and New York: Routledge.
 van Leeuwen, Theo 2005. *Introducing Social Semiotics*. London and New York. Routledge.
 Kitchener World War I Recruitment poster by Alfred Leete: <http://en.wikipedia.org/wiki/File:Kitchener-Britons.jpg>

9.3.8.2. Multimodal communicative acts (1)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Multimodal communicative acts (1)	
Level and Module	B2M6 – Language in use (MLC)	
Type of media <i>text, audio, video, picture</i>	video	
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice	
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch a short video containing a multimodal communicative act and then answer some questions to identify the elements forming the multimodal communicative act.	
Topic of the exercise	Functions	giving orders
	Grammar	
	Vocabulary/Topics	
	Language Awareness	
Aim of the exercise	to become aware that the meaning of the message can be realized simultaneously by different semiotic resources	
Glossary <i>write the words which should be included in the site glossary</i>		
Text length	♦ chicken_communicative_act.mp4: 8 seconds	
Number of questions	4	
Contents <i>i.e. instructions, texts, question, feedback</i>		
! Before doing the activity click here [Multimodal Communicative Acts Theory] to learn more about multimodal communicative acts.		
Multimodal communicative acts are “multimodal micro events in which all the signs present combine to determine their communicative intent” (van Leeuwen, 2005: 121*).		
The following video contains a multimodal communicative act. Watch it and then answer the questions in the multimodal transcription below and the one that follows the transcription. You have 1 try.		
[chicken_communicative_act.mp4]		

Frame	Kinesic actions	Language	Sounds	Gaze
[chicken_communicative_act.jpg]	[Chiara covers the chicken with the marinade]	[Chiara: Mummy, you answer it, thank you.] ? What function does the utterance “you answer it” express? ☐ giving warnings <i>Feedback: That’s incorrect! The utterance “you answer it” expresses the function ‘giving orders’.</i> ☐ giving orders (X) <i>Feedback: That’s correct! The utterance “you answer it” expresses the function ‘giving orders’.</i> ☐ stating <i>Feedback: That’s incorrect! The utterance “you answer it” expresses the function ‘giving orders’.</i>	[☀ phone; ♀]	Carlo: directed to Chiara’s actions ? Chiara: directed to: ☐ Carlo <i>Feedback: That’s incorrect! Chiara looks at someone off-screen.</i> ☐ what she is doing <i>Feedback: That’s incorrect! Chiara looks at someone off-screen.</i> ☐ someone off-screen (X) <i>Feedback: That’s correct! Chiara looks at someone off-screen.</i> ? In your opinion, what function does Chiara’s gaze perform? ☐ offer <i>Feedback: That’s incorrect! Chiara’s gaze doesn’t perform an offer, but a demand.</i> ☐ demand (X) <i>Feedback: That’s correct! Chiara’s gaze performs a demand.</i>

What features combine to form the multimodal communicative act? Choose from the options given below.

☐ kinesic actions
☐ language (X)
☐ sounds
☐ gaze (X)
☐ gesture

Feedback:

- ♦ if the answer is correct: That’s correct! Language and gaze do combine to form the multimodal communicative act.
- ♦ if the answer is incorrect: That’s incorrect! It is language and gaze which combine to form the multimodal communicative act.

* van Leeuwen, Theo (2005). *Introducing Social Semiotics*. London and New York: Routledge.

9.3.8.3. Multimodal communicative acts (2)

Title of the exercise <i>i.e. what the learners see on the screen</i>	Multimodal communicative acts (2)
Level and Module	B2M6 – Language in use (MLC)

Type of media <i>text, audio, video, picture</i>	video			
Type of interaction <i>e.g. multiple choice, fill in the gaps, drag and drop, matching</i>	multiple choice			
Instructions <i>i.e. describe what the learners are required to do</i>	The learners watch a short video containing a multimodal communicative act and then answer some questions to identify the elements forming the multimodal communicative act.			
Topic of the exercise	Functions	enquiring about permission ^ granting permission		
	Grammar			
	Vocabulary/Topics			
	Language Awareness			
Aim of the exercise	to become aware that the meaning of the message can be realized simultaneously by different semiotic resources			
Glossary <i>write the words which should be included in the site glossary</i>				
Text length	♦ music_communicative_act.mp4: 3 seconds			
Number of questions	3			
Contents <i>i.e. instructions, texts, question, feedback</i>				
The following video contains a multimodal communicative act. Watch it and then answer the questions in the multimodal transcription below and the one that follows the transcription. You have 1 try.				
[music_communicative_act.mp4]				
Frame	Kinesic actions	Language	Sounds	Gesture
[music_communicative_act_01.jpg]	[Giove takes his phone]	[Giove: Do you mind if I answer the phone?] ? What function does the utterance “ Do you mind if I answer the phone? ” express? ☐ enquiring about affect <i>Feedback: That’s incorrect! The utterance “do you mind if I answer the phone” expresses the function ‘enquiring about permission’.</i> ☐ enquiring about judgement <i>Feedback: That’s incorrect! The utterance “do you mind if I answer the phone” expresses the function ‘enquiring about permission’.</i> ☐ enquiring about permission (X) <i>Feedback: That’s incorrect! The utterance “do you mind if I answer the phone” expresses the function ‘enquiring about permission’.</i>	[☀ phone; ☹ ♂]	

[music_communicative_act_02.jpg]		[Timothy: Go for it.] ? What function does the utterance “Go for it.” express? ☐ expressing an order <i>Feedback: That’s incorrect! The utterance “Go for it” expresses the function ‘granting permission’.</i> ☐ giving advice <i>Feedback: That’s incorrect! The utterance “Go for it” expresses the function ‘granting permission’.</i> ☐ granting permission (X) <i>Feedback: That’s correct! The utterance “Go for it” expresses the function ‘granting permission’.</i>	[☹️♂]	Illustrators: pictograph Timothy raises his hand to give Giove permission to answer the phone

What features combine to form the multimodal communicative act? Choose from the options given below.

☐ kinesic actions
☐ language (X)
☐ sounds
☐ gaze
☐ gesture (X)

Feedback:

- ♦ if the answer is correct: That’s correct! Language and gesture do combine to form the multimodal communicative act.
- ♦ if the answer is incorrect: That’s incorrect! It is language and gesture which combine to form the multimodal communicative act.

9.4. Conclusions

In this chapter I have briefly talked about the common practice adopted by the material developers at the Language Centre of Padova University when creating materials for Le@rning Links. Then, I have presented the teaching materials I have created for this work through the material-creation forms I filled in when designing the materials. The materials themselves can be viewed in the DVD attached to this volume.

Conclusions

*“Dwarfs standing on the shoulders of giants.”
Bernard of Chartres*

This thesis looks back over the notional-functional approach and attempts to renovate it in the light of the latest theoretical and technological innovations. The notional-functional approach, in my opinion, comes up against the problem that it needs a better overall *implementational* and *contextualising* structure on which to pin its infinite but rather abstract detail and classifications. The approach is highly paradigmatic: it physically looks like a long list of sets, the functions and the notions, containing a theoretically unlimited number of subsets, the respective exponents. From an analytical standpoint, the system works well providing an exhaustive description of the potential set of meaning-making functions in the English language (and probably all natural languages), compiled on the basis of learners' needs. Where it falls down is in its associative capacity – the capacity to sequence functions; the capacity to form connections between functions and notions – and in its standardization of what learners should learn to do with language. In this view, the notional-functional system is like a library classification: excellent in terms of classification. But when you want, for example, to put two classificational principles together, things do not work out; it is not that the wires get crossed, it is simply a problem that the various wires do not link up at all. The notional-functional approach is, in many ways, like a restricted code which removes many of the interpersonal aspects of meaning: in an age when *autonomous learning* is considered a key component of language education, it limits the learner in terms of the contents of her/his learning. There is no room for the anecdotal, the strange or the unexpected; everything is perfectly planned. Whence Robert O'Neill's (1977) famous and devastating article “The Limits of Functional/Notional Syllabuses – or ‘My Guinea Pig Died with Its Legs Crossed’” which exposed the notional-functional approach as a nice theory which could not relate to the real world. Which is where computer technology steps in since it provides the associative, contextualising and implementational structure that was missing in the original formulations of books based on the notional-functional approach. Thus, my thesis is that multimodal corpus linguistics provides a structure that is capable of linking up this myriad of details and can contextualize them, and that today's technologies provide us with the tools to implement this approach in a much more satisfactory way than was possible before. In a word, the notional-functional approach was thirty or forty years ahead of its time or, to put the matter another way, the implementational technology came thirty or forty years too late.

Computer technology is thus the missing element for the notional-functional approach. To illustrate this, I have made use of a software tool, *MCA*, which has allowed me to associate functions and notions and see how they relate to spoken texts. *MCA* is a relational database based on the Saussurean idea of paradigmatic contrast (Saussure, 1993). The software can be used to search a corpus for information relating to one single item or

two or three items simultaneously, and it shows the occurrences of the searched-for item(s). In my corpus, spoken texts can thus be searched for a function or a notion, or for a function in conjunction with another function, or a function in conjunction with a notion, or a notion in conjunction with another notion. The results provided by the software thus instantiate how the associated items combine in the corpus, with the result that, when the learner uses it, s/he can actually see how the functions and notions *relate* to each other. The learner is no longer required to deduce the relationship between them, thereby overcoming Cook's (1985: 193) major complaint that the reader of the *Threshold Level* has to deduce the relations between the functions and their realizations. Furthermore the learner is also "given the opportunit[y] to develop *strategies* for interpreting language in actual use," as recommended by Littlewood (1981: 3).

Although essential, technology is not the only factor that has contributed to this renewal and revival of the notional-functional approach. Indeed, multimodal corpus linguistics provides the theoretical framework to recontextualise this theory, which is where the concept of contextualization comes in. From a theoretical standpoint, I have drawn on multimodal corpus linguistics to find an approach to conversation analysis compatible with the study of language functions. Existing methods of conversation analysis – in particular, those developed by Sacks and his followers (Schegloff and Sacks, 1973; Sacks, Schegloff and Jefferson, 1974), Sinclair and Coulthard (1975; [1992] 1995) and Eggins and Slade ([1997] 2006) – have proved inadequate for this purpose. For example, limitations include the impossibility of analysing non-visible adjacency pairs in Schegloff and Sacks' model (see Chapter 5, pages 68-70), the rigid sequence that characterizes Sinclair and Coulthard's model (see Chapter 5, pages 70-71), and the difficulty of adopting Eggins and Slade's model to texts other than casual conversations (see Chapter 5, pages 73-74). On the contrary, the scalar-level approach developed by multimodal corpus linguistics (Baldry and Thibault, 2006b: 144; Coccetta, 2008c) really *does* meet the needs of a method of analysis that entertains the study of language functions *vis-à-vis* their context of occurrence. In particular, the possibility offered by a scalar-level approach to move freely between the various levels identified in the text is a strong argument for its application. Exemplification of this property has, for instance, been given in Chapter 5 in relation to *The barbecue* text and the *What are you doing this weekend?* text (pages 80-83).

A further significant factor relates to the fact that the research carried out by multimodal corpus linguistics has also dealt with the different types of concordance available when investigating multimodal corpora. Thus, in this thesis, I have given new insights into the notion of *monomodal meaning-oriented, media-indexed* concordance, itself highly innovative (Baldry, 2007b). Generally speaking, this type of concordance "relates to *forms* produced by one resource but *explicitly* extends the range of a concordance to *meaning* by providing information about the *functions* various forms have in specific contexts" (Baldry and Thibault, 2008: 14). I have given examples of the *multimodal functional concordancing* technique (Ackerley and Coccetta, 2007a; 2007b; in press; Coccetta 2004; 2008a) and the *multimodal functional-notional concordancing* technique (Coccetta 2008b; 2008c), which, as may easily be deduced from their names, are based on the notional-functional tradition. These concordancing techniques investigate how a given function, respectively in isolation and in conjunction to a notion, comes to be enacted in language. In particular, they provide information about the meaning different language forms have in different contexts. Besides, as each concordance is associated with its original text, we can investigate the multimodal co-text (Baldry, 2008a). This type of concor-

dancing technique brings about a new idea of co-text. In Sinclair's (1991) terms, the co-text refers to the words surrounding a particular word. Here, on the contrary, the co-text does not end with language, but extends beyond it to include other semiotic resources, such as gaze, facial expressions, and gestures. I have demonstrated how the multimodal co-text posited by Baldry (2008a) can be applied in language learning through specific activities (see, for example, the *Expressing dislikes* (2) exercise discussed on page 305 and presented on pages 324-325) and experimented with students in different contexts.

This brings me to a third issue addressed in my thesis, namely implementing the notional-functional approach, and the concordancing techniques developed from it, in an online English course (see Chapter 8). In particular, I have demonstrated how Data-driven Learning activities as well as multimodal concordancing instruments, such as the online *MCA* concordancer, can be included in the online English course *Le@rning Links* (see Chapter 8, Paragraph 8.3.1). In retrospect, this has not been, as it were, 'a piece of cake.' *Le@rning Links* and *MCA* are the products of two different projects and were created with different goals in mind: the former was developed at Padova University Language Centre to provide its learners with an environment to learn English autonomously; the latter was initially developed for the research community but then extended to undergraduates students and used also for language teaching and learning purposes (Baldry, Caldirola and Grunther, 2005; Grunther, 2005). Adaptation and reformulation is the name of the game. This thesis attempts to illustrate how these two separate environments can be integrated (see Chapter 8). However, this requires further work and, as I have emphasised in Chapter 8 (page 312), it requires close collaboration between all those involved in the teaching process, whether teachers or technicians. This is an issue that cannot be ignored, especially if we consider the sustained increase in the number of distance learning courses and syllabuses.

Where do we go from here? What this thesis is all about is moving English linguistics forward by revisiting models and connecting them up with each other and with new technologies. As I have hinted, this work is endless. What counts is the underlying strategy. In this respect seen from a different standpoint this thesis may be interpreted as having bridged the gap between two branches of linguistics – discourse analysis and corpus linguistics – by exploring the ways in which they can be unified. Unlike the common belief that corpus-based techniques cannot be applied to discourse-level studies (Conrad, 2002), I have demonstrated that spoken corpora *can* be investigated, provided that we do not look at them as assemblies of monomodal written texts, but instead consider their distinguishing features. As one who likes to look into English linguistics' crystal ball, I feel that it is highly likely that in the next ten years these efforts (which I share with others) will flourish. Other types of texts are suffering the same fate in the sense that their special features cry out for new amalgamations of theoretical approaches implemented through technological innovations. An example is provided by studies of web pages which in my mind will benefit from a combined corpus linguistics and discourse analysis approach. The advent of Web 2.0 has totally revolutionized the Internet and the way in which web pages are conceived: the written component, which was the predominant component of Web 1.0 web pages, has given way to other forms of expressions, including homemade videos and podcasts. As a consequence, we should change the way in which we look at these text types. Crystal balls will never yield as much as we would like to know about the future but it is a sure bet that in a technology-driven world, the work of English linguistics, even given the advances in multimodal concordancing and multimodal corpus

Conclusions

linguistics that I have described above, will have a hard time keeping up with the endless changes in texts and discourse in English that the next ten years will bring. When the surface of web genres is barely scratched, we see immediately, for example, that the world of mobile technologies is challenging all our assumptions about discourse analysis, corpus linguistics and the ways in which we approach ways of getting our students to reflect on, and learn, English, all food for thought in future studies.

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MCA (Multimodal Corpus Authoring System): <http://mcaweb.unipv.it/>.

WordSmith Tools: <http://www.lexically.net/wordsmith/>.

Websites

Council of Europe Language Policy Division's website: www.coe.int/lang/.

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Ready Steady Cook: http://www.bbc.co.uk/food/tv_and_radio/readysteadycook_index.shtml/.

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Appendix A

Transcriptions

Text 1: Do you have any hobbies?

Timothy Em, what do you do? Do you have any hobbies? Do – What do you enjoy doing?

Giove Yes, I play a lot of sports. I play soccer ... Uh, also I used to play baseball for a little while. Uh, lots of other sports: tennis, running, things like that.

Timothy Very cool.

Giove How 'bout you?

Timothy I'm a musician.

Giove What do you play?

Timothy Uh, I play guitar. I sing. Those are my two fortes, I guess. I'd played some drums too and some keyboards, but I mostly focus on those two.

Text 2: What kind of music are you into?

Timothy What kind of music are you into?

Giove I like all kinds of music. I like a lot of modern music, pop music, but also a lot of Latin music. Because I grew up in Spain, I was surrounded by – by Spanish music, as well as Latin American music

Timothy Mm hmm.

Giove because they bring that over.

Timothy Yeah.

Giove Um, I also like Irish music, different things like that

Timothy Oh yeah.

Giove and a little bit of classical music. How 'bout you? What's – what kind of music do you listen to?

Timothy Uh ... well, being as a – uh, there's a discrepancy between the music I listen to and the music I play. Usually the music I play is to please a crowd; it's usually music I really don't like. [Tim laughs; then Giove laughs] Um ... but I – I tend to listen to a lot of jazz, [Giove's phone rings] Latin

Giove Oh, I'm sorry. Do you mind if I answer the phone? [Giove's phone rings]

Timothy Go for it.

Giove Hello!

Voice Hello!

Giove Hi. [] Yes, very good, thank you. How are you? [] Ok ... No, I have less- – I have a lesson in about five minutes or so. [] If you call me in, say about 6 o'clock tonight, maybe I can talk to you a little bit longer. [] No, I'm not sure what I'm going to be doing tonight, but ... maybe we can go ou- – we can go out to dinner. We can go out have some – get some drinks or something. [] Okay. [] Alright. Thanks for calling ... Bye. Bye. [] Sorry.

Timothy Nah. Happens.

Giove I'm sorry. What were you saying before about? You were telling me about music.

Timothy Oh yeah.

Giove What music you listen to and.

Timothy Uh, I tend to like jazz, Latin, and rock.

Giove Mm.

Timothy We tend to mix it up.

Giove And Italian music? Do you tend to like Italian popular music, I mean.

Timothy Um ... I like the operas. I tend to really despise the Italian pop music. [Giove laughs; then Timothy laughs] And techno, no I can't stand it. It's horrible.

Giove Mm.

Timothy Um, but that's not just Italian techno, pop music. It's all over. Usually, I ... I hate it. [Timothy laughs]

Giove Mm.

Timothy But, um ... stuff that I really like to that falls in the category of pop music. I like U2 and

Giove Right.

Timothy stuff like that. () I like a lot of Irish stuff. [Giove laughs] Um ... stuff like that. I like older stuff. Sting. And I like other stuff like Metal- – old Metallica, not new Metallica.

Giove Mm.

Timothy Um, some of the heavier rock I really like. And jazz. I love the jazz of the '60's. John Coltrane, Miles Davis, and () stuff like that. I love that era jazz: it's, it's my favourite.

Giove [] A friend of mine told me that there's a band playing tonight at a bar, I don't remember which bar it is, but maybe, if you want to go tonight – I don't know if you're free tonight – maybe you want to meet up there sometime.

Timothy Sounds good to me.

Giove Okay. Um, why don't you give me your phone number and I can give you a call later == and

Timothy == Sure.

Giove we can maybe meet up.

Timothy No problem.

Giove Hold on, just one second. [] Okay.

Timothy My number is 8-26-5-11.

Giove [] 8-26-5-11.

Timothy That's right.

Giove [] Okay. So I'll give you a call, maybe we'll meet sometime later today. I have to go to class right now, but it was good talking to you.
Timothy Sounds good.
Giove Alright.
Timothy Catch == you later.
Giove == Take care. Bye.
Timothy Bye.

Text 3: Have you read the newspaper?

Chiara Um, have you read the newspaper?
Carlo Yeah.
Chiara [] Well it's the "Financial Times." That's not very interesting.
Carlo It's great for investments.
Chiara [] Well, you haven't got any.

Text 4: Carlo's reading habits

Sara Have you read this book? It's the cookery book.
Carlo I don't read cookery books.
Sara == You read
Carlo == I'm a student.
Sara You're a student. Do you read the newspaper?
Carlo No. "The Financial Times."
Sara You read "The Financial == Times"?
Carlo == Yeah. While I'm waiting for stuff to be ready.
Sara Good, isn't it?
Carlo [] Yeah. I'm not too much into economy, but ... it's good ... it's a good paper.

Text 5: Arbat interview

Katherine Hi Marina.
Marina Hi Katherine.
Katherine Erm, I've heard that you play in a band.
Marina Yes, that's right. My band's called "Arbat" and we're based in Padova.

Katherine Oh, why are you called “Arbat”?
Marina Well, erm, our band leader, Graziano, liked the name. It’s named after a really busy street in Moscow, where lots of buskers and musicians play.

Katherine Oh right, and erm, how many musicians does Arbat have?
Marina There are 7 band members altogether. I play the accordion.
Katherine Mhm.
Marina Pamela sings and plays the bongos and the flute ... Enrico sings and plays the mandolin ... Checco plays the violin ... Stefano plays the lead guitar ... Graziano sings and plays the guitar. And Giancarlo plays the big bass.

Katherine Oh right, and do you sing as well?
Marina Yes, I sing. ==
Katherine == All right.
Marina == Yeah I’m erm not the lead singer but I accompany Pamela.
Katherine Oh, I see. And, erm, what kind of music do you play?
Marina Oh, we play all kinds of music: country and western, blues, blue grass, folk.

Katherine Oh right, and where do you usually play?
Marina Sometimes we play in the centre of Padova, during festivals. In the summer we play at weddings and at country festivals in the hills. ==

Katherine == Oh.
Marina We often play in pubs and restaurants in and around Padova.
Katherine Mmm. And how often do you practice?
Marina We practice once a week on Monday nights.
Katherine Erm, by the way, can you play any other instruments?
Marina Well, I play the piano really well and I suppose the guitar. Yes, I play the guitar quite well.

Katherine Mmm. And, when’s your next concert?
Marina Oh, we’re going to play in a festival on the island of Burano in Venice ==

Katherine == Oh. ==
Marina == on the 16th of May.
Katherine == Oh, lovely! ==
Marina == And would you like to come?
Katherine Yeah, That’d be great. Thank you, Marina. Thanks. Thank you for a very interesting interview.

Marina You’re welcome. Now, please come to our concert in May. We’ll be really happy == to see you there!

Katherine == Yeah, I’d like to, thank you.

Text 6: You have a lot of piercings, don't ya?

Suzanne You have a lot of piercings, don't ya?
Bliss Yes, I do. I have 12.
Suzanne Twelve. Where do you have them all?
Bliss I have five in each ear, one in my bellybutton, on my stomach, and
 one in my nose.
Suzanne Oh, huh. So did it hurt to have them pierced?
Bliss Yes.
Suzanne Yeah?
Bliss The ones in my ears hurt a little bit and I used to have one in my tongue and that hurt quite a lot. But the one in my nose only sort of hurt.
Suzanne Uh, huh. It just hurt a little bit, huh?
Bliss Uh, huh.
Suzanne Um, when did you have your first, um, ear piercings? How old were you?
Bliss It was when I was really young, in the first month after I was born.
Suzanne Oh, huh.

Text 7: Phil's hobbies

Julia So, Phil, do you have any hobbies?
Phil Yes, uh, I like to play football. And I enjoy playing the piano.
 And, um, sometimes I paint. And I enjoy cooking. Um, and I
 also play, um, other musical instruments. I play the saxophone
 and I play accordion with a band – with a folk band. Uh, and, uh,
 we – we occasionally play folk music for people to – to dance to.
 Traditional dancing.
Julia Mm. What do you – what do you enjoy about painting?
Phil It's a, um, it's a very, uh, meditative thing to do. And, um, it's –
 it can be a very expressive thing to do.
Julia Do you ever put your paintings on the wall?
Phil Occasionally, I have done. Um, but, uh, my wife, uh, isn't sure if
 she likes them, so sometimes I, um, I put them in the wall of my
 study.

Text 8: Sushi

Richard What about sushi?
Diana I don't like sushi, because it's – I find it a little disgusting to eat raw fish.
Richard Right, I see. And where have you had sushi?
Diana In England.
Richard You've had it [Diana laughs] in England? Right. Ok.
Diana In a Japanese restaurant == ().
Richard == Mmm hmm. Mmm hmm. I have to say I don't think it's very safe to == eat
Diana == No. ==
Richard == raw fish. There's something that strikes me as very odd about
Diana Right.
Richard eating raw fish. There's also that thing – is it called a puffer fish? – which is == extremely poisonous.
Diana == () Right and if you don't cook it the right way == it
Richard == Right.
Diana many people died from eating it.
Richard And you have to cut just the right bit out to make it healthy.
Diana And maybe cut it all out.
Richard Yes and () you have to train for about 10 years or something to know how to do it properly.
Diana And you should train for 20 years with all the
Richard Yeah.
Diana success they've been having.
Richard Really has it been == dangerous?
Diana == It's been – it's been lethal in – I know also in South America they have this fish.
Richard Do they?
Diana Or – and it's quite dangerous 'cos
Richard Well, it kills you instantly
Diana Yeah.
Richard pretty much. And there's nothing – there's no antidote.
Diana No.

Text 9: Where are your tattoos?

Suzanne Um, you've got a lot of tattoos too, don't you?
Bliss Yes, I do. I have 5 tattoos.
Suzanne 5? Where are they?
Bliss Well, I have 2 on my lower back, one on my right thigh, one on my left thigh, and one on my right arm, just below my elbow.

Suzanne Oh. Uh, huh. Um, when did you get your tattoos?
Bliss Well, I got my first one when I was eighteen when I lived in Austin.
Suzanne Uh, huh. And, uh ... where did you get the other – you, you said you had 2 on your back. Where did you get the other one.
Bliss I got the other one on my back in Tacoma just a few years ago.
Suzanne Uh, huh. Derek has a lot of tattoos, doesn't he?
Bliss He does. He has them covering his back, chest, and shoulders.
Suzanne Uh, huh. Um, how about Erin?
Bliss Yeah. Erin has two. She has one on her ankle and one on her hip.
Suzanne On her ankle and on her hip ... Huh.
Bliss Actually, most of my friends have at least one tattoo. I have three friends that all have the same tattoo, that's a little star on the top of their big toe.
Suzanne A little star on the top of their big toe. Gosh, that must hurt.
Bliss I'm sure it does hurt and it's kind of unusual, but it looks really cute in sandals.
Suzanne Oh!

Text 10: Have you travelled around America?

Giove Have you travelled around America a lot? == Have you
Timothy == Yeah.
Giove seen a lot of == country?
Timothy == Yeah. Mm hmm. My parents are from New York
Giove Mm.
Timothy so obviously they have a completely different accent.
Giove Right.
Timothy I got yelled at in that accent in all my childhood. [Giove laughs; then Timothy laughs] Um ... um, so I've – you know, I've driven cross-country. I've been to Florida too and Texas. I've been all – there's this Route Highway 80 in America. It stretches from California. I think it ends up in Ohio or something.
Giove Wow.
Timothy And I – we did that and continued on. So I saw a lot of the country that way. And I got an aunt that lives in Florida. I got an aunt that lives in Texas. So == I've been out there.
Giove == () occasionally.
Timothy Yeah, once in a while. Yeah. Sometimes one of the cousins will get married and you have to go down and see the wedding. [Giove laughs]

Text 11: I'm going on holiday, Mum!

Sara Well ... you said you were going to, to Elba soon.
Carlo Yeah ... I am.
Sara [] You're going to Elba?
Carlo I told you!
Sara So you're not going to the dentist before you go?
Carlo No, I, I'm leaving the day after tomorrow.
Sara [] I see. So maybe when you get back. Who are you going with? ...
Who are you going with?
Carlo Some – some guys from my class.
Sara [] And how much would you think it'll cost?
Carlo [] I don't know. I mean, the – the camping site is about [] 300 Euros, but we'll have to divide that == between the people, so.
Sara == You mean ... == you'll split it.
Carlo We are, we are six, so we'll split the quote, the money we'll have to spend.
Sara But if there are six of you, how are you going to get there? You asked for the car and I haven't – you can't get six people == in the car.
Carlo Yeah, but we'll go with two cars.
Sara [] Whose? ... Mine.
Carlo And a friend of mine's.
Sara [] I see. On the motorway?
Carlo Yeah.
Sara Mmmm. And, um, where's the camping site?
Carlo [] You know Porto Ferraio?
Sara Mm, I == know.
Carlo == Yeah, nearby. I mean, it's about 5 or 10 kilometres from there.
Sara It's a beautiful place, == isn't it?
Carlo == Yeah.

Text 12: Have you ever been to England?

Richard Have you ever been to England?
Diana Yes, em, ... three times.
Richard Three times! Where have you been in England?
Diana Em, London.
Richard Right.
Diana London mostly and all the way up to Hadrian's Wall.
Richard All the way up to Hadrian's Wall.
Diana Yes.
Richard We – which we built to keep the Scottish out [Diana laughs]. Unfortunately it didn't work but == there we go.

Diana == Scottish and English people don't get along == very well?
Richard == Well, we do, we do really. It's just, == just a
Diana == Just a myth?
Richard It's just for fun, really. It's good to have people to hate.
Diana Ah, okay.
Richard Yes. Em. And
Diana Like the Americans hate the French.
Richard Well and the rest of the world hates America [Richard laughs] so I suppose it's tit for tat.
Diana There you go.
Richard Em, sorry, that's very bad. Sorry, I didn't mean that.
Diana Don't worry.
Richard Em, it just fell on my lap.

Text 13: Richard's holidays

Diana What are you looking at?
Richard Well, I'm just trying to find somewhere good to go travelling because, as you know, I'm on my gap year == and
Diana == Ah, ah.
Richard I've spent 7 months working in London and now I'm going to travel a bit around the world and I'm trying to find somewhere good to go. Have you got any recommendations?
Diana Well, um, I've always been quite fond of France.
Richard Of France?
Diana Yeah.
Richard Well I've actually spent a lot of time in France myself because I'm – I'm going to study French at university, so I was trying to go somewhere a bit different, a bit == more exciting.
Diana == () Somewhere
Richard Well, not that France isn't exciting.
Diana [Diana laughs] Some-, something you don't know already.
Richard Somewhere I don't know.
Diana Oh, I see you have Russia here.
Richard Russia is what I was looking at because I've only been outside of Europe twice
Diana Mmmm humm. == Where?
Richard == and that was to go to America and to Australia so.
Diana Oh, how was Australia?
Richard Australia was very nice but obviously the culture's very similar to – well not – it's similar in, in the sense that it's Western culture
Diana Mmmm humm.
Richard although there are quite a few differences between == Australian
Diana == Right.

Appendix A

Richard culture and English culture. So, I'm quite keen to go somewhere completely different like perhaps Japan or == Russia
Diana == Oh.
Richard as you see
Diana Exactly.
Richard or maybe China actually would be very nice.
Diana China. That must be, that must be very interesting.
Richard Well I'm quite fond of Chinese food == because
Diana == Oh, okay.
Richard um, I know a very good Chinese restaurant in London
Diana Right.
Richard which I spend a lot of time at [Richard and Diana laugh] well not too much time but quite enough time and I'd quite like to go and visit China.

Text 14: The South of Italy

Giove Did you like living in Tuscany?
Timothy I love Tuscany ... I adore. I've been all over Tuscany ... It's, it's beautiful. There's nowhere like it in the world.
Giove Mm.
Timothy I really like the south of Italy too.
Giove Have you done a lot of travelling in == Italy?
Timothy == Uh, in Italy, yeah. Definitely. I still haven't been to Puglia or the – I really haven't been to the north-western part either.
Giove Mm.
Timothy But I've seen Sicily, Napoli, stuff like that, down in the South, Calabria.
Giove Do you notice a lot of differences between the north of Italy and the south of Italy?
Timothy Oh, yeah. Big time. Huge! Um, aside from the lifestyle, I like their, um, I like their dialects down there.
Giove Mm.
Timothy They're fascinating. And I like their accent better too. Sounds better to my ears.
Giove Mm.

Text 15: Timothy's summer plans

Giove What are you doing this summer? Are you going to the beach? Are you going to the mountains? == Or?

Timothy == Possibly I wanna do some traveling ... Um ... I may go up to Switzerland and visit a friend, check out the mountains there. Probably – I'll definitely hit the beach. Uh, I really wanna try and make it over to Eastern Europe. I wanna go see Romania. Even bought myself a little Romanian dictionary. I'm all set.

Giove Wow. [Giove laughs]

Timothy So.

Giove I've heard that Romanian is somewhat similar to Italian. Not very similar, == but somewhat similar.

Timothy == Yeah. There's some Romanian girls that live in my dorm and it is. They – when they count in, in Romanian, it really – almost sounds like Italian – not quite. You know, “uno,” “due,” “tre,” they say “uno,” “do,” “twa.” A kind of French-Italian. It's interesting. Plus they have some Slavic elements to their language too. Instead of saying “sì,” they say “da.” [Giove laugh] Like Russian. So,

Giove Mm.

Timothy It's interesting. I wanna go.

Text 16: Easter plans

Julia So, Phil, have you got any plans for Easter?

Phil Yes, I'm going to go away with my wife to, uh, Devon to see some friends.

Julia Oh, whereabouts in Devon do they live?

Phil They live near Exeter, a place called Crediton, and they live, um, in the countryside in a caravan that they have converted into a – into a house.

Julia Oooh! Are they old friends?

Phil Yes, well I've known them for several years. My wife has known them for even longer. Um, she met them when she was at University.

Julia Oh! What will you be doing when you ()?

Phil Oh, we will probably be doing some walking. Um ... we will, uh, possibly go into Exeter. Um, we may go to the beach ... Um ... And, uh, we – we'll be staying with them. They – they – um – they – they only have the one – uh – the one room. Just a single room in their caravan. Um, but they – but it is big room. There's plenty of space. Um, ah, but they don't have a – a toilet. They only have a – a toilet outside of the caravan. Um, it is one they – they've built themselves.

Julia Is it a compost toilet?

Phil Yes, it is!

Julia How do you find that?

Phil Um, I think it's – it's very convenient. It's very, uh, it – it's very nice when the weather is good. == Um

Julia == () But when the weather is raining or it is night-time.

Appendix A

Phil Then it's a bit harder.
Julia Um. How will you travel to their house?
Phil We will probably drive. Um ... It takes – it takes quite a long time. It takes about 6 hours to drive from London.

Text 17: Meet Alexandra

Alexandra Hi! My name's Alexandra. I'm 20 years old and I'm a student at Boston University. Um, I study History and Italian. And, Boston University has about 30 thousand students. And, Boston's a big city, um, there's a lot to do there. And ... um ... mm, I like to go walk along the harbour, um, because it's on the Atlantic Ocean, um ... And – but I come from a pretty small town, um, which is in northern New York State. It's about 40 minutes from the Canadian border and it's mostly farms and apple orchards. So it was a change of pace and change of scenery to go to a big city like Boston. I'm in my third year of college and I decided this year that I wanted to do a study-abroad programme so I'm here in Padova right now, and I've been here since September, um ... and ... I really like the experience so far, it's been great. Um, I'll be leaving at the end of this month. Um ... and it's been really nice to go around and travel and see things but, um, but it'll also be nice to go home and. Um, one of the things I enjoy doing in my town where I live is ... um, hiking, um ... there is a lot of mountains near where I live so that's one of the things I'll like to do in my spare time, so it'll be nice to, um, go home and get to ... be outdoors again. So.

Text 18: Meet Anka

Anka Um ... I'm Anka. I – I have 20 ... 21 years. I'm from Romania and I came to Padova to – to study philosophy.

Text 19: Meet Cristina

Cristina Uh, hi. My name is Cristina. I'm 27 years old and I'm third year dent in University of Padova, foreign languages. I study German and English. And I enrolled in University when I was 25 because I lived,

something like, 4 or 5 years abroad before coming back to Italy in a way. And I've been to England two years, one year and a half in Switzerland, and, uh, half a year or something in Germany. Uh, my passion is just travelling around the world and that is my dream and what I will do after graduating or something sometimes anyhow. And ... I've tried playing music. It's not my thing, I guess. [Cristina laughs] I've tried with sports and I love swimming. I go swimming, at least, twice a week. And I just loves, like, staying in water and ing also nothing at all. Okay ... What else? ... It's okay. Uh [] Oh yeah, I can talk about my travels, yeah. Uh, I've been to Thailand. I've been to Singapore. And, next year, I mean this September, I'm going to study in the US as well ... in Davis Campus, in California. What else? Studying, uh, Communication Studies ... So, I try to cialize in this field, 'cause maybe, one day, I'll be doing something to do with this. Uh, that's all I think. [Cristina laughs] Yeah! [Cristina rejoices]

Text 20: Meet Diana

Diana Hi! My name is Diana Gosciewski, and I'm a 19-year-old student here at the University of Padova. My hobbies are playing tennis and drawing. Umm, I was born in Philadelphia, in the United States and I've travelled a lot. But now I live here in Vicenza. Umm ... and it's a city that I like a lot. So.

Text 21: Meet Giove

Giove Hi. My name is Giove. I was born in Ireland, so I come from Ireland, but I moved to Spain when I was very young. And that's why, you might notice, that I speak with an American accent because I went to a school in Spain and that's where I picked up the accent from. I'm 24 years old and 'm a student here at the University of Padua and I study linguistics and various foreign languages. I come from a family of – of 6. We're in 6. I have two older sisters and I have a younger brother. And my parents and both of my sisters still live in Ireland. My brother is going to university in the United States, in nia. Um, I've been here in Padua for about 8 or 9 months now. I came in September of last year and this isn't the first time that I've been to Italy. I came about 3 or 4 years ago and I studied at the versity of Florence for – for a year, where I also studied languages. The things that I like to do – I enjoy playing soccer. I play 2 or 3

times a week, at least. And I play other sports. I love to run. I love to walk. And I find it very nice to live here in Padua. It's a beautiful part of Italy and it's a part of Italy that I really – that I really enjoy ... Hopefully, after I – I graduate and I get my degree from the ty here, I'll be able to find a job, either somewhere in Europe or maybe in a different part of the world, doing languages – maybe translating. Things like that. Something to do with languages.

Text 22: Meet Julia

Julia Um, hallo! I'm Julia. I've got 25 years. I'm studying medicine and I came here to Padova to, uh, to pass a period of practical – of my practical year.

Text 23: Meet Maddalena

Maddalena My name's Maddalena. I come from Vinceza. I'm 23 years old and I study English and German here in Padua.

Text 24: Meet Richard

Richard Ehm, hello, my name's Richard. I come from the South of England. I live about 10 minutes from Gatwick airport and that's about half an hour from London by train. I'm currently in Italy teaching English at a secondary school here in Padova. I'm ... just polishing off my second gap year which is the time I'm taking before I go to university in October and I'm here to learn a bit of Italian because at university I'm going to be studying French and I think it would be a good idea to learn a second modern language.

Text 25: Meet Sandra

Sandra Hi! I'm Sandra. I'm twenty years old and I'm in Padova, studying Geography.

Text 26: Meet Simone

Simone My name is Simone. I come from Vicenza. I study in Padova, em, Engineering Chemistry ... and I am 25 years old.

Text 27: Meet Stella

Stella Em, my name is Stella Maliaraki. I'm 23 years old and I'm studying Archaeology in Padova.

Text 28: Meet Timothy

Timothy My name's Timothy Garry. I come from Northern California, near San Francisco. Um ... I'm also here studying in Padova. Um, I got here last September ... Well, uh, no, actually, originally I was in Siena. I got – I arrived in Siena in September, was there for three and a half months, went back home for Christmas, and now I'm here – been here since January. And I'll probably leave in July or August. We've – we don't know yet. Depends on when the final exams fall. Um ... I come from a family of, mmm ... we're 8, including – I have 3, uh, half-siblings that live in New York. Um ... I study linguistics and languages, as well. I study Spanish, Italian and German, uh, as well as English Linguistics, basically everything to do with language. Um, I'm also a musician. Um ... I've been playing music for about 14 or 15 years. Um, I was doing it professionally for a while, but, uh ... there was – there came a time when I came to the realization that, uh, it wasn't going to work out for me. It wasn't going to offer me the kind of life I wanted, so I decided to go back to school. Um ... I'm 27 years old. Uh, I'll be 28 in October ... Ah ... what else can I say? ... Ah? Ah, I don't really do sports. I do music. [Tim laughs] That's it.

Text 29: Mr. Sotherby's interview

Mr. Sotherby [knocks on the door]
Ms. Eckton Come in ... Ah, good morning!

Mr. Sotherby Good morning.
Ms. Eckton Mr. Sotherby-Smythe, I assume.
Mr. Sotherby Yes, Ms. Eckton?
Ms. Eckton Yes. Yes.
Mr. Sotherby Nice to meet you.
Ms. Eckton Good morning.
Mr. Sotherby Hi.
Ms. Eckton Do take a chair.
Mr. Sotherby Thank you very much.
Ms. Eckton So, you've applied for a job in our school.
Mr. Sotherby That's right, yes.
Ms. Eckton But, uh, recently, you were working elsewhere?
Mr. Sotherby Mmm, yes I was.
Ms. Eckton Tell me exactly where because ... I can see it on your CV, but I'd love to hear from you about your own experiences
Mr. Sotherby Right.
Ms. Eckton in this job.
Mr. Sotherby Okay, well, about four years ago, I moved to Italy. And I have been working there up until now. Um, I started off as an English language teacher and I have two and a half years experience in that profession.
Ms. Eckton Mmm, what kind of schools did you teach in?
Mr. Sotherby Well, to begin with, I taught only in English language schools. So private schools. And then, as part of my, my, my teaching, I also went into state schools to teach English occasionally. So I == have == Mm.
Ms. Eckton an experience in two different sectors, really.
Mr. Sotherby I see. What made you decide to apply f- – to our school, in particular, because, you know, it does have a somewhat, uh, important reputation?
Ms. Eckton Yes, well it's precisely that which attracted me. I heard it was a school which was very well managed and tried to bring the best out of its students. So, obviously, I thought it would be a, a privilege to, to work with your == school.
Ms. Eckton == Mm.
Mr. Sotherby And also, I do enjoy a challenge. And I heard that the standards were quite demanding and that students and parents expected quite a lot from the teaching staff. So really for the, um, professional challenge, I think that's what attracted me mostly to your school.
Ms. Eckton Uh, yes. There's one element that of course publicly isn't necessarily known about. Uh ... we do have some internal problems to deal == with and == Mm, of course.
Mr. Sotherby these concern the ... well ... discipline.
Ms. Eckton Mm.
Mr. Sotherby Uh, you know, nowadays, corporal punishment is no yong- – longer used and
Ms. Eckton Yes.

Ms. Eckton we find – we sometimes find this a bit of a problem. == Uh
Mr. Sotherby == Yes.
Ms. Eckton our ... children are, in a sense, are users
Mr. Sotherby == Mm hmm.
Ms. Eckton == but, of course, the parents are our clients == and you
Mr. Sotherby == Of course.
Ms. Eckton know, they pay hefty fees to have their children at our school
Mr. Sotherby Mm.
Ms. Eckton because of the reputation of the school and because of the product
Mr. Sotherby == Mm.
Ms. Eckton == that we're responsible for. That is, the parent's child. Um, I'll
give you an imaginary situation. == You
Mr. Sotherby == Ok.
Ms. Eckton have a class of, let's say, 18 pupils because we have a reputation for
having small classes, but sometimes they do step up over the, uh,
number that appears in our brochure.
Mr. Sotherby Mm.
Ms. Eckton And you have one particularly difficult child who knows that what-
ever you tell me
Mr. Sotherby Mm.
Ms. Eckton I will believe, but whatever you tell his parents about his behavior,
they simply == won't
Mr. Sotherby == won't believe. [Mr. Sotherby laughs]
Ms. Eckton That's right. You == understand me.
Mr. Sotherby == Yes. Yes. Yeah.
Ms. Eckton Um, the parents, of course I'm only using this as a possible example,
are well known in the area and it is a ra- ...
Mr. Sotherby Mm. Mm. A delicate matter perhaps?
Ms. Eckton It is very == delicate.
Mr. Sotherby == Okay.
Ms. Eckton How would you cope with it?
Mr. Sotherby Right. Well, I would try not to sound as though I was criticizing the,
the child and the parents, because I realize it's very important, ah, to
be diplomatic in these == situations.
Ms. Eckton == Mmmm.
Mr. Sotherby What I might try to suggest is that the child isn't happy in that
particular situation perhaps with the, the teacher or with their friends
and they may wish to consider, perhaps, the subjects the child is, is
studying. Or even, um, consider whether the child is happy in their
environment. So == perhaps
Ms. Eckton == Mmmm.
Mr. Sotherby explain as a problem related not so much to the child and to the pa-
renting, but more related to the circumstances in which the child
finds himself.
Ms. Eckton Yes, I think that would be a very good approach to, to the matter.
Um, another aspect, which is related to this, is bullying.
Mr. Sotherby Mmm.

- Ms. Eckton We do have a problem with bullying. We don't have a reputation for there being bullying.
- Mr. Sotherby Right.
- Ms. Eckton But how would you single out the bullies that could cause a scandal and deal with them?
- Mr. Sotherby Could you perhaps outline a, a, a specific situation?
- Ms. Eckton Uh, yes. It's probably before your times because you are rather young,
- Mr. Sotherby Mm.
- Ms. Eckton but there was a film that dealt with this. It was called "If"
- Mr. Sotherby Mm.
- Ms. Eckton and ... it was basically about random violence perpetrated by a group of boys
- Mr. Sotherby Mm.
- Ms. Eckton outside the supervision of teachers themselves. Now in the film, the teachers, I think, knew what was going on
- Mr. Sotherby Mm.
- Ms. Eckton uh, but not – they didn't – they underestimated
- Mr. Sotherby Mm.
- Ms. Eckton the full impact of what was going on.
- Mr. Sotherby Yes.
- Ms. Eckton Now ... how would you sort of keep your feelers out to ensure that a little bullying happened, because, you know, boys will be boys
- Mr. Sotherby Mm.
- Ms. Eckton but that it didn't really get so out of hand that all this area knew about it? You know what I mean?
- Mr. Sotherby Okay. Well I think it's important not to end up stigmatizing the, the children who are actually the subjects of the bullies. And I think any approach which took them aside would make their life more difficult. Children who's suffered bullying, I've found, always want to feel included in the class, and so, being treated as a victim, I think is, perhaps, not ideal for their – for them and for their self-esteem and for integrating them into the class. I would prefer approach which aimed at the children as a whole and explain to them that bullying is a phenomenon which happens, but which is counterproductive to their studies, and try ensure that the children understand that, in all of their interests, it's better to try and, um, prevent bullying as far as possible. == And
- Ms. Eckton == Mmmm.
- Mr. Sotherby I think I would probably suggest to the headmaster of the school, uh, that the bullying be addressed in a, an assembly, perhaps, uh, == and
- Ms. Eckton == Mmmm.
- Mr. Sotherby the, the headmaster talk to each of the, uh, yet to the each class as a unit == ()
- Ms. Eckton == Yes, you could actually suggest it to the headmistress because [Ms. Eckton laughs] we do have a == headmistress.
- Mr. Sotherby == I apologize. That was, uh, a, a, a slip, yes, of course, the, the, the

- head of the school, == yeah.
- Ms. Eckton == Yes. Em, I see that you have – you appear to have the ability to create cohesion within a group. Have you ever considered applying for the post of housemaster?
- Mr. Sotherby Well, I would certainly consider that, if the post was offered. Um, I do think that pastoral care, or caring for the, the students, um, is part of a teacher's role as well
- Ms. Eckton Yes.
- Mr. Sotherby and I would certainly be very interested in my students' well being as, as a teacher. If this role was to be extended as housemaster, yes, I think it would be a role I would, would certainly consider.
- Ms. Eckton And in what way do you think that that would be conducive to your ... re- – reducing the bullying in the school?
- Mr. Sotherby Well, I think it would enable me to have a more close rapport with each of the, the students. And, hopefully, that would also allow me to talk directly with the people concerned with the bullying. Um
- Ms. Eckton Yes.
- Mr. Sotherby perhaps, if I could, um, have a few words with the people involved, I could try help them, uh, or explain to them, the negative impact of their actions, or, perhaps, ways to respond and cope with the, the situation to improve it. Um, obviously, as a teacher, it's rather difficult to, perhaps, isolate individual, um, individuals or take them aside == and talk to them.
- Ms. Eckton == You are not really – when you say isolate, it's a question of identifying them, rather than == isolating them.
- Mr. Sotherby == Yes, that's the better word. Yes.
- Ms. Eckton Yes, yes. Good! Um, it was very pleasant meeting you. You will be hearing from us shortly. And, um, in the meantime, I hope you have a very pleasant week.
- Mr. Sotherby Thank you very much. It was a pleasure talking with you.
- Ms. Eckton == Good bye.
- Mr. Sotherby == Thank you very much. Good bye.

Text 30: Mr. Hutchinson's interview

- Mr. Hutchinson [knocks on the door]
- Ms. Eckton Come in. [] Good morning. Mr. Hutchinson, I assume.
- Mr. Hutchinson Yes, that's right, yes. Good morning.
- Ms. Eckton Good morning. Um ... nice to see you at last. == Do si-
- Mr. Hutchinson == Yes, um, thank you. I'm sorry, um, I'm sorry I'm late.
- Ms. Eckton Yes, do sit down.
- Mr. Hutchinson Thank you.
- Ms. Eckton [] Uh, oh, you were late, yes. Did you have problems?
- Mr. Hutchinson Well, yes. I had to drive to the station. And – and there was a lot of

traffic and then the trains were late. == And
 Ms. Eckton == Oh.
 Mr. Hutchinson I got caught up in a rush, I'm afraid.
 Ms. Eckton Oh that was inconvenient. And what route do you take – did you take to come here?
 Mr. Hutchinson Well, I come from Guildford.
 Ms. Eckton [] Ah! == S-
 Mr. Hutchinson == That's quite a way.
 Ms. Eckton It is quite a way, yes. And you came via Clapham?
 Mr. Hutchinson Yes, that's right. Yes. Via Clapham Junction. Yes.
 Ms. Eckton Yes, I know it very well. That's a coincidence really because that's the route that I took to get == here
 Mr. Hutchinson == Ah.
 Ms. Eckton this morning. [Ms. Eckton laughs]
 Mr. Hutchinson Ah, okay. Right.
 Ms. Eckton I seem to have been a little luckier
 Mr. Hutchinson Yes.
 Ms. Eckton than you.
 Mr. Hutchinson You've seem to have beaten me here. Yes.
 Ms. Eckton Yes. Um, now then, let's talk about the, uh, work that you've applied for, but first I'd like to talk about, uh, your qualifications.
 Mr. Hutchinson Okay.
 Ms. Eckton Em from your CV, I see that you have three different degrees, yet you're a young man. Uh, tell me about the degrees. Where did you take them?
 Mr. Hutchinson The first degree I did in Manchester.
 Ms. Eckton Mmmmm.
 Mr. Hutchinson Um, and that was a three year degree.
 Ms. Eckton Ah, I see ... Your BA?
 Mr. Hutchinson Yes, my BA, yes.
 Ms. Eckton Yeah, an interesting city, Manchester. Em, lots of different areas, aren't there?
 Mr. Hutchinson Yes, == yes.
 Ms. Eckton == Yes.
 Mr. Hutchinson That's, that's a lovely city. I enjoyed – I enjoyed studying there.
 Ms. Eckton You enjoyed studying? So you didn't know quarters like, the say, Chinatown, or?
 Mr. Hutchinson Well, I did go to Chinatown quite, uh, quite frequently. == Yes.
 Ms. Eckton == Yes, I == imagine.
 Mr. Hutchinson == I like eating out.
 Ms. Eckton You like eating out, == yes.
 Mr. Hutchinson == Yes.
 Ms. Eckton I imagine so.
 Mr. Hutchinson Yes.
 Ms. Eckton Uh, and then you came to – where did you co- go after that? I – 'cause there's a printing error on you CV == I can't work out.
 Mr. Hutchinson == Oh, sorry about that.

- Ms. Eckton Mmmm ... Where was it? Was it the LSE is? == Is that
 Mr. Hutchinson == The LSE. That's right. Yes. I was there for a year, where I – I did a Masters in teaching.
- Ms. Eckton Oh that's good. So you've, you definitely wanted to teach.
- Mr. Hutchinson Oh, yes. == Yes,
 Ms. Eckton == Mm. == That was
 Mr. Hutchinson == that was my, that was my aim from the very start when I left school.
- Ms. Eckton Yah. Uh, and the third degree?
 Mr. Hutchinson Uh, the third degree. Well, after my Masters,
 Ms. Eckton Mm.
 Mr. Hutchinson I remained at LSE == and
 Ms. Eckton == Yes.
 Mr. Hutchinson I did a doctorate there.
 Ms. Eckton I see. Okay, well that's slightly off the point as far as the qualifications are req- – required for here are concerned.
- Mr. Hutchinson Okay.
 Ms. Eckton So let's talk about your direct experience for language teaching. You're a young man. You took three disea- – degrees,
 Mr. Hutchinson Mm hmm.
 Ms. Eckton and this took you up to the age of?
 Mr. Hutchinson About 28.
 Ms. Eckton 28. And so now you're ... now how old == are you?
 Mr. Hutchinson == I'm 30 now.
 Ms. Eckton You're 30. And so you had a year or two ex- – a year's experience in Singapore?
 Mr. Hutchinson Yes, that's right. Yes.
 Ms. Eckton Singapore, though, you were on a three-year contract. I've noticed that you terminated the contract somewhat, uh, early, didn't you?
 Mr. Hutchinson Yes, == that's
 Ms. Eckton == Mm.
 Mr. Hutchinson right. Yes.
 Ms. Eckton What caused you to change your mind, Mr. Hutchinson?
 Mr. Hutchinson Uh ... well, although I enjoyed the teaching, uh, life in Singapore was not what I expected it to be.
- Ms. Eckton Oh, [Ms. Eckton laughs] you didn't do your research before you going there, did you?
 Mr. Hutchinson Mmmm, maybe I should have researched it better. It wasn't, it wasn't what I was expecting.
- Ms. Eckton I see. So you – how did you actually get out of teaching in Singapore? How did you do it?
 Mr. Hutchinson Ah, well, I went to see the headmaster of the school.
 Ms. Eckton == Mm.
 Mr. Hutchinson == And I explained my situation.
 Ms. Eckton Mm.
 Mr. Hutchinson Um ... and I, um, they were very good to me. They understood my position. And, um, they, they, they, they, they let me go. I, I gave

- them my notice.
- Ms. Eckton Ah, they let you go. And did you manage to find a replacement for yourself or was that left to the school to have to find a replacement for you?
- Mr. Hutchinson Well, as luck would have it, I, I did actually know someone who was looking for a job at the time.
- Ms. Eckton Oh, that was extremely lucky. == ()
- Mr. Hutchinson == It was, yes. Both for me and the school.
- Ms. Eckton Mm.
- Mr. Hutchinson So.
- Ms. Eckton Okay so let's come back to our situation 'cause the school that we run is somewhat different from the institution that you worked in, uh, at Singa- – in Singapore.
- Mr. Hutchinson Okay.
- Ms. Eckton So ... I'll give you, uh, an imaginary situation – actually it's not that imaginary. It does happen. You have a class of children. You have one particularly unruly or difficult child
- Mr. Hutchinson Mm hmm.
- Ms. Eckton to deal with.
- Mr. Hutchinson Okay.
- Ms. Eckton Uh, his parents are supportive of the child. They don't really want to hear criticism as far as the child is concerned ... how do you go about sorting out this somewhat tricky situation?
- Mr. Hutchinson [] Uh, well, I'll do my best to ex- – explain to the parents – give the parents examples of what their, their child had been up to and try to explain to them that his behavior was very different, um, at school than it, than it was at home.
- Ms. Eckton Mr. Hutchinson, the parents aren't interested in hearing that, that their child doesn't behave properly and we do run a school, uh, which is independent. You know, we, we, parents do pay for their children to come to our school so we can't risk losing a child ... You understand == me?
- Mr. Hutchinson == Yes, yes, I, I understand completely, yes.
- Ms. Eckton Mm. So how do you go about it?
- Mr. Hutchinson Uh, well, discipline was never really a problem in, uh, Singapore. The children were all very well behaved.
- Ms. Eckton Oh, they have been very well behaved in Singapore, but we are in Great Britain.
- Mr. Hutchinson Right, == uh
- Ms. Eckton == And, uh, things might not necessarily be exactly the same.
- Mr. Hutchinson Right, uh, well it's, it's not something I've had to deal with so I really don't know how, how I would deal with the problem.
- Ms. Eckton I see, um ... Good, Mr. Hutchinson. It was very pleasant interviewing you and we'll let you know of our decision. I think we can wind up now. We'll let you know of our decision
- Mr. Hutchinson Okay.
- Ms. Eckton as soon as I've decided the matters together with the committee.

Mr. Hutchinson You'll be hearing from us.
 Mr. Hutchinson Okay. Thank you.
 Ms. Eckton Goodbye.
 Mr. Hutchinson [] Bye bye.

Text 31: Where do you live?

Timothy Where you live?
 Giove == I live
 Charlotte == [laughing] Where you live?
 Giove [Giove laughs] I live very close to the Basilica – il Santo.
 Timothy Okay. I live == in
 Giove == In the center of the city. == ()
 Timothy == I know exactly where that is. You know where Via Mazzolo is?
 Giove No.
 Timothy Oh, you know where the *mensa* is? == Fusina – oh, Fusinato?
 Giove == Yes, yes. Oh, close to there?
 Timothy It's, it's exactly right next to it.
 Giove Oh.
 Timothy It's == just next door.
 Giove == So that comes in handy. You go next door to eat.
 Timothy Yeah. Not that it's very good, but it's [Giove laughs] Yeah ... Yeah,
 I've a lot of fun here. Usually I'll hit the Banale or, uh, Fish Market,
 or go to one of those every Thursday.
 Giove And at nights, do you go out to clubs or == () ?
 Timothy == Yeah, I'll go to those – I'll go to those ones. Or the Highlander or
 something ... I'll usually do those things.

Text 32: Diana's great grandparents

Richard What are you studying at university?
 Diana Um, I'm taking the language course.
 Richard Mmm uhmm. Which languages?
 Diana English and Polish.
 Richard Polish, goodness! Why Polish?
 Diana Em, Polish for curiosity, because my great-great grandparents came
 from Poland == and so
 Richard == Mmm uhmm.
 Diana I was – I was wondering what they were like, what they spoke.
 Richard They were one of the, sort of, part of the wave of immigrants that
 went from == Poland

Appendix A

Diana == Right.
Richard to America?
Diana Yeah, in the early 1900s.
Richard Right. And they – did they arrive in New York?
Diana Yeah, Ellis island.
Richard Mmm uhmm.
Diana And
Richard That's where, excuse me, near where the Statue of == Liberty is.
Diana == Yeah, exactly. They would go in, they'd see the statue, and
Richard Freedom!
Diana Exactly.
Richard Right.
Diana Em, and then the rest of the family was, um, killed off by Hitler in == World War II.
Richard == Oh, how unfortunate. And why ... and why did those, sort of, your great-grandparents travel? == ()
Diana == Well, they were – they were children == at the time,
Richard == Right.
Diana so they were sent off to look for, you know, the – the fortune.
Richard They travelled on their own?
Diana Yeah. == ()
Richard == At what age, when you say children?
Diana Well, 12, I mean 10, == 12.
Richard == So they went at 12 to America on their own?
Diana Right.
Richard That's incredible.
Diana Right.
Richard And how – and how many of them went together?
Diana Um, I think it was a group of brothers and sisters, so there were 4 or 5 of them.
Richard And so how did – what did they do when they arrived in America? Did they know people there?
Diana No. I mean, I don't know actually, but, er, they started work, they started working, and, you know, they got married, their kids, they sent their kids to an American school, they learned English, and so ... they started brand new lives, and the American dream.
Richard That's fantastic. That's amazing ... very good.
Diana [] Oh, and that's why I decided to, um, study Polish.
Richard Right.

Text 33: What about your family?

Giove How many people are in your family – are in your family? Do you have brothers or sisters, or?

Timothy Ah, it's a long story, yah. [Giove laughs] My father had a wife previously to my mom.

Giove Mmm mhm.

Timothy So he has three kids in that batch ... which are my half-siblings, two brothers and a sister. Um, then they came out to California when he got married to my mom and had me and ... two others. I got a younger sister, a younger brother. One of the other siblings from New York ... moved out to California ... so he's more like my real brother. I know him == you know?

Giove == Right. You know him better.

Timothy He used to, you know, beat me up you know, he's [Giove laughs] just like a brother. Um ... but there's two ... that still live in New York that I never – I don't really know 'em too well.

Giove Hmm.

Timothy Yeah ... They just never came out. We never – they live with their mom.

Giove Right.

Timothy So.

Giove So you have different lives, really.

Timothy Yeah. Yeah.

Giove Different parts of the country too.

Timothy Yeah ... What about yourself?

Giove Uh, I have both of my parents, who live in Ireland, and I have two older sisters and I have a younger brother.

Timothy They all live in Ireland?

Giove Uh, they all live in Ireland except – one of my brothers is going to University in America.

Timothy Mmm mhm.

Giove He goes to school in Pennsylvania.

Timothy Oh wow.

Giove He's finishing – in fact he graduates in about a week. [Giove laughs]

Timothy Oh! Right on!

Giove But, unfortunately, I won't be able to go to see it.

Timothy How old is he?

Giove He is 21 ... twenty – actually, no – 22. He just turned 22.

Timothy Ah ... that's great ... My younger brother wants to be a stuntman.

Giove Mhm. == [laughter]

Timothy == He's – he's lost his mind. He's crazy. He – his idol is Jackie Chan.

Giove Like, he wants to be a movie == star?

Timothy == He wants to jump off of buildings and get lit on fire and crash cars.

Giove == ()

Timothy == And he's dead serious. [Giove laughs] [] He's been to three or four stunt schools. He's done all that stuff. They've lit him on fire. He's jumped off of buildings, == jumped out of planes.

Giove == Wow.

Timothy I don't know. He's got a death wish. I don't – I really don't understand it.
Giove Mhm.
Timothy Yeah.

Text 34: Where are you from?

Giove Where are you from?
Timothy I'm from California.
Giove Mmm. What part of California [Timothy laughs] do you come from?
Timothy I come from the North, near San Francisco.
Giove Ah! ... And why did you come to Italy?
Timothy Ah, because I'd wanted to perfect my Italian. I had studied languages back home. Uh, I'd studied Spanish, Italian, and German. And, in California, there's plenty of opportunities to study Spanish, but virtually nobody speaks Italian. So.
Giove Or German.
Timothy Or German, yeah ... But, uh, you gotta do one thing at a time, so.
Giove Right. Right.
Timothy Yeah. And what about yourself? What do you study?
Giove I study linguistics and foreign languages: Italian, Spanish, Portuguese.
Timothy Romance languages.
Giove == ()
Timothy == You don't do – you don't do French though?
Giove No, no French.
Timothy Yeah.
Giove I don't speak French yet. [Giove laughs]
Timothy Jo no se pa. [Giove laughs ^ Tim laughs] ... Um, how long have you been here?
Giove Uh, well, I first came to Italy three or four years ago and studied in Florence ... and then I arrived here in Padua in September so I've been here for about eight or nine months now.
Timothy Oh, wow!
Giove How about you?
Timothy About the same ... I was in Siena first. I started, uh – I arrived in late August.
Giove Mmm.
Timothy I was in Siena for three and a half months, went home for a month to do Christmas and ... New Years with the family, that kind of thing, and then
Giove Good.
Timothy came here.
Giove So do you prefer living in Padua or in Siena?

Timothy Siena. [Timothy and Giove laugh]
Giove The food is better.
Timothy The food's better and weather's a little better. [Giove laughs] This
 humidity's killing me ... Not used to it. I'm spoiled with the Califor-
 nia weather that we have.
Giove How long will you be here in Italy?
Timothy Uh, probably until July or August ... I think. What 'bout yourself?
Giove I'm thinking of staying for a few years. I haven't decided yet.
Timothy Oh wow!
Giove I'm definitely here until – until June or July ... And then, I might go
 home, and visit for a little while and then come back [Giove laughs]
 and study some more.
Timothy Very nice ... It's nice to have EU citizenship.
Giove It is. [Giove laughs]
Timothy Yeah. [Timothy laughs]
Giove You move around very easily.
Timothy Yeah, yeah. For real!

Text 35: My name is Giove. What is your name?

Giove Hi. My name is Giove. What is your name?
Timothy My name's Tim.
Giove Where are you from?
Timothy I'm from the northern part of California. Yourself?
Giove I am from Ireland.
Timothy What part?
Giove I'm from the very south of Ireland. It's a place called Cork.
Timothy Ah, interesting. I've been there before.
Giove Mm. Very good. How long have you been here in Padua for?
Timothy I've been here since January.
Giove Do you like it here?
Timothy Oh yeah. I'm having a great time.

Text 36: My name is Stella Maliaraki

Stella Em, my name is Stella Maliaraki. I'm 23 years old and I'm studying
 archaeology in Padova. [Stella speaks Greek] I'm from Greece.
 [Charlotte laughs]
Charlotte Whereabouts in Greece? == Which island?
Stella == Em ... I'm from Crete.
Charlotte Oh!

Appendix A

Stella But I'm studying in Athens.
Charlotte Oh but you study == in Athens?
Stella == Mmm hmm.
Charlotte Gosh! And how long are you here for?
Stella Uh, for six months.
Charlotte For six months. So a semester.

Text 37: Tim's future career

Giove What kind of career do you want to have after school?
Timothy Ah, I might want to do – there's an international relations school in California, in Monterey, and I was thinking of doing that for two years to get my Masters in international relations and then ... do something ... on the international level. Maybe work for an embassy or == something
Giove == working abroad or== working in the United States?
Timothy == Yeah ... in – abroad ... something where they'll put me in different countries and stuff like that.
Giove Good!

Text 38: Dulwich

Phil Julia, can you tell me something about the area that you live in?
Julia I live in South-East London, in a place called East Dulwich. It's quite residential. And it isn't on the tube line. So, in order to travel to it, you need to go on the mainline trains or a bus or drive or cycle.
Phil Mmm.
Julia It's quite spacious, in some ways. But it's not as busy as central London. And there are several parks near our house.
Phil Is it expensive to live there?
Julia Well, compared to the rest of London, it isn't particularly. But all houses and flats in London are very expensive now. So, it is in that way.
Phil I see ... What shops do you have in your area?
Julia Well, we feel that we're very lucky because we have a bit of a high street. It's called Lordship Lane. And on Lordship Lane, there is a cheese shop, there're some bakeries, there's a small supermarket, there's gift shop, chemist, um, a delicatessen, a health food shop, and various other shops. So we can do our weekly shopping without going to the big supermarket, um, and we do enjoy that. And there's also a very good greengrocer's.

Phil [] And, when you go into the middle of London, how do you travel there?

Julia Well, sometimes I cycle to the station and leave my bicycle there and get the train. Other times, I might get the bus. Sometimes I cycle all the way into London. Um, and occasionally, I take the car. But, just recently, um, a new charge has been introduced, if you drive into London on a weekday. You have to pay five pounds if you go into a central part of London, which requires you to pay this. You – what is called a congestion charge.

Phil This is all extremely interesting.

Text 39: What's the weather like?

Adriana Mariana, where are you from?

Mariana From Wales.

Adriana You're from Wales. I've never been to Wales. What's Wales like?

Mariana Um, it's beautiful but it rains a lot, == which means

Adriana == rains a lot.

Mariana that it is very green.

Adriana Does it rain more than Padova?

Mariana [] Yes. [Mariana laughs]

Adriana Yes.

Mariana But there isn't as much fog as in Padova, so. What about California?

Adriana California, um – where I live, near San Francisco, it only rains in the winter, and then the hills become very green, but in the summer they're very dry.

Mariana But is it colder in the winter than == Padova?

Adriana == Yes, oh no, not colder than Padova. It's, um [] it's not – it's cold but It's – it never snows ... not like Padova at all.

Mariana Can you even – in the winter do you have to wear a coat?

Adriana Oh yes, you do need to wear a coat. What about Wales, what's the weather like there?

Mariana Um even in the summer it's – can be cold. I mean, if you go to the beach you have to take some tea with you or something [Mariana and Adriana laugh] to keep you warm. So.

Adriana But isn't Wales very popular for, um, seaside resorts and, or

Mariana Yeah.

Adriana going to the beach?

Mariana Yes it is, but you have to be lucky. [Adriana laughs] You have to have the best, like a good week

Adriana Mmm.

Mariana weather-wise. There are a lot of surfers == in Wales.

Adriana == Oh!

Mariana Yeah.

Appendix A

Adriana That's the same in Cal – in northern California you have to be careful with the weather because even in the summer you can have a very, very cold and foggy day.

Mariana Can you?

Adriana Yes, but in Los Angeles it's always burning hot in the summer.
[Adriana laughs]

Mariana Yeah because, um, well, I've only seen California on TV

Adriana Uh-Uh.

Mariana and it looks like it's always sunny and

Adriana That's because everything they film is in southern California ... but I personally like northern California better.

Text 40: Do you want an apple?

Sara Do you want an apple?

Carlo [] No thanks, I'll have one later.

Sara Anyway, these haven't been washed, but, ==

Carlo == Ah.

Sara == umm, I'll peel it.

Carlo Oh, great.

Text 41: The barbeque

Sarah Daniel!

Daniel Yes.

Sarah We are having a barbeque on Saturday, == do

Daniel == Oh.

Sarah you want to come?

Daniel Sure, yeah.

Sarah Great. Ok, uhm, at about 7 o'clock?

Daniel Should I bring something?

Sarah Uhm ... if you want to bring some sausages, something like that.

Daniel Potato salad?

Sarah Why not. == Great!

Daniel == right.

Sarah Fantastic!

Text 42: It's a bit cold in here!

Sarah It's a bit cold in here, isn't it?
Daniel Do you think so?
Sarah Yeah.
Daniel Should I turn up? Should I turn down?
Sarah Yeah, yeah.
Daniel Where is it? [Sarah and Daniel laugh]
Daniel ()

Text 43: Would you whip these eggs for me?

Carlo == ()
Sara == Do you want to – would you whip these couple of eggs for me?
Carlo I'll try.
Sara Come on. You're perfectly capable of doing that, aren't you? There
 you are. Just
Carlo Just the whites == ()?
Sara == Spray them. No, the whole egg. And here's the fork. It doesn't
 have to be done – it doesn't have to be done very well.

Text 44: The new movie

Daniel See Sarah.
Sarah Yeah.
Daniel Do you wanna see the – the new movie out?
Sarah When's it on?
Daniel Tomorrow.
Sarah I promised my mum I'd call her tomorrow night, so. Maybe another
 night?
Daniel [] Ok.
Sarah Ok.

Text 45: Sara makes some offers

Sara Want a glass of water?
Carlo Uh, no thanks ... It's stale.
Sara [] Want a glass of milk?
Carlo I've already had one, thanks.
Sara [] Would you like to ... cut this tomato for me?
Carlo Okay.

Text 46: Tickets for the opera

Daniel Say, Sarah.
Sarah What?
Daniel What are you doing tonight?
Sarah Nothing, why?
Daniel Well ... I've got these two tickets for the opera.
Sarah THE OPERA?!? You're kidding me! I can't stand opera!
Daniel Oh ... Oh. So you're not coming?
Sarah NOO! Of course not!
Daniel (
Sarah You'll have to go on your own, sorry.
Daniel Too bad.

Text 47: Carlo rejects Sara's offers

Sara Ah, do – a glass of water?
Carlo No thanks. I mean, that – that water's been there for ages.
Sara A glass of milk?
Carlo No. [] == (
Sara == Do you want an apple?
Carlo [] No thanks. [Carlo laughs] I'm not – I'm not hungry. I've just
 woken up, so.
Sara [] When did you last eat?
Carlo Yesterday night.
Sara I see. I see.

Text 48: Sara offers Carlo something to drink

Sara Want a glass of water?
Carlo Mmm, no thanks.
Sara Why?
Carlo I'm not thirsty and that water's been there for ages.
Sara Have a glass of milk.
Carlo Okay. [Sara pours milk] That's enough, thanks.

Text 49: The cup of tea

Daniel Sarah!
Sarah What?
Daniel Could you really get me a cup of tea?
Sarah Mmmm ... I made it last time. It's your turn!
Daniel Please!
Sarah Oh, but.
Daniel I really don't wanna get up.
Sarah Ok, just today, but tomorrow you'll make it all day, okay?
Daniel Right.
Sarah Okay!

Text 50: Invitation to dinner

Katherine [Katherine laughs] Do you want to come round for dinner this evening?
Adriana Um, what time were you thinking of having dinner?
Katherine Well, um, about 8-ish? Have you finished lessons == by then?
Adriana == Yeah, of course I will finish lessons, but would you like me to bring something?
Katherine [] Yeah, that'd be nice, um ... can you make cakes?
Adriana I can make cakes.
Katherine Mm.
Adriana Do you have a favourite? A chocolate cake, or?
Katherine Well, I love chocolate, yes, but, um, but, I mean, anything really. == ()
Adriana == Anything really.
Katherine But you don't have to bring anything, if you don't want to.
Adriana Well, maybe I'll surprise you, because I do like to make cake.

Katherine Ok.

Text 51: What are you doing this weekend?

Katherine And then what are you doing this weekend?
Adriana This weekend? I'm not certain. I was thinking I would go to Verona with some friends, because I haven't been there yet. Would you like to come?
Katherine Yeah, that'd be nice, thanks. Em, are you gonna go on Saturday or on Sunday?
Adriana I think Saturday.
Katherine [] Ok. Like all day == or
Adriana == We were thinking of leaving at the train station around 11 o'clock.
Katherine [] Ok ... ok. Cool.
Adriana You're available?
Katherine [] Yeah. I don't know what time I'll be getting home on Friday night, 'cause sometimes I go out till about 5. == Eh, um.
Adriana == Ah. [] Well, we could – we could change it to Sunday, if you would like. 'Cause I understand, sometimes I go out until about ... 4.

Text 52: Tandoori chicken

Carlo Uh, what are you doing?
Chiara I'm making a tandoori. I know you like tandoori. So basically, tandoori is a kind of Indian oven, right? And, um, you have to make it with a special marinade. So the first thing you do is make the marinade. You take yogurt [] it's probably gone bad, but.
Carlo [] Looks fine.
Chiara You take yogurt and then you mix it with tandoori special blend. In theory, you should actually take all the ingredients. You have, um, what's that? That's ... paprika and cumin seeds and onion and salt and pepper and ... that's cinnamon and garlic.
Carlo == ()
Chiara == If you are a lazy sod, you can use that and just stick it in. So you just do that. [] And mix it with the yogurt ... and it makes this reddish stuff. [] Now before you actually put that on the, uh, on the chicken, you have to – can you juice the – can you take some juice out of that?
Carlo So I just ()
Chiara Yeah, well we cut it first, right? [] Do that and you do some slabs on the chicken. [] And do the same on the other bit. [] Yeah, and now

you're supposed to rub it in as much as you can. [] We're not doing the wings because I don't like them. And can you get some more juice out of it? They need to be covered in that.

Carlo [] There you go.

Chiara Okay, so you keep that and, uh, you leave it there for 30 minutes while you're supposed to make that – we've already made it because we've got the ready-made stuff.

...after 30 minutes...

Chiara I'm putting a hair grip 'cause

Carlo Hair grip?

Chiara Yes.

Carlo Nice name.

Chiara Um, after you've left this for 30 minutes, which we haven't done, but it doesn't matter, um, you coat it with this marinade. Now, in theory, the – how good a tandoori is depends on the marinade. So we – we've cheated a bit because we've done it with the Tesco Curry Ranch Tandoori Spice Blend, but

Carlo Don't say names.

Chiara [] Pardon?

Carlo Don't do publicity.

Chiara Well it's, um, [the telephone rings] I know it's illegal – well, that's a good thing. The phone is ringing. Um, Mummy, you answer it, thank you. So then you put this on. [] You put this on and, um, you turn the oven on at 170 degrees ... so that's the oven going. Um. [] And then you put salt all over it. [] Looks like it's ()

Refrigerating the chicken

Chiara When you've put the marinade on, you're supposed to keep it on – you know, marinades you always have to keep on for hours?

Carlo Yeah.

Chiara This you, you can leave on for three to four hours, in theory, but the best thing to do is leave it in the fridge over night. So what

Carlo In the fridge?

Chiara Yes, you lea-, well, what, wherever. I mean, the best place is the fridge so it doesn't actually go bad while it's kept in the marinade. So I'm going to take some, um, aluminium [] and that's what this (). [] Just take whatever: you can even take, you know, cling film, or [] Take it and put it in the fridge.

...after 5 hours...

Chiara So after five hours ... Have five hours past? [Sound of oven clock]

Carlo Yeah.

Chiara And you've read the newspaper?

Appendix A

- Carlo == Yes.
- Chiara == Yes. After five hours, and the oven is actually ready cause you heard the “ting-ting-ting,” didn't you? Um ... you take this – well, you can actually – well, it's best not to leave it covered. Because in the real – in the real tandoori, there's a – there's a natural oven, and it's a clay oven. And, um, the best way to actually make it – make the recipe similar to that would be barbeque the chicken. We don't have that so we take the cover off this so that the heat goes directly onto the chicken. And you put it in the oven. [] You have to leave it in the oven for about two hours, but you can actually see when the chicken is ready because it absorbs the colour of the tandoori spices and it goes red. If you go to Brick Lane, where, where you get the best tandoori in London, you can have – um, you can go and eat tandoori and see the colour that it should be. And it is bright red. And the rice that it's served with has bright colours.
- Carlo Like this?
- Chiara Yes, bright, bright, bright red. It's a bit darker, but it's still red. And you, um – the rice it's served with has other colours. It's got bits of bits of yellow, bits of green, bits of red. It's not a natural colouring, because if you have look at this, it says, you know, “colours: sunset yellow, FCF, and pencil forarlot” – chemical names, but, um, that's how they actually serve it to you. And it's very bright.
- ...after 2 and a half hours...
- Chiara Oh, it's actually ready. So == we're going to
- Carlo == Is it?
- Chiara take my oven gloves on so I don't get burnt. [] And that's how it gets after == two and a half hours.
- Carlo == That looks nice.
- Chiara It looks disgusting! But it – you don't have to pretend. But it might taste better. Fingers crossed.
- Carlo Okay.

Appendix B

Analysis of the texts

The *Hobbies* subcorpus

Text 1: Do you have any hobbies?

Text 1: Do you have any hobbies?		0	26.6
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 1: Do you have any hobbies?		
Irish speaker(s)	Irish speaker(s): YES:		

Text 1 Phase 1		0	15.71
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 1		
Giove's hobbies			
Irish speaker(s)	Irish speaker(s): YES:		

Text 1 Phase 1 Utterance 1		0	3.4
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	Do you have any hobbies?		
Asking for information	what do you do?		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about appreciation: positive appreciatio	What do you enjoy doing?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [hobbies]		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [quantity: any]		
Do you have ANY hobbies?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	Em		
Line 01	Timothy: Em, what do you do? Do you have any hobbies? Do – What do you enjoy doing?		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]		

Appendix B

Text 1 Phase 1 Utterance 2		3.4	14.61
Answering questions for confirmation	Yes		
Answering questions for information	I play a lot of sports. I play soccer [...] also I used to play baseball for a little while [...] lots of other sports: tennis, running, things like that.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove: Timothy: smiles] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Free time: sports	Free time: sports: YES: [to play sports] [to play soccer] [to play baseball] [sports] [tennis] [running]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of] [quantity: a little] [quantity: a lots of]		
I play A LOT OF sports. [...] I used to play baseball for A LITTLE while. Uh, LOTS OF other sports			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past] [duration: for]		
I used to play baseball FOR A LITTLE WHILE			
Hesitating	Uh [...] Uh		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Yes, I play a lot of sports. I play soccer ... Uh, also I used to play baseball for a little while. Uh, lots of other sports: tennis, running, things like that.		
Regulators	Regulators: YES: [Timothy: nods]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 1 Utterance 3		14.61	15.71
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Very cool.		
Regulators	Regulators: YES: [Timothy: nods; Giove: nods]		
Showing attention to the speaker	Very cool		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 2		15.71	26.6
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 2		
Timothy's hobbies			
Irish speaker(s)	Irish speaker(s): YES:		

Text 1 Phase 2 Utterance 1		15.71	16.9
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Giving over the floor	How 'bout you?		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Timothy: How 'bout you?		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giove: directed at Timothy]		

Text 1 Phase 2 Utterance 2		16.9	18.19
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Giove: looks at Timothy] ^ [Timothy: smiles; Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [musician]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: I'm a musician.		
Personal identification: occupation	Personal identification: occupation: YES: [musician]		
Stating	I'm a musician.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 2 Utterance 3		18.19	19.16
Asking for information	What do you play?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		

Appendix B

Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
Free time: public entertainment	Free time: public entertainment: YES: [to play]
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: What do you play?
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 2 Utterance 4		19.16	26.6
American speaker(s)	American speaker(s): YES:		
Answering questions for information	I play guitar. I sing.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Exp. degrees of certainty: tentative assertion	Those are my two fortes, I guess.		
File type: video	File type: video: YES:		
Free time: public entertainment	Free time: public entertainment. YES: [to play guitar] [to sing] [to play some drums] [to play some keyboards]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: those] [possessive adjective]		
General notions: quantitative	General notions: quantitative: YES: [number: two] [quantity: some]		
Those are my TWO fortes, I guess. I'd played SOME drums too and SOME keyboards, but I mostly focus on those TWO.			
General notions: relational	General notions: relational: YES: [logical relations: inclusion: too] [logical relations: conjunction: and] [conjunction: but]		
I'd played some drums TOO AND some keyboards, BUT I mostly focus on those two.			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	Uh		
Illustrators: batons	Illustrators: batons: YES: [Timothy]		
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]		
Timothy shows two fingers when he says "two" in "Those are my two fortes"			
Line 01	Timothy: Uh, I play guitar. I sing. Those are my two fortes, I guess. I'd played some drums too and some keyboards, but I mostly focus on those two.		
Regulators	Regulators: YES: [Giove: nods]		
Stating	I'd played some drums too and some keyboards, but I mostly focus on those two.		

Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove] ^ [Timothy] ^ [Timothy; Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2: What kind of music are you into?

Text 2: What kind of music are you into?		26.6	210.47
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 2: What kind of music are you into?		
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 1		26.6	47.13
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 1		
Giove's musical taste			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 1 Utterance 1		26.6	27.88
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: laughs] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about appreciation: positive appreciation	What kind of music are you into?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [music]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: What kind of music are you into?		
Sound	Sound: YES: [Giove's laugh]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

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Text 2 Phase 1 Utterance 2		27.88	47.13
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: positive appreciation	I like all kinds of music. I like a lot of modern music, pop music, but also a lot of Latin music [...] I also like Irish music, different things like that and a little bit of classical music.		
File type: video	File type: video: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [music] [modern music] [pop music] [Latin music] [Spanish music] [Latin American music] [Irish music] [classical music]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: they] [demonstrative pronoun: that] [semi-deictics: things]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of] [quantity: a little bit of]		
I like A LOT OF modern music, pop music, but also A LOT OF Latin music [...] A LITTLE BIT OF classical music			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: inclusion: also] [logical relations: reason: because + sub-clause] [logical relations: inclusion: as well as]		
I like a lot of modern music, pop music, BUT ALSO a lot of Latin music. BECAUSE I grew up in Spain, I was surrounded by – by Spanish music, AS WELL AS Latin American music BECAUSE they bring that over [...] I ALSO like Irish music [...] a little bit of classical music.			
General notions: spatial	General notions: spatial: YES: [location: in]		
I grew up IN SPAIN			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past]		
Hesitating	Um		
Illustrators: batons	Illustrators: batons: YES: [Giove]		
Illustrators: pictographs	Illustrators: pictographs: YES: [Giove]		
Giove depicts the word "surrounded"			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: I like all kinds of music. I like a lot of modern music, pop music, but also a lot of Latin music. Because I grew up in Spain, I was surrounded by – by Spanish music, as well as Latin American music		
Line 02	Timothy: Mm hmm.		
Line 03	Giove: because they bring that over.		
Line 04	Timothy: Yeah.		

Line 05	Giove: Um, I also like Irish music, different things like that
Line 06	Timothy: Oh yeah.
Line 07	Giove: and a little bit of classical music.
Material process(es)	Material process(es): YES: [Timothy: scratches his beard]
Regulators	Regulators: YES: [Timothy: nods]
Showing attention to the speaker	Mm hmm. [...] Yeah. [...] Oh yeah.
Stating	I grew up in Spain, I was surrounded by – by Spanish music, as well as Latin American music because they bring that over.
Verbal process(es)	Verbal process(es): YES: [Giove: speaks] ^ [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks] ^ [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy; Giove] ^ [Giove] ^ [Timothy; Giove] ^ [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2		47.13	65.5
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 2		
Timothy's musical taste			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 2 Utterance 1		47.13	49.53
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about appreciation: positive appreciation	what kind of music do you listen to?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [to listen to music]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
Giving over the floor	How 'bout you?		
Illustrators: batons	Illustrators: batons: YES:		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Giove]		
Giove points at Timothy when he says "you"			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: How 'bout you? What's – what kind of music do you listen to?		
Material process(es)	Material process(es): YES: [Timothy: scratches his beard]		

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Mental process(es)	Mental process(es): YES: [Timothy: thinks]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Utterance 2		49.53	65.5
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at the camera; Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: makes eye contact with Giove; Timothy: laughs; Giove: makes eye contact with Timothy; Giove: laughs] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove's phone; Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emphasising	[it's usually music] I really don't like		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: negative appreciation	[it's usually music] I really don't like		
File type: video	File type: video: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [to listen to music] [music] [jazz] [Latin]		
Free time: intellectual + artistic pursuits	Free time: intellectual + artistic pursuits: YES: [to play music]		
Free time: public entertainment	Free time: public entertainment: YES: [crowd]		
General notions: deixis	General notions: deixis: YES: [indefinite article: a] [definite article: the] [personal pronoun as subject: I] [personal pronoun as subject: it]		
General notions: existential	General notions: existential: YES: [existential: there's]		
THERE'S a discrepancy between the music I listen to and the music I play			
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]		
I tend to listen to A LOT OF jazz, Latin			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: purpose: to...] [[logical relations: conjunction: but]		
there's a discrepancy between the music I listen to AND the music I play [...] Usually the music I play is TO PLEASE please a crowd [...] BUT I tend to listen to a lot of jazz, Latin			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [frequency: usually]		
USUALLY the music I play is to please a crowd; it's USUALLY music I really don't like.			
Hesitating	Um		

Identifying	it's usually music I really don't like.
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy]
Timothy points at the camera when he says "a crowd"	
Illustrators: ideographs	Illustrators: ideographs: YES: [Timothy]
the music I listen to and the music I play	
Line 01	Timothy: Uh ... well, being as a – uh, there's a discrepancy between the music I listen to and the music I play. Usually the music I play is to please a crowd; it's usually music I really don't like. [Tim laughs; then Giove laughs] Um ... but I – I tend to listen to a lot of jazz, [Giove's phone rings] Latin
Material process(es)	Material process(es): YES: [phone: rings]
Mental process(es)	Mental process(es): YES: [Timothy: thinks]
Regulators	Regulators: YES: [Giove: nods]
Sound	Sound: YES: [Timothy and Giove's laugh] ^ [phone ringing]
Stating	there's a discrepancy between the music I listen to and the music I play. Usually the music I play is to please a crowd [...] I tend to listen to a lot of jazz, Latin
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Timothy: directed at Giove's phone]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES: [Timothy]
Timothy looks at the camera when he says "the crowd"	

Text 2 Phase 3		65.5	68.54
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 3		
Giove answers the phone			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 3 Utterance 1		65.5	67.62
Apologizing	I'm sorry		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at the phone; Giove: looks at the phone] ^ [Timothy: looks at the phone; Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at the phone]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about permissibility	Do you mind if I answer the phone?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: you] [definite article: the]
General notions: relational	General notions: relational: YES: [logical relations: condition: if + sub-clause]
Do you mind IF I answer the phone?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy: points at the phone]
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]
Timothy raises his hand to give Giove permission to answer the phone	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: Oh, I'm sorry. Do you mind if I answer the phone?
Material process(es)	Material process(es): YES: [Giove: takes the phone]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Timothy: directed at the phone]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 3 Utterance 2		67.62	68.54
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Giove: looks at the phone]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: it]		
Granting permission	Go for it.		
Line 01	Timothy: Go for it.		
Material process(es)	Material process(es): YES: [Giove: switches the telephone on]		
Sound	Sound: YES: [phone ringing] ^ [Giove pushing the phone button]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		

Text 2 Phase 4		68.54	108.7
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 4		
1) telephone conversation: opening 2) telephone conversation: central part 3) telephone conversation: closing			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 4 Subphase a		68.54	77.3
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 4 Subphase a		
telephone conversation: opening			

Text 2 Phase 4 Subphase a Utterance 1		68.54	70.6
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at the phone] ^ [Timothy: looks at Giove]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Hello!		
Material process(es)	Material process(es): YES: [Giove: answers the phone]		
Opening: on answering a call	Hello!		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 2 Phase 4 Subphase a Utterance 2		70.6	72.02
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Voice: Hello!		
Opening: when initiating a call	Hello!		
Verbal process(es)	Verbal process(es): YES: [a voice: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 2 Phase 4 Subphase a Utterance 3		72.02	72.99
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Greeting people: informal	Hi.		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Hi.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

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Text 2 Phase 4 Subphase a Utterance 4		72.99	73.9
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 2 Phase 4 Subphase a Utterance 5		73.9	77.3
Answering questions for confirmation	Yes, very good		
Asking for information	How are you?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing gratitude	thank you.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
VERY good			
General notions: relational	General notions: relational: YES: [action/event relations: manner: how?]		
HOW are you?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Health + body care: personal comfort	Health + body care: personal comfort: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Yes, very good, thank you. How are you?		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 2 Phase 4 Subphase b		77.3	100.83
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 4 Subphase b		
telephone conversation: central part			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 4 Subphase c		100.83	108.7
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 4 Subphase c		
telephone conversation: closing			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 4 Subphase c Utterance 1		100.83	106.03
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ Behavioural process(es): YES: [Timothy: looks at Giove; Giove: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Okay. [] Alright. Thanks for calling		
Signing off signals (on the phone) (V)	Alright. Thanks for calling		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 2 Phase 4 Subphase c Utterance 2		106.03	106.15
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 2 Phase 4 Subphase c Utterance 3		106.15	108.7
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: smiles] ^ [Timothy: looks at Giove; Giove: looks at the phone] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Bye. Bye.		
Material process(es)	Material process(es): YES: [Giove: switches off the phone]		
Signing off signals (on the phone) (V)	Bye. Bye.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 5		108.7	110.8
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 5		
Giove's apology			
Irish speaker(s)	Irish speaker(s): YES:		

Appendix B

Text 2 Phase 5 Utterance 1		108.7	109.34
Apologizing	Sorry.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: looks at the phone] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at the phone; Giove: looks at the phone]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Sorry.		
Material process(es)	Material process(es): YES: [Giove: puts the phone on the bench]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Timothy: directed at the phone]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 5 Utterance 2		109.34	110.8
Accepting an apology	Nah. Happens.		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at the phone]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]		
Timothy raises his hand to accept Giove's apology			
Line 01	Timothy: Nah. Happens.		
Material process(es)	Material process(es): YES: [Giove: puts the phone on the bench]		
Sound	Sound: YES: [phone on bench]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]		

Text 2 Phase 6		110.8	169.12
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 6		
Timothy's musical taste			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 6 Utterance 1		110.8	114.3
Apologizing	I'm sorry.		
Asking for information	What were you saying before about?		

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Encouraging someone to continue	You were telling me about music.
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
Free time: hobbies + interests	Free time: hobbies + interests: YES: [music]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [interrogative pronoun: what] [personal pronoun as subject: you] [personal pronoun as object: me]
General notions: mental	General notions: mental: YES: [expression: to say] [expression: to tell]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: past continuous] [anteriority: before]
What were you saying BEFORE about?	
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Giove: points at Timothy]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: I'm sorry. What were you saying before about? You were telling me about music.
Material process(es)	Material process(es): YES: [Timothy: scratches his beard]
Mental process(es)	Mental process(es): YES: [Timothy: thinks]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 6 Utterance 2		114.3	114.85
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Oh yeah.		
Material process(es)	Material process(es): YES: [Timothy: scratches his beard]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		
American speaker(s)	American speaker(s): YES:		

Text 2 Phase 6 Utterance 3		114.85	116.1
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Encouraging someone to continue	What music you listen to and.		

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File type: video	File type: video: YES:
Free time: hobbies + interests	Free time: hobbies + interests: YES: [music]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: What music you listen to and.
Material process(es)	Material process(es): YES: [Timothy: scratches his beard]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]

Text 2 Phase 6 Utterance 4		116.1	120.41
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: positive appreciation	I tend to like jazz, Latin, and rock.		
File type: video	File type: video: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [jazz] [Latin] [rock]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: we] [personal pronoun as object: it]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I tend to like jazz, Latin, AND rock			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	Uh		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Timothy: Uh, I tend to like jazz, Latin, and rock.		
Line 02	Giove: Mm.		
Line 03	Timothy: We tend to mix it up.		
Mental process(es)	Mental process(es): YES: [Timothy: thinks]		
Regulators	Regulators: YES: [Giove: nods]		
Showing attention to the speaker	Mm.		
Stating	We tend to mix it up.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 6 Utterance 5		120.41	123.73
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		

Enquiring about appreciation: positive appreciation	And Italian music? Do you tend to like Italian popular music
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
Free time: hobbies + interests	Free time: hobbies + interests: YES: [Italian music] [Italian popular music]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as subject: I]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Illustrators: batons	Illustrators: batons: YES: [Giove]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: And Italian music? Do you tend to like Italian popular music, I mean.
Opening/resuming a turn (NS)	And
Paraphrasing	I mean
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]

Text 2 Phase 6 Utterance 6		123.73	169.12
Affect displays	Affect displays: YES: [Timothy: disgust]		
Timothy shakes his head			
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy; Giove: laughs] ^ [Timothy: laughs; Giove: laughs] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: laughs] ^ [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: laughs; Giove: laughs] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emphasising	I tend to really despise the Italian pop music [...] stuff that I really like to that falls in the category of pop music [...] some of the heavier rock I really like		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: negative appreciation	I tend to really despise the Italian pop music. And techno, no I can't stand it. [...] Usually, I ... I hate it.		

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Expressing appreciation: positive appreciation	I like the operas. [...] But, um ... stuff that I really like to that falls in the category of pop music. I like U2 and stuff like that. () I like a lot of Irish stuff. Um ... stuff like that. I like older stuff. Sting. And I like other stuff like Metal[lica] [...] some of the heavier rock I really like. And jazz. I love the jazz of the '60's. John Coltrane, Miles Davis, and () stuff like that. I love that era jazz: it's, it's my favourite.
Expressing negative judgement	It's horrible.
File type: video	File type: video: YES:
Free time: hobbies + interests	Free time: hobbies + interests: YES: [operas] [Italian pop music] [techno] [Italian techno, pop music] [pop music] [U2] [Sting] [Metallica] [heavier rock] [jazz] [John Coltrane] [Miles Davis]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the] [personal pronoun as object: it] [personal pronoun as subject: it] [demonstrative pronoun: that] [semi-deictics: stuff] [relative pronoun: that] [demonstrative adjective: that] [possessive adjective: my]
General notions: qualitative	General notions: qualitative: YES: [evaluative: quality: horrible] [physical: age: old] [physical: age: new]
It's HORRIBLE [...] I like OLDER stuff [...] OLD Metallica, not NEW Metallica	
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of] [degree: comparative] [quantity: some]
I like A LOT OF Irish stuff [...] I like OLDER stuff [...] SOME OF the heavier rock I really like [...] HEAVIER rock	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: conjunction: and]
BUT that's not just Italian techno [...] I like U2 AND stuff like that [...] AND I like other stuff	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [frequency: usually]
USUALLY I have it	
Hesitating	Um [...] Um
Illustrators: batons	Illustrators: batons: YES: [Timothy]
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy]
Timothy points at Giove when he says "Irish stuff".	
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]
Timothy counts when he says "Sting. And I like other stuff like Metal" and "John Coltrane, Miles Davis".	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Timothy: Um ... I like the operas. I tend to really despise the Italian pop music. [Giove laughs; then Timothy laughs] And techno, no I can't stand it. It's horrible.
Line 02	Giove: Mm.
Line 03	Timothy: Um, but that's not just Italian techno, pop music. It's all over. Usually, I ... I hate it. [Timothy laughs]
Line 04	Giove: Mm.

Line 05	Timothy: But, um ... stuff that I really like to that falls in the category of pop music. I like U2 and
Line 06	Giove: Right.
Line 07	Timothy: stuff like that. () I like a lot of Irish stuff. [Giove laughs] Um ... stuff like that. I like older stuff. Sting. And I like other stuff like Metal- – old Metallica, not new Metallica.
Line 08	Giove: Mm.
Line 09	Timothy: Um, some of the heavier rock I really like. And jazz. I love the jazz of the '60's. John Coltrane, Miles Davis, and () stuff like that. I love that era jazz: it's, it's my favourite.
Material process(es)	Material process(es): YES: [Timothy: screeches his beard]
Regulators	Regulators: YES: [Giove: nods]
Showing attention to the speaker	Mm [...] Mm [...] Right [...] Mm.
Sound	Sound: YES: [Giove's laugh] ^ [Timothy and Giove's laugh] ^ [Timothy and Giove's laugh]
Specifying (V)	old Metallica, not new Metallica.
Stating	but that's not just Italian techno, pop music. It's all over.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy] ^ [Giove] ^ [Timothy; Giove] ^ [Giove] ^ [Timothy] ^ [Timothy; Giove] ^ [Timothy]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 7		169.12	203.36
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 7		
1) Giove invites Timothy to a concert 2) Giove asks Timothy his phone number			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 7 Subphase a		169.12	180.32
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 7 Subphase a		
Giove invites Timothy to a concert			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 7 Subphase a Utterance 1		169.12	178.91
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing forgetting	I don't remember which bar it is		
Expressing ignorance	I don't know if you're free tonight		
File type: video	File type: video: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [band] [to play]		
General notions: deixis	General notions: deixis: YES: [indefinite article: a] [possessive pronoun as complement: mine] [personal pronoun as object: me] [personal pronoun as subject: I] [relative pronoun: which] [possessive pronoun as complement: mine] [personal pronoun as subject: it] [personal pronoun as subject: you] [adverb: there]		
General notions: existential	General notions: existential: YES: [presence: there's]		
THERE'S a band playing tonight			
General notions: mental	General notions: mental: YES: [expression: to tell] [reflection: to remember] [reflection: to know]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: condition: if + sub-clause]		
I don't remember which bar it is, BUT maybe, IF you want to go tonight [...] I don't know if you're free tonight			
General notions: spatial	General notions: spatial: YES: [location: at]		
A friend of mine told me that there's a band playing tonight AT A BAR			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [reference without time focus: simple present] [indications of time: tonight] [indications of time: sometime]		
A friend of mine told me that there's a band playing TONIGHT [...] maybe, if you want to go TONIGHT – I don't know if you're free TONIGHT – maybe you want to meet up there SOMETIME			
Illustrators: batons	Illustrators: batons: YES: [Giove]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: [] A friend of mine told me that there's a band playing tonight at a bar, I don't remember which bar it is, but maybe, if you want to go tonight – I don't know if you're free tonight – maybe you want to meet up there sometime.		
Making an invitation	maybe, if you want to go tonight [...] maybe you want to meet up there sometime		
Material process(es)	Material process(es): YES: [Timothy: scratches his beard]		
Regulators	Regulators: YES: [Timothy: nods]		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Reporting: people's words/thoughts/beliefs	A friend of mine told me that there's a band playing tonight at a bar		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		

VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 7 Subphase a Utterance 2		178.91	179.8
Accepting an invitation	Sounds good to me.		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: me]		
Line 01	Timothy: Sounds good to me.		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 7 Subphase a Utterance 3		179.8	180.32
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Okay.		
Material process(es)	Material process(es): YES: [Timothy: scratches his beard]		
Regulators	Regulators: YES: [Giove: nods]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 7 Subphase b		180.32	203.36
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 7 Subphase b		
Giove asks Timothy his phone number			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 7 Subphase b Utterance 1		180.32	186.07
Agreeing to a suggestion	Sure.		

Appendix B

American speaker(s)	American speaker(s): YES:
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove; Giove: looks at the phone] ^ [Timothy: looks at the phone; Giove: looks at the phone] ^ [Timothy: looks at the phone; Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at the phone]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: me] [possessive adjective: your] [personal pronoun as subject: I] [personal pronoun as object: you] [indefinite article: a] [personal pronoun as subject: we]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]
why don't you give me your phone number AND I'll give you a call later AND we can maybe meet up.	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [future reference: later]
I can give you a call LATER	
Hesitating	Um
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]
Timothy nods when he says "Sure"	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: Um, why don't you give me your phone number and I can give you a call later == and
Line 02	Timothy: == Sure.
Line 03	Giove: we can maybe meet up.
Making a suggestion	why don't you give me your phone number and I'll give you a call later and we can maybe meet up.
Material process(es)	Material process(es): YES: [Giove: takes the phone]
Personal identification: telephone number	Personal identification: telephone number: YES: [phone number]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks] ^ [Giove: speaks; Timothy: speaks] ^ [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Timothy: directed at the phone]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:
Text 2 Phase 7 Subphase b Utterance 2	
186.07 186.85	
Agreeing to a suggestion	No problem.

American speaker(s)	American speaker(s): YES:
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at the phone] ^ [Giove: looks at Timothy]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
Line 01	Timothy: No problem.
Material process(es)	Material process(es): YES: [Timothy: scratches his beard]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]

Text 2 Phase 7 Subphase b Utterance 3		186.85	191.1
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Giove: looks at the phone] ^ [Timothy: looks at the phone; Giove: looks at the phone] ^ [Timothy: looks at the phone; Giove: looks at the phone; Giove: laughs] ^ [Timothy: looks at the phone; Giove: looks at the phone]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Hold on, just one second. [] Okay.		
Material process(es)	Material process(es): YES: [Giove: dials numbers]		
Requesting: urgent requests (V)	Hold on, just one second. [] Okay.		
Here "Okay" indicates that Giove is ready and Timothy can give him his telephone number. I analyse it as "Go, give me your number".			
Sound	Sound: YES: [Giove's laugh]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Timothy: directed at the phone]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		

Text 2 Phase 7 Subphase b Utterance 4		191.1	193.31
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at the phone; Giove: looks at the phone]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: My number is 8-26-5-11.		

Appendix B

Material process(es)	Material process(es): YES: [Giove: dials numbers]
Personal identification: telephone number	Personal identification: telephone number: YES:
Responding request: agreeing willingly (V)	My number is 8-26-5-11.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Timothy: directed at the phone]

Text 2 Phase 7 Subphase b Utterance 5		193.31	197.05
Asking for confirmation of understanding	8-26-5-11.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at the phone; Giove: looks at the phone]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: [] 8-26-5-11.		
Material process(es)	Material process(es): YES: [Giove: dials numbers]		
Personal identification: telephone number	Personal identification: telephone number: YES:		
Sound	Sound: YES: [Giove dialling numbers]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Timothy: directed at the phone]		

Text 2 Phase 7 Subphase b Utterance 6		197.05	197.57
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	That's right.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: looks at the phone]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: correctness: right]		
That's RIGHT			
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]		
Timothy nods when he says 'That's right'			
Line 01	Timothy: That's right.		
Material process(es)	Material process(es): YES: [Giove: dials numbers]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 2 Phase 7 Subphase b Utterance 7		197.57	203.36
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: looks at the phone] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing intentions	So I'll give you a call		
Expressing possibility (NS)	maybe we'll meet sometime later today.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: you] [indefinite article: a] [personal pronoun as subject: we]		
General notions: temporal	General notions: temporal: YES: [future reference: NP + will...] [indications of time: sometime] [posteriority: later] [indications of time: today]		
maybe we'll meet SOMETIME LATER TODAY			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: [] Okay. So I'll give you a call, maybe we'll meet sometime later today.		
Material process(es)	Material process(es): YES: [Giove: dials numbers]		
Opening/resuming a turn (NS)	Okay.		
Regulators	Regulators: YES: [Timothy: nods]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Giove: directed at the phone]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 8		203.36	210.47
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 8		
leave taking			
Irish speaker(s)	Irish speaker(s): YES:		

Text 2 Phase 8 Utterance 1		203.36	206.7
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at the camera; Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to go to class]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: positive appreciation	it was good talking to you.		
Expressing obligation	I have to go to class right now		
File type: video	File type: video: YES:		

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [[personal pronoun as object: you]
General notions: mental	General notions: mental: YES: [expression: to talk]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]
I have to go to class right now, BUT it was good talking to you	
General notions: temporal	General notions: temporal: YES: [indications of time: right now] [past reference: simple past]
I have to go to class RIGHT NOW	
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Giove]
Giove points to indicate where his class is	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: I have to go to class right now, but it was good talking to you.
Regulators	Regulators: YES: [Timothy: nods]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES: [Timothy]

Text 2 Phase 8 Utterance 2		206.5	207.18
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove's hand; Giove: looks at Timothy's hand]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Sounds good.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: E: other participant: body part	VF: O: DW: E: other participant: body part: YES: [Timothy: directed at Giove's hand; Giove: directed at Timothy's hand]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 8 Utterance 3		207.18	207.66
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Timothy: looks at Giove's hand; Giove: smiles; Giove: looks at Timothy's hand] ^ [Timothy: smiles; Timothy: makes eye contact with Giove; Giove: smiles; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Alright.		
Material process(es)	Material process(es): YES: [Timothy: shakes hands with Giove; Giove: shakes hands with Timothy]		

Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: E: other participant: body part	VF: O: DW: E: other participant: body part: YES: [Timothy: directed at Giove's hand; Giove: directed at Timothy's hand]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 8 Utterances 4 and 5		207.66	209
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Timothy: makes eye contact with Giove; Giove: smiles; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emblems	Emblems: YES: [Timothy]		
Timothy raises his hand to greet Giove			
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: you]		
General notions: temporal	General notions: temporal: YES: [posteriority: later]		
Catch you LATER			
Good wishes: when parting from s.o. (V)	Take care.		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Timothy: Catch == you later.		
Line 02	Giove: == Take care. Bye.		
Material process(es)	Material process(es): YES: [Timothy: shakes hands with Giove; Giove: shakes hands with Timothy]		
Taking leave: informal	[Timothy: Catch you later.] [Giove: Bye.]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks] ^ [Timothy: speaks; Giove: speaks] ^ [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 8 Utterance 6		209	210.47
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Line 01	Timothy: Bye.		
Material process(es)	Material process(es): YES: [Timothy: stands up; stands up]		
Repl. to taking leave: informal (NS)	Bye.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]		

Text 3: Have you read the newspaper?

Text 3: Have you read the newspaper?		210.47	222.53
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 3: Have you read the newspaper?		

Text 3 Phase 1		210.47	222.53
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 3 Phase 1		
The newspaper			

Text 3 Phase 1 Utterance 1		210.47	214.03
Asking for confirmation or denial	have you read the newspaper?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the newspaper] ^ [Carlo: looks at the newspaper; Chiara: looks at Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting] ^ [Carlo: sitting; Chiara: standing]		
File type: video	File type: video: YES:		
Free time: press	Free time: press: YES: [newspaper]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the]		
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
Hesitating	Um		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Chiara]		
Chiara points at the newspaper when she says "the newspaper"			
Line 01	Chiara: Um, have you read the newspaper?		
Material process(es)	Material process(es): YES: [Carlo: folds the newspaper; Chiara: walks] ^ [Carlo: folds the newspaper]		
Sound	Sound: YES: [newspaper being folded]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed at the newspaper]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed at Carlo]		

Text 3 Phase 1 Utterance 2		214.03	214.93
Answering questions for confirmation	Yeah.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the newspaper; Chiara: looks at Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
File type: video	File type: video: YES:		
Line 01	Carlo: Yeah.		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		

VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed at the newspaper]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed at Carlo]

Text 3 Phase 1 Utterance 3		214.93	218.43
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the newspaper; Chiara: looks at Carlo] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at the newspaper; Chiara: looks at items in the fridge]		
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing appreciation: negative appreciation	That's not very interesting.		
File type: video	File type: video: YES:		
Free time: press	Free time: press: YES: [Financial Times]		
General notions: deixis	General notions: deixis: YES: [personal pro-noun as subject: it] [definite article: the] [de-monstrative pronoun: that]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: quality: interesting]		
That's not very INTERESTING			
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
That's not VERY interesting			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Identifying	it's the 'Financial Times.'		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Carlo]		
Line 01	Chiara: [] [] Well it's 'Financial Times.' That's not very interesting.		
Material process(es)	Material process(es): YES: [Chiara: opens the fridge]		
Opening/resuming a turn (NS)	Well		
Sound	Sound: YES: [Carlo's hand on newspaper]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed at the newspaper] ^ [Carlo: directed at the newspaper; Chiara: di-rected at items inside the fridge]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed at Carlo]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 1 Utterance 4		218.43	220.25
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the newspaper; Chiara: looks at items in the fridge]		
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing appreciation: positive appreciation	It's great for investments.		
File type: video	File type: video: YES:		

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]
General notions: qualitative	General notions: qualitative: YES: [evaluative: quality: great]
It's GREAT for investments	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Carlo: It's great for investments.
Material process(es)	Material process(es): YES: [Carlo: throws the newspaper on the table] ^ [Chiara: takes the Pyrex out of the fridge]
Sound	Sound: YES: [newspaper on table]
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed at the newspaper; Chiara: directed at items inside the fridge]

Text 3 Phase 1 Utterance 5		220.25	222.53
Behavioural process(es)	Behavioural process(es): YES: ^ [Carlo: looks at items in the fridge; Chiara: looks at items in the fridge] ^ [Carlo: makes eye contact with Chiara; Carlo: smiles; Chiara: makes eye contact with Carlo; Chiara: laughs]		
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [quantity: any]		
you haven't got ANY			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have got]		
you HAVEN'T GOT any			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Chiara: [] Well, you haven't got any.		
Material process(es)	Material process(es): YES: [Chiara: takes the Pyrex out of the fridge] ^ [Chiara: closes the fridge]		
Opening/resuming a turn (NS)	Well		
Sound	Sound: YES: [Chiara's laugh]		
Stating	you haven't got any.		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: directed at items inside the fridge]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: directed at items inside the fridge]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4: Carlo's reading habits

Text 4: Carlos reading habits		222.53	245.29
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 4: Carlo's reading habits		

Text 4 Phase 1		222.53	245.29
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 1		
Carlo's taste for "The Financial Times"			

Text 4 Phase 1 Utterance 1		222.53	225.81
Asking for confirmation or denial	Have you read this book?		
Behavioural process(es)	Behavioural process(es): YES: [Sara: looks at the cookery book] ^ [Sara: looks at Carlo] ^ [Carlo: looks at cookery book; Sara: looks at Carlo] ^ [Carlo: looks at cookery book; Sara: looks at cookery book] ^ [Carlo: looks at cookery book; Sara: looks at Carlo]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting] ^ [Carlo: sitting; Sara: standing]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative adjective: this] [personal pronoun as subject: it] [definite article: the]		
General notions: temporal	General notions: temporal: YES: [past and present reference: present perfect] [reference without time focus: simple present]		
Identifying	It's the cookery book.		
Line 01	Sara: Have you read this book? It's the cookery book.		
Material process(es)	Material process(es): YES: [Sara: stands up] ^ [Sara: takes the cookery book]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Carlo]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed at cookery book] ^ [Carlo: directed at cookery book; Sara: directed at cookery book] ^ [Carlo: directed at cookery book]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Sara: directed at the cookery book]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed at Carlo]		

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Text 4 Phase 1 Utterance 2		225.81	229.04
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the cookery book; Sara: looks at Carlo] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: standing]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Sara: points at Carlo]		
Line 01	Carlo: I don't read cookery books.		
Line 02	Sara: == You read		
Line 03	Carlo: == I'm a student.		
Personal identification: occupation	Personal identification: occupation: YES:		
Stating	I don't read cookery books. I'm a student.		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks] ^ [Carlo: speaks; Sara: speaks] ^ [Carlo: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed at Carlo]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 1 Utterance 3		229.04	231.43
Asking for confirmation or denial	Do you read the newspaper?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Sara: looks at Carlo]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: standing]		
File type: video	File type: video: YES:		
Free time: press	Free time: press: YES: [newspaper]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite article: a] [definite article: the]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Sara: points at Carlo]		
Line 01	Sara: You're a student. Do you read the newspaper?		
Personal identification: occupation	Personal identification: occupation: YES:		
Showing attention to the speaker	You're a student.		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Carlo]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed at Carlo]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 1 Utterance 4		231.43	234.29
Answering questions for denial	No.		
Behavioural process(es)	Behavioural process(es): YES: [Sara: looks at Carlo] ^ [Carlo: laughs; Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: standing]		
File type: video	File type: video: YES:		
Free time: press	Free time: press: YES: [The Financial Times]		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Sara: points at Carlo]		
Illustrators: pictographs	Illustrators: pictographs: YES: [Carlo]		
Carlo shakes his head when he says "No"			
Line 01	Carlo: No. "The Financial Times".		
Sound	Sound: YES: [Carlo's laugh]		
Stating	"The Financial Times".		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Carlo]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed at Carlo]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 1 Utterance 5		234.29	236.19
Asking for confirmation or denial	You read "The Financial == Times"?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: smiles; Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting]		
File type: video	File type: video: YES:		
Free time: press	Free time: press: YES: [The Financial Times]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Sara: You read "The Financial == Times"?		
Material process(es)	Material process(es): YES: [Sara: sits down]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 1 Utterance 6		235.27	238.08
Answering questions for confirmation	Yeah		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: smiles; Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Sara: looks at Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting] ^ [Carlo: sitting; Sara: sitting]		

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File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [semi-deictics: stuff]
General notions: temporal	General notions: temporal: YES: [simultaneousness: while + sub-clause]
WHILE I'm waiting for stuff to be ready.	
Illustrators: pictographs	Illustrators: pictographs: YES: [Carlo]
Carlo nods when he says "Yeah"	
Line 01	Carlo: == Yeah. While I'm waiting for stuff to be ready.
Material process(es)	Material process(es): YES: [Sara: sits down]
Stating	While I'm waiting for stuff to be ready.
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Carlo]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed at Carlo]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 1 Utterance 7		238.08	239.52
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about judgement	Good, isn't it?		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: qualitative	General notions: qualitative: YES: [evaluative: quality: good]		
GOOD, isn't it?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Sara: Good, isn't it?		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 1 Utterance 8		239.52	245.29
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: Italian/English		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing appreciation: negative appreciation	I'm not too much into economy		
Expressing positive judgement	Yeah. [...] it's good ... it's a good paper.		
File type: video	File type: video: YES:		
Free time: press	Free time: press: YES: [paper]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [indefinite article: a]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: quality: good]		
It's GOOD ... it's a GOOD paper.			
General notions: quantitative	General notions: quantitative: YES: [degree: too] [quantity: much]		

I'm not TOO MUCH into economy	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]
I'm not too much into economy, BUT ... it's good ... it's a good paper.	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Carlo: [] Yeah. I'm not too much into economy, but ... it's good ... it's a good paper.
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5: Arbat interview

Text 5: Arbat interview	245.29	365.26
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:	
English speaker(s)	English speaker(s): YES:	
File type: audio	File type: audio: YES:	
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 5: Arbat Interview	

Text 5 Phase 1	245.29	249.2
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:	
English speaker(s)	English speaker(s): YES:	
File type: audio	File type: audio: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 1	
greetings		

Text 5 Phase 1 Utterance 1	245.29	248.43
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:	
English speaker(s)	English speaker(s): YES:	
File type: audio	File type: audio: YES:	
Greeting people: informal	Hi Marina.	
Line 01	Katherine: Hi Marina.	
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]	

Text 5 Phase 1 Utterance 2	248.43	249.2
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:	
English speaker(s)	English speaker(s): YES:	
File type: audio	File type: audio: YES:	
Line 01	Marina: Hi Katherine.	
Replying to greeting: normal health	Hi Katherine.	
Verbal process(es)	Verbal process(es): YES: [Marina: speaks]	

Text 5 Phase 2		249.2	333.06
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 2		
1) Arbat: origin of the name 2) Arbat: band members 3) Arbat: Marina's role as singer in the band 4) Arbat: kind of music played 5) Arbat: places where the band usually play 6) Arbat: practice			

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Text 5 Phase 2 Subphase a		249.2	269.41
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 2 Subphase a		
Arbat: origin of the name			

Text 5 Phase 2 Subphase a Utterance 1		249.2	251.35
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [to play] [band]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: you] [indefinite article: a]		
General notions: spatial	General notions: spatial: YES: [location: in]		
I've heard that you play IN A BAND			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [reference without time focus: simple present]		
Introducing a theme: a topic	I've heard that you play in a band.		
Line 01	Katherine: Erm, I've heard that you play in a band.		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase a Utterance 2		251.35	255.45
Agreeing: statement: positive statement	Yes, that's right.		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [possessive adjective: my] [personal pronoun as subject: we]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: correctness: right]		
Yes, that's RIGHT.			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
My band's called 'Arbat' AND we're based in Padova.			
General notions: spatial	General notion: spatial: YES: [location: in]		
we're based IN PADOVA			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Marina: Yes, that's right. My band's called 'Arbat' and we're based in Padova.		
Personal identification: name	Personal identification: name: YES:		
Stating	My band's called 'Arbat' and we're based in Padova.		
Verbal process(es)	Verbal process(es): YES: [Marina: speaks]		

Text 5 Phase 2 Subphase a Utterance 3		255.45	258.05
Asking for information	why are you called 'Arbat'?		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]
General notions: relational	General notions: relational: YES: [logical relations: reason: why...?]
WHY are you called 'Arbat'?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Katherine: Oh, why are you called 'Arbat'?
Personal identification: name	Personal identification: name: YES:
Showing attention to the speaker	Oh
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]

Text 5 Phase 2 Subphase a Utterance 4		258.05	268.5
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing appreciation: positive appreciation	our band leader liked the name.		
File type: audio	File type: audio: YES:		
Free time: intellectual + artistic pursuits	Free time: intellectual + artistic pursuits: YES: [buskers] [musicians] [to play]		
Free time: public entertainment	Free time: public entertainment: YES: [band leader]		
General notions: deixis	General notions: deixis: YES: [possessive adjective: our] [definite article: the] [personal pronoun as subject: it] [indefinite article: a]		
General notions: quantitative	General notion: quantitative: YES: [quantity: lots of]		
where LOTS OF buskers and musicians play			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
where lots of buskers AND musicians play.			
General notions: spatial	General notion: spatial: YES: [location: in]		
It's named after a really busy street IN MOSCOW			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Hesitating	erm		
Line 01	Marina: Well, erm, our band leader, Graziano, liked the name. It's named after a really busy street in Moscow, where lots of buskers and musicians play.		
Opening/resuming a turn (NS)	Well		
Personal identification: name	Personal identification: name: YES: [to be named after]		
Specifying (V)	Graziano		
Stating	It's named after a really busy street in Moscow, where lots of buskers and musicians play.		
Verbal process(es)	Verbal process(es): YES: [Marina: speaks]		

Text 5 Phase 2 Subphase a Utterance 5		268.5	269.41
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Katherine: Oh right		
Showing attention to the speaker	Oh right		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase b		269.41	295.78
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		

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File type: audio	File type: audio: YES:
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 2 Subphase b
Arbat: band members	

Text 5 Phase 2 Subphase b Utterance 1		269.41	272.51
Asking for information	how many musicians does Arbat have?		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [musicians]		
General notions: quantitative	General notions: quantitative: YES: [quantity: how many?]		
HOW MANY musicians does Arbat have?			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
how many musicians does Arbat HAVE?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	and erm		
Line 01	Katherine: and erm, how many musicians does Arbat have?		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase b Utterance 2		272.51	295
Answering questions for information	There are 7 band members altogether.		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [band members] [to play the accordion] [to sing] [to play the bongos] [the flute] [to play the mandolin] [to play the violin] [to play the lead guitar] [to play the guitar] [to play the big bass]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
General notions: existential	General notions: existential: YES: [presence: there are]		
THERE ARE 7 band members altogether			
General notions: quantitative	General notions: quantitative: YES: [number: 7]		
There are 7 band members altogether			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
Pamela sings AND plays the bongos AND the flute ... Enrico sings AND plays the mandolin ... Checco plays the violin ... Stefano plays the lead guitar ... Graziano sings AND plays the guitar. AND Giancarlo plays the big bass.			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Marina: There are 7 band members altogether. I play the accordion.		
Line 02	Katherine: Mhm.		
Line 03	Marina: Pamela sings and plays the bongos and the flute ... Enrico sings and plays the mandolin ... Checco plays the violin ... Stefano plays the lead guitar ... Graziano sings and plays the guitar. And Giancarlo plays the big bass.		

Showing attention to the speaker	Mhm.
Stating	I play the accordion. Pamela sings and plays the bongos and the flute ... Enrico sings and plays the mandolin ... Checco plays the violin ... Stefano plays the lead guitar ... Graziano sings and plays the guitar. And Giancarlo plays the big bass.
Verbal process(es)	Verbal process(es): YES: [Marina: speaks] ^ [Katherine: speaks] ^ [Marina: speaks]

Text 5 Phase 2 Subphase b Utterance 3		295	295.78
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Katherine: Oh right,		
Showing attention to the speaker	Oh right,		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase c		295.78	302.18
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 2 Subphase c		
Arbat: Marina's role as singer in the band			

Text 5 Phase 2 Subphase c Utterance 1		295.78	297.34
Asking for confirmation or denial	do you sing as well?		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [to sing]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: relational	General notions: relational: YES: [logical relations: inclusion: as well]		
do you sing AS WELL?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Katherine: and do you sing as well?		
Opening/resuming a turn (NS)	and		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase c Utterance 2		297.34	301.56
Answering questions for confirmation	Yes, I sing. Yeah		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [to sing] [lead singer]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
I'm not the lead singer BUT I accompany Pamela			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Identifying	I'm not the lead singer		

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Line 01	Marina: Yes, I sing. ==
Line 02	Katherine: == All right.
Line 03	Marina: == Yeah I'm erm not the lead singer but I accompany Pamela.
Showing attention to the speaker	All right.
Stating	I accompany Pamela
Verbal process(es)	Verbal process(es): YES: [Marina: speaks] ^ [Marina: speaks; Katherine: speaks] ^ [Marina: speaks]

Text 5 Phase 2 Subphase c Utterance 3		301.56	302.18
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Katherine: Oh, I see.		
Showing attention to the speaker	Oh, I see.		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase d		302.18	310.63
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 2 Subphase d		
Arbat: kind of music played			

Text 5 Phase 2 Subphase d Utterance 1		302.18	304.63
Asking for specification (V)	what kind of music do you play?		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [music] [to play]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	erm		
Line 01	Katherine: And, erm, what kind of music do you play?		
Opening/resuming a turn (NS)	And		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase d Utterance 2		304.63	309.81
Answering questions for specification (V)	we play all kinds of music		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [to play] [music] [country] [western] [blues] [blue grass] [folk]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we]		

General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]
country AND western, blues, blue grass, folk.	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Marina: Oh, we play all kinds of music: country and western, blues, blue grass, folk.
Opening/resuming a turn (NS)	Oh
Specifying (V)	country and western, blues, blue grass, folk.
Verbal process(es)	Verbal process(es): YES: [Marina: speaks]

Text 5 Phase 2 Subphase d Utterance 3		309.81	310.63
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Katherine: Oh right,		
Showing attention to the speaker	Oh right,		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase e		310.63	326.26
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 2 Subphase e		
Arbat: places where the band usually play			

Text 5 Phase 2 Subphase e Utterance 1		310.63	312.15
Asking for information	where do you usually play?		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [to play]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: spatial	General notions: spatial: YES: [location: where?]		
WHERE do you usually play?			
General notions: temporal	General notions: temporal: YES: [frequency: usually]		
where do you USUALLY play?			
Line 01	Katherine: and where do you usually play?		
Opening/resuming a turn (NS)	and		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase e Utterance 2		312.15	325.54
Answering questions for information	Sometimes we play in the centre of Padova, during festivals. In the summer we play at weddings and at country festivals in the hills. We often play in pubs and restaurants in and around Padova.		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [to play] [festivals]		

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General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [definite article: the]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]
In the summer we play at weddings AND at country festivals in the hills. We often play in pubs AND restaurants in AND around Padova.	
General notions: spatial	General notions: spatial: YES: [location: in] [location: at] [location: around]
Sometimes we play IN THE CENTRE of Padova, during festivals. In the summer we play AT WEDDINGS and AT COUNTRY FESTIVALS IN THE HILLS. We often play IN PUBS and RESTAURANTS IN and AROUND PADOVA.	
General notions: temporal	General notions: temporal: YES: [frequency: sometimes] [duration: during] [indications of time: in] [division of time: summer] [frequency: often]
SOMETIMES we play in the centre of Padova, DURING FESTIVALS. IN THE SUMMER we play at weddings and at country festivals in the hills. We OFTEN play in pubs and restaurants in and around Padova	
Line 01	Marina: Sometimes we play in the centre of Padova, during festivals. In the summer we play at weddings and at country festivals in the hills. ==
Line 02	Katherine: == Oh.
Line 03	Marina: We often play in pubs and restaurants in and around Padova.
Showing attention to the speaker	Oh.
Verbal process(es)	Verbal process(es): YES: [Marina: speaks] ^ [Marina: speaks; Katherine: speaks] ^ [Marina: speaks]

Text 5 Phase 2 Subphase e Utterance 3		325.54	326.26
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Katherine: Mmm.		
Showing attention to the speaker	Mmm.		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 2 Subphase f		326.26	333.06
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 2 Subphase f		
Arbat: practice			

Text 5 Phase 2 Subphase f Utterance 1		326.26	328.89
Asking for information	how often do you practice?		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [frequency: how often?]		
HOW OFTEN do you practice?			
Line 01	Katherine: And how often do you practice?		
Opening/resuming a turn (NS)	And		

Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]

Text 5 Phase 2 Subphase f Utterance 2		328.89	333.06
Answering questions for information	We practice once a week on Monday nights.		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [indefinite article: a]		
General notions: temporal	General notions: temporal: YES: [frequency: once a week] [indications of time: on]		
We practice ONCE A WEEK ON MONDAY NIGHTS			
Line 01	Marina: We practice once a week on Monday nights.		
Verbal process(es)	Verbal process(es): YES: [Marina: speaks]		

Text 5 Phase 3		333.06	344.14
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 3		
other instruments Marina plays besides the accordion			

Text 5 Phase 3 Utterance 1		333.06	336.36
Changing the theme	by the way		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about ability/inability	can you play any other instruments?		
File type: audio	File type: audio: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [to play] [instruments]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	Erm		
Line 01	Katherine: Erm, by the way, can you play any other instruments?		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 3 Utterance 2		336.36	343.62
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
Exp. degrees of certainty: tentative assertion	I suppose the guitar		
Expressing ability	I play the piano really well [...] I play the guitar quite well.		
File type: audio	File type: audio: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [to play the piano] [to play the guitar]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
General notions: quantitative	General notions: quantitative: YES: [degree: really] [degree: quite]		
I play the piano REALLY [...] I play the guitar QUITE well			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I play the piano really well AND I suppose the guitar			

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General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Marina: Well, I play the piano really well and I suppose the guitar. Yes, I play the guitar quite well.
Opening/resuming a turn (NS)	Well
Verbal process(es)	Verbal process(es): YES: [Marina: speaks]

Text 5 Phase 3 Utterance 3		343.62	344.14
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Katherine: Mmm.		
Showing attention to the speaker	Mmm.		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 4		344.14	355.71
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 4		
1) Arbat: band's next concert 2) Marina invites Katherine to Arbat's next concert			

Text 5 Phase 4 Subphase a		344.14	352.67
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 4 Subphase a		
Arbat: band's next concert			

Text 5 Phase 4 Subphase a Utterance 1		344.14	346.08
Asking for information	when's your next concert?		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [concert]		
General notions: deixis	General notions: deixis: YES: [possessive adjective: your]		
General notions: temporal	General notions: temporal: YES: [indications of time: when?]		
WHEN's your next concert?			
Line 01	Katherine: And, when's your next concert?		
Opening/resuming a turn (NS)	And		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 4 Subphase a Utterance 2		346.08	351.91
Answering questions for information	we're going to play in a festival on the island of Burano in Venice on the 16th of May.		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [to play] [festival]		

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [indefinite article: a] [definite article: the]
General notions: spatial	General notions: spatial: YES: [location: in] [location: on]
we're going to play IN A FESTIVAL ON THE ISLAND of Burano IN VENICE	
General notions: temporal	General notions: temporal: YES: [future reference: be going to] [indications of time: on]
we're going to play in a festival on the island of Burano in Venice ON THE 17TH OF MAY	
Line 01	Marina: Oh, we're going to play in a festival on the island of Burano in Venice ==
Line 02	Katherine: == Oh. ==
Line 03	Marina: == on the 16th of May.
Opening/resuming a turn (NS)	Oh
Showing attention to the speaker	Oh.
Verbal process(es)	Verbal process(es): YES: [Marina: speaks] ^ [Marina: speaks; Katherine speaks] ^ [Marina: speaks]

Text 5 Phase 4 Subphase a Utterance 3		351.91	352.67
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Katherine: == Oh, lovely! ==		
Showing attention to the speaker	Oh, lovely!		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 4 Subphase b		352.67	355.71
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YEs: Text 5 Phase 4 Subphase b		
Marina invites Katherine to Arbat's next concert			

Text 5 Phase 4 Subphase b Utterance 1		352.67	353.33
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
Line 01	Marina: == And would you like to come?		
Making an invitation	would you like to come?		
Opening/resuming a turn (NS)	And		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Verbal process(es)	Verbal process(es): YES: [Marina: speaks]		

Text 5 Phase 4 Subphase b Utterance 2		353.33	355.71
Accepting an invitation	Yeah, That'd be great.		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing gratitude	Thank you, Marina.		
File type: audio	File type: audio: YES:		
Line 01	Katherine: Yeah, That'd be great. Thank you, Marina.		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

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Text 5 Phase 5		355.71	359.67
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 5		
closing			

Text 5 Phase 5 Utterance 1		355.71	358.64
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing gratitude	Thanks. Thank you for a very interesting interview.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [indefinite article: a]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: interesting]		
Thank you for a very INTERESTING interview			
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
Thank you for a VERY interesting interview.			
Line 01	Katherine: Thanks. Thank you for a very interesting interview.		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 5 Phase 5 Utterance 2		358.64	359.69
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Marina: You're welcome.		
Reacting to an expression of gratitude	You're welcome.		
Verbal process(es)	Verbal process(es): YES: [Marina: speaks]		

Text 5 Phase 6		359.69	365.26
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 6		
Marina insists that Katherine go to Arbat's next concert			

Text 5 Phase 6 Utterance 1		359.69	364.22
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [concert]		
General notions: deixis	General notions: deixis: YES: [possessive adjective: our] [personal pronoun as subject: we] [personal pronoun as object: you] [adverb: there]		
General notions: spatial	General notions: spatial: YES: [motion: to come to] [location: there]		
please COME TO our concert in May. We'll be really happy to see you THERE!			
Line 01	Marina: Now, please come to our concert in May. We'll be really happy == to see you there!		

Making an invitation	please come to our concert in May.
Opening/resuming a turn (NS)	Now
Relations with other people: invitations	Relations with other people: invitations: YES:
Verbal process(es)	Verbal process(es): YES: [Marina: speaks]

Text 5 Phase 6 Utterance 2		363.32	365.26
Accepting an invitation	Yeah, I'd like to		
Degrees of authenticity: semi-scripted	Degrees of authenticity: semi-scripted: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing gratitude	thank you.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
Line 01	Katherine: == Yeah, I'd like to, thank you.		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 6: You have a lot of piercings, don't ya?

Text 6: You have a lot of piercings, don't ya?		365.26	407.56
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 6: You have a lot of piercings, don't ya?		

Text 6 Phase 1		365.26	381.29
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 1		
1) Suzanne asks Bliss about her piercings 2) Bliss describes where her piercings are			

Text 6 Phase 1 Subphase a		365.26	370.5
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 6 Phase 1 Subphase a		
Suzanne asks Bliss about her piercings			

Text 6 Phase 1 Subphase a Utterance 1		365.26	367.25
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	You have a lot of piercings, don't ya?		
Asking: expecting confirmation (V)	You have a lot of piercings, don't ya?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]		
You have A LOT OF piercings, don't ya?			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
You HAVE a lot of piercings, don't ya?			

Appendix B

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Suzanne: You have a lot of piercings, don't ya?
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]

Text 6 Phase 1 Subphase a Utterance 2		367.25	369.49
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yes, I do.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 12]		
I have 12.			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
Yes, I DO. I HAVE 12.			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Bliss: Yes, I do. I have 12.		
Stating	I have 12.		
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]		

Text 6 Phase 1 Subphase a Utterance 3		369.49	370.5
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Suzanne: Twelve.		
Showing attention to the speaker	Twelve.		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 6 Phase 1 Subphase b		370.5	381.29
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 6 Phase 1 Subphase b		
Bliss describes where her piercings are			

Text 6 Phase 1 Subphase b Utterance 1		370.5	371.4
American speaker(s)	American speaker(s): YES:		
Asking for information	Where do you have them all?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: them]		
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
Where do you HAVE them all?			
General notions: spatial	General notions: spatial: YES: [location: Where?]		
WHERE do you have them all?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Suzanne: Where do you have them all?		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 6 Phase 1 Subphase b Utterance 2		371.4	379.32
American speaker(s)	American speaker(s): YES:		
Answering questions for information	I have five in each ear, one in my bellybutton, on my stomach, and one in my nose.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my]		
General notions: quantitative	General notions: quantitative: YES: [number: five] [number: one]		
I have FIVE in each ear, ONE in my bellybutton, on my stomach, and ONE in my nose			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] [logical relations: conjunction: and]		
I HAVE five in each ear, one in my bellybutton, on my stomach, AND one in my nose.			
General notions: spatial	General notions: spatial: YES: [location: in] [location: on]		
I have five IN EACH EAR, one IN MY BELLYBUTTON, ON MY STOMACH, and one IN MY NOSE.			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Health + body care: parts of the body	Health + body care: parts of the body: YES: [ear] [bellybutton] [stomach] [nose]		
Line 01	Bliss: I have five in each ear, one in my bellybutton, on my stomach, and one in my nose.		
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]		

Text 6 Phase 1 Subphase b Utterance 3		379.32	381.29
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Suzanne: Oh, huh.		
Showing attention to the speaker	Oh, huh.		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 6 Phase 2		381.29	396.87
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 2		
Suzanne asks Bliss about pain			

Text 6 Phase 2 Utterance 1		381.29	383.34
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	So did it hurt to have them pierced?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as object: them]		
them = ears, belly bottom, stomach, nose			
General notions: relational	General notions: relational: YES: [action/event relations: causative: to have]		
So did it hurt to HAVE them PIERCED?			
General notions: temporal	General notions: temporal YES: [past reference: simple past]		
Health + body care: ailments, accidents	Health + body care: ailments, accidents: YES: [to hurt]		

Appendix B

Line 01	Suzanne: So did it hurt to have them pierced?
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]

Text 6 Phase 2 Utterance 2		383.34	384.94
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yes.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Bliss: Yes.		
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]		

Text 6 Phase 2 Utterance 3		384.94	385.63
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Suzanne: Yeah?		
Showing attention to the speaker	Yeah?		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 6 Phase 2 Utterance 4		385.63	394.09
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [propword: ones] [possessive adjective: my] [personal pronoun as subject: I] [propword: one] [demonstrative pronoun: that]		
General notions: quantitative	General notions: quantitative: YES: [degree: a little] [degree: quite] [degree: sort of]		
The ones in my ears hurt A LITTLE bit and I used to have one in my tongue and that hurt QUITE a lot. But the one in my nose only SORT OF hurt.			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [possessive relations: possession: to have] [logical relations: conjunction: but]		
The ones in my ears hurt a little bit AND I used to HAVE one in my tongue AND that hurt quite a lot. BUT the one in my nose only sort of hurt.			
General notions: spatial	General notions: spatial: YES: [location: in]		
The ones IN MY EARS hurt a little bit and I used to have one IN MY TONGUE [...] but the one IN MY NOSE only sort of hurt			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Health + body care: ailments, accidents	Health + body care: ailments, accident: YES: [to hurt]		
Health + body care: parts of the body	Health + body care: parts of the body: YES: [ears] [tongue] [nose]		
Line 01	Bliss: The ones in my ears hurt a little bit and I used to have one in my tongue and that hurt quite a lot. But the one in my nose only sort of hurt.		
Stating	The ones in my ears hurt a little bit and I used to have one in my tongue and that hurt quite a lot. But the one in my nose only sort of hurt.		
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]		

Text 6 Phase 2 Utterance 5		394.09	395.92
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	It just hurt a little bit, huh?		

Asking: expecting confirmation (V)	It just hurt a little bit, huh?
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]
General notions: quantitative	General notions: quantitative: YES: [degree: a little]
It just hurt A LITTLE bit, huh?	
General notions: temporal	General notions: temporal YES: [past reference: simple past]
Health + body care: ailments, accidents	Health + body care: ailments, accidents: YES: [to hurt]
Line 01	Suzanne: Uh, huh. It just hurt a little bit, huh?
Showing attention to the speaker	Uh, huh.
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]

Text 6 Phase 2 Utterance 6	395.92	396.87
American speaker(s)	American speaker(s): YES:	
Answering questions for confirmation	Uh, huh.	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: audio	File type: audio: YES:	
Line 01	Bliss: Uh, huh.	
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]	

Text 6 Phase 3		396.87	407.56
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 3		
Suzanne asks Bliss about her first ear piercings			

Text 6 Phase 3 Utterance 1		396.87	402.69
American speaker(s)	American speaker(s): YES:		
Asking for information	when did you have your first, um, ear piercings? How old were you?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [possessive adjective: your]		
General notions: quantitative	General notions: quantitative: YES: [number: first]		
when did you have your FIRST, um, ear piercings?			
General notions: temporal	General notions: temporal: YES: [indications of time: when] [past reference: simple past]		
WHEN did you have your first, um, ear piercings?			
Health + body care: parts of the body	Health + body care: parts of the body: YES: [ear]		
Hesitating	Um		
Line 01	Suzanne: Um, when did you have your first, um, ear piercings? How old were you?		
Personal identification: age	Personal identification: age: YES: [How old ...]		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 6 Phase 3 Utterance 2	402.69	406.26
American speaker(s)	American speaker(s): YES:	
Answering questions for information	It was when I was really young, in the first month after I was born.	

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Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as subject: I] [definite article: the]
General notions: qualitative	General notions: qualitative: YES: [physical: age: young]
It was when I was really YOUNG	
General notions: quantitative	General notions: quantitative: YES: [number: first]
in the FIRST month after I was born	
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [simultaneousness: when + sub-clause] [indications of time: in] [division of time: month] [posteriority: after + sub-clause]
It was WHEN I was really young, IN THE FIRST MONTH AFTER I was born.	
Line 01	Bliss: It was when I was really young, in the first month after I was born.
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]

Text 6 Phase 3 Utterance 3		406.26	407.56
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Suzanne: Oh, huh.		
Showing attention to the speaker	Oh, huh.		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 7: Phil's hobbies

Text 7: Phil's hobbies		407.56	487.02
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 7: Phil's hobbies		

Text 7 Phase 1		407.56	445.28
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 7 Phase 1		
Julia asks Phil about his hobbies			

Text 7 Phase 1 Utterance 1		407.56	410.12
Addressing someone: informal	So, Phil		
Asking for confirmation or denial	do you have any hobbies?		
Asking for information	do you have any hobbies?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [hobbies]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		

General notions: quantitative	General notions: quantitative: YES: [quantity: any]
do you have ANY hobbies?	
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]
do you HAVE any hobbies?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Julia: So, Phil, do you have any hobbies?
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 7 Phase 1 Utterance 2		410.12	444.42
Answering questions for confirmation	Yes		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing appreciation: positive appreciation	I like to play football. And I enjoy playing the piano. [...] And I enjoy cooking.		
File type: audio	File type: audio: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [to play football] [to play the piano] [to play other musical instruments] [to play the saxophone] [to play accordion] [to play folk music]		
Free time: intellectual + artistic pursuits	Free time: intellectual + artistic pursuits: YES: [to paint]		
Free time: public entertainment	Free time: public entertainment: YES: [to play the piano] [band] [folk band] [traditional dancing] [to play folk music] [to dance]		
Free time: sports	Free time: sports: YES: [to play football]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the] [indefinite article: a] [personal pronoun as subject: we] [semi-deictics: people]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: inclusion: also] [action/event relations: benefactive: for]		
I like to play football. AND I enjoy playing the piano. AND, um, sometimes I paint. AND I enjoy cooking. Um, AND I ALSO play, um, other musical instruments. I play the saxophone AND I play accordion with a band - with a folk band. [...] we - we occasionally play folk music FOR PEOPLE to - to dance to.			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [frequency: sometimes] [frequency: occasionally]		
SOMETIMES I paint [...] we OCCASIONALLY play folk music for people to - to dance to			
Hesitating	uh [...] um [...] Um [...] Uh, and, uh		
Line 01	Phil: Yes, uh, I like to play football. And I enjoy playing the piano. And, um, sometimes I paint. And I enjoy cooking. Um, and I also play, um, other musical instruments. I play the saxophone and I play accordion with a band - with a folk band. Uh, and, uh, we - we occasionally play folk music for people to - to dance to. Traditional dancing.		
Specifying (V)	(I play accordion with a band) - with a folk band [...] (we occasionally play folk music for people to - to dance to.) Traditional dancing.		

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Stating	sometimes I paint. [...] I also play, um, other musical instruments. I play the saxophone and I play accordion with a band [...] we - we occasionally play folk music for people to - to dance to.
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]

Text 7 Phase 1 Utterance 3		444.42	445.28
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Julia: Mm.		
Showing attention to the speaker	Mm.		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 2		445.28	487.02
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 7 Phase 2		
1) painting: Julia asks Phil about painting 2) painting: Julia asks Phil about his paintings			

Text 7 Phase 2 Subphase a		445.28	468.61
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 7 Phase 2 Subphase a		
painting: Julia asks Phil about painting			

Text 7 Phase 2 Subphase a Utterance 1		445.28	450.7
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about appreciation: positive appreciation	what do you enjoy about painting?		
File type: audio	File type: audio: YES:		
Free time: intellectual + artistic pursuits	Free time: intellectual + artistic pursuits: YES: [painting]		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Julia: What do you - what do you enjoy about painting?		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 2 Subphase a Utterance 2		450.7	468.61
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Describing	it's a very, uh, meditative thing to do.		
English speaker(s)	English speaker(s): YES:		
Expressing possibility (NS)	it can be a very expressive thing to do.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [indefinite article: a]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		

it's a VERY, uh, meditative thing to do [...] it can be a VERY expressive thing to do	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Hesitating	It's a, um [...] And, um, it's
Line 01	Phil: It's a, um, it's a very, uh, meditative thing to do. And, um, it's - it can be a very expressive thing to do.
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]

Text 7 Phase 2 Subphase b		468.61	487.02
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 7 Phase 2 Subphase b		
painting: Julia asks Phil about his paintings			

Text 7 Phase 2 Subphase b Utterance 1		468.61	471.85
Asking for confirmation or denial	Do you ever put your paintings on the wall?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Free time: intellectual + artistic pursuits	Free time: intellectual + artistic pursuits: YES: [paintings]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [possessive adjective: your] [definite article: the]		
General notions: spatial	General notions: spatial: YES: [location: on]		
Do you ever put your paintings ON THE WALL?			
General notions: temporal	General notions: temporal: YES: [frequency: ever]		
Do you EVER put your paintings on the wall?			
House + home, environment: accommodation, rooms	House + home, environment: accommodation, rooms: YES: [wall]		
Line 01	Julia: Do you ever put your paintings on the wall?		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 2 Subphase b Utterance 2		471.85	487.02
Answering questions for confirmation	Occasionally, I have done.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my] [personal pronoun as subject: she] [personal pronoun as object: them] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
Occasionally, I have done. Um, BUT, uh, my wife, uh, isn't sure if she likes them, so sometimes I, um, I put them in the wall of my study.			
General notions: spatial	General notions: spatial: YES: [location: in]		
sometimes I, um, I put them IN THE WALL of my study			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [frequency: occasionally] [reference without time focus: simple present] [frequency: sometimes]		
OCCASIONALLY, I have done. [...] SOMETIMES I, um, I put them in the wall of my study			

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Hesitating	Um [...] uh
House + home, environment: accommodation, rooms	House + home, environment: accommodation, rooms: YES: [wall] [study]
Line 01	Phil: Occasionally, I have done. Um, but, uh, my wife, uh, isn't sure if she likes them, so sometimes I, um, I put them in the wall of my study.
Personal identification: family	Personal identification: family: YES: [wife]
Reporting: people's words/thoughts/beliefs	my wife, uh, isn't sure if she likes them
Stating	sometimes I, um, I put them in the wall of my study.
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]

Text: Sushi

Text 8: Sushi		487.02	550.04
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 8: Sushi		

Text 8 Phase 1		487.02	504.48
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 1		
1) Diana doesn't like sushi 2) Diana had sushi in England			

Text 8 Phase 1 Subphase a		487.02	496.53
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 8 Phase 1 Subphase a		
Diana doesn't like sushi			

Text 8 Phase 1 Subphase a Utterance 1		487.02	488.3
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [sushi]		
Introducing a theme: a topic	What about sushi?		
Line 01	Richard: What about sushi?		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 1 Subphase a Utterance 2		488.3	495.19
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing appreciation: negative appreciation	I don't like sushi, because it's – I find it a little disgusting to eat raw fish.		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [sushi] [raw fish]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: it]		
General notions: quantitative	General notions: quantitative: YES: [degree: a little]		
I find it A LITTLE disgusting to eat raw fish.			
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause]		
I don't like sushi, BECAUSE I find it a little disgusting to eat raw fish			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: I don't like sushi, because it's – I find it a little disgusting to eat raw fish.		
Mental process(es)	Mental process(es): YES: [Diana: thinks]		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Diana]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 1 Subphase a Utterance 3		495.19	496.53
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Richard: Right, I see.		
Regulators	Regulators: YES: [Richard: nods]		
Showing attention to the speaker	Right, I see.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]		

Text 8 Phase 1 Subphase b		496.53	504.48
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		

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File type: video	File type: video: YES:
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 8 Phase 1 Subphase b
Diana had sushi in England	

Text 8 Phase 1 Subphase b Utterance 1		496.53	498.58
Asking for information	where have you had sushi?		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [shushi]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: spatial	General notions: spatial: YES: [location: where?]		
WHERE have you had sushi?			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
Line 01	Richard: And where have you had sushi?		
Mental process(es)	Mental process(es): YES: [Richard: thinks]		
Opening/resuming a turn (NS)	And		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 1 Subphase b Utterance 2		498.58	499.35
American speaker(s)	American speaker(s): YES:		
Answering questions for information	In England.		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: spatial	General notions: spatial: YES: [location: in]		
IN ENGLAND			
Line 01	Diana: In England.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 1 Subphase b Utterance 3		499.35	501.75
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Diana: laughs] ^ Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		

English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: it]
General notions: spatial	General notions: spatial: YES: [location: in]
You've had it IN ENGLAND?	
Line 01	Richard: You've had it [Diana laughs] in England? Right. Ok.
Showing attention to the speaker	You've had it in England? Right. Ok.
Sound	Sound: YES: [Diana's laugh]
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 8 Phase 1 Subphase b Utterance 4		501.75	503.67
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Food and drink: eating + drinking out	Food and drink: eating + drinking out: YES: [restaurant]		
General notions: deixis	General notions: deixis: YES: [indefinite article: a]		
General notions: spatial	General notions: spatial: YES: [location: in]		
IN A Japanese RESTAURANT			
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: In a Japanese restaurant == ().		
Stating	In a Japanese restaurant		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 1 Subphase b Utterance 5		503.67	504.48
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Richard: == Mmm hmm. Mmm hmm.		
Showing attention to the speaker	== Mmm hmm. Mmm hmm.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]		

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Text 8 Phase 2		504.48	511.39
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 2		
Richard's opinion about eating raw fish			

Text 8 Phase 2 Utterance 1		504.48	511.39
Agreeing: statement: negative statement	No		
I don't think it's very safe to eat raw fish. = This is Richard's opinion. However, Diana does not agree with Richard's opinion, but with the fact that it's not very safe to eat raw fish.			
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing an opinion	I don't think it's very safe to eat raw fish		
Expressing obligation	I have to say		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [raw fish]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [relative pronoun: that] [personal pronoun as object: me]		
General notions: existential	General notions: existential: YES: [existence: there's]		
THERE'S something that strikes me as very odd about eating raw fish			
General notions: mental	General notions: mental: YES: [expression: to say] [reflection: to think]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
I don't think it's VERY safe to eat raw fish. There's something that strikes me as VERY odd about eating raw fish			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Richard]		
Line 01	Richard: I have to say I don't think it's very safe to == eat		
Line 02	Diana: == No. ==		
Line 03	Richard: == raw fish. There's something that strikes me as very odd about		
Line 04	Diana: Right.		
Line 05	Richard: eating raw fish.		
Showing attention to the speaker	Right.		
Stating	There's something that strikes me as very odd about eating raw fish.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks] ^ [Richard: speaks; Diana: speaks] ^ [Richard: speaks] ^ [Diana: speaks] ^ [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]		

VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 8 Phase 3		511.39	550.04
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 3		
puffa fish			

Text 8 Phase 3 Utterance 1		511.39	516.05
Asking for confirmation or denial	is it called a puffa fish?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative adjective: that] personal pronoun as subject: it] [indefinite article: a] [relative pronoun: which]		
General notions: existential	General notions: existential: YES: [existence: there's]		
THERE'S also that thing			
General notions: quantitative	General notions: quantitative: YES: [degree: extremely]		
which is EXTREMELY poisonous			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Introducing a theme: a topic			
Line 01	Richard: There's also that thing - is it called a puffa fish? - which is == extremely poisonous.		
Mental process(es)	Mental process(es): YES: [Richard: thinks]		
Personal identification: name	Personal identification: name: YES:		
is it called a puffa fish?			
Stating	which is == extremely poisonous.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed at Diana]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 3 Utterance 2		514.56	521.39
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Right		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		

Appendix B

Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: it] [definite article: the] [semi-deictics: people]
General notions: qualitative	General notions: qualitative: YES: [evaluative: correctness: right]
if you don't cook it THE RIGHT WAY	
General notions: quantitative	General notions: quantitative: YES: [quantity: many]
MANY people died from eating it.	
General notions: relational	General notions: relational: YES: [logical relations: condition: if + sub-clause] [action/event relations: manner: the right way]
IF you don't cook it THE RIGHT WAY	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past]
if you don't cook it the RIGHT way	
Line 01	Diana: == () Right and if you don't cook it the right way == it
MANY people died from eating it	
Line 02	Richard: == Right.
Line 03	Diana: many people died from eating it.
Opening/resuming a turn (NS)	and
Reporting: facts/events	many people died from eating it.
Showing attention to the speaker	Right.
Stating	if you don't cook it the right way
Verbal process(es)	Verbal process(es): YES: [Diana: speaks] ^ [Diana: speaks; Richard: speaks] ^ [Diana: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed at Diana] ^ [Diana: directed at Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 8 Phase 3 Utterance 3		521.39	525.89
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing obligation	you have to cut just the right bit out to make it healthy.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the] [personal pronoun as object: it]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: correctness: right]		
you have to cut just the RIGHT bit out			

General notions: relational	General notions: relational: YES: [logical relations: purpose: to ...]
you have to cut just the right bit out TO make it healthy	
Illustrators: kinetographs	Illustrators: kinetographs: YES: [Richard]
Richard depicts the action of cutting the fish	
Line 01	Richard: And you have to cut just the right bit out to make it healthy.
Opening/resuming a turn (NS)	And
Regulators	Regulators: YES: [Diana: nods]
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] ^ [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard] ^ [Richard: directed at Diana]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 8 Phase 3 Utterance 4		525.89	527.27
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing degrees of probability	maybe cut it all out.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: it]		
Illustrators: kinetographs	Illustrators: kinetographs: YES: [Diana]		
Diana depicts the action of cutting the fish all out			
Line 01	Diana: And maybe cut it all out.		
Opening/resuming a turn (NS)	And		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 3 Utterance 5		527.27	531.37
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing obligation	you have to train for about 10 years or something to know how to do it properly.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: it]		
General notions: quantitative	General notions: quantitative: YES: [number: 10]		
you have to train for about 10 years or something			

Appendix B

General notions: relational	General notions: relational: YES: [logical relations: purpose: to ...]
you have to train for about 10 years or something	TO know how to do it properly.
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [duration: for] [divisions of time: years]
you have to train FOR about 10 YEARS or something	to know how to do it properly
Illustrators: batons	Illustrators: batons: YES: [Richard]
Line 01	Richard: Yes and () you have to train for about 10 years or something to know how to do it properly.
Sound	Sound: YES: [Richard's hands on his legs]
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] ^ [Richard; Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 8 Phase 3 Utterance 6		531.37	535.19
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to train]		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing agreement with knowledge etc. (NS)	Yeah.		
Expressing moral obligation	you should train for 20 years		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the] [personal pronoun as subject: they]		
General notions: quantitative	General notions: quantitative: YES: [number: 20]		
you should train for 20 years			
General notions: relational	General notions: relational: YES: [logical relations: cause: with]		
WITH all the success they've been having.			
General notions: temporal	General notions: temporal: YES: [duration: for] [divisions of time: years] [past and present reference: present perfect continuous]		
you should train FOR 20 YEARS			
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: And you should train for 20 years with all the		
Line 02	Richard: Yeah.		
Line 03	Diana: success they've been having.		
Stating	with all the success they've been having.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks] ^ [Richard: speaks] ^ [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard; Diana]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed at Diana]		

VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 8 Phase 3 Utterance 7		535.19	537.21
Asking for confirmation or denial	Really has it been dangerous?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
Line 01	Richard: Really has it been == dangerous?		
Mental process(es)	Mental process(es): YES: [Diana: thinks]		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Diana]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed at Diana]		

Text 8 Phase 3 Utterance 8		536.47	542.1
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	it's been lethal		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing knowledge	I know also in South America they have this fish.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as subject: I] [personal pronoun as subject: they] [demonstrative adjective: this]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: relational	General notions: relational: YES: [logical relations: inclusion: also] [possessive relations: possession: to have]		
I know ALSO in South America they HAVE this fish			
General notions: spatial	General notions: spatial: YES: [location: in]		
I know also IN SOUTH AMERICA they have this fish			
General notions: temporal	General notions: temporal: YES: [present reference: present perfect] [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: == It's been – it's been lethal in – I know also in South America they have this fish.		
Mental process(es)	Mental process(es): YES: [Diana: thinks]		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		

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VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed at Diana] ^ [Diana: directed at Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 8 Phase 3 Utterance 9		542.1	542.58
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Richard: Do they?		
Showing attention to the speaker	Do they?		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 3 Utterance 10		542.58	546.13
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: quantitative	General notions: quantitative: YES: [degree: quite]		
it's QUITE dangerous			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Diana: Or – and it's quite dangerous 'cos		
Stating	it's quite dangerous		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Diana] ^ [Richard; Diana] ^ [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed at Diana] ^ [Diana: directed at Richard]		

Text 8 Phase 3 Utterance 11		546.13	547.19
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		

Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as object: you]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Richard: Well, it kills you instantly
Opening/resuming a turn (NS)	Well
Stating	it kills you instantly
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 8 Phase 3 Utterance 12		547.19	547.53
Agreeing: statement: positive statement	Yeah.		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Diana: Yeah.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 3 Utterance 13		547.53	549.57
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: existential	General notions: existential: YES: [non-availability: there's nothing] [non-availability: there's no]		
THERE'S NOTHING - THERE'S NO antidote			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Richard: pretty much. And there's nothing - there's no antidote.		
Stating	there's nothing - there's no antidote.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed at Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 3 Utterance 14		549.57	550.04
Agreeing: statement: negative statement	No.		
American speaker(s)	American speaker(s): YES:		

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Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
File type: video	File type: video: YES:
Illustrators: pictographs	Illustrators: pictographs: YES: [Diana]
Diana shakes her head when she says "No"	
Line 01	Diana: No.
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed at Diana]

Text 9: Where are your tattoos?

Text 9: Where are your tattoos?	550.04	622.94
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: audio	File type: audio: YES:	
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 9: Where are your tattoos?	

Text 9 Phase 1		550.04	584.76
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 1		
1) Suzanne asks Bliss about her tattoos 2) Bliss talks about her tattoos: she describes where they are 3) Bliss talks about her tattoos: she describes when she got them			

Text 9 Phase 1 Subphase a		550.04	555.62
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 9 Phase 1 Subphase a		
Suzanne asks Bliss about her tattoos			

Text 9 Phase 1 Subphase a Utterance 1	550.04	553.2
American speaker(s)	American speaker(s): YES:	
Asking for confirmation or denial	you've got a lot of tattoos too, don't you?	
Asking: expecting confirmation (V)	you've got a lot of tattoos too, don't you?	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: audio	File type: audio: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]	
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]	
you've got A LOT OF tattoos too, don't you?		
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] [logical relations: inclusion: too]	
you'VE GOT a lot of tattoos TOO, don't you?		
Line 01	Suzanne: Um, you've got a lot of tattoos too, don't you?	

Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]

Text 9 Phase 1 Subphase a Utterance 2		553.2	554.98
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yes, I do.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 5]		
Yes, I do. I have 5 tattoos.			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
Yes, I do. I HAVE 5 tattoos.			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Bliss: Yes, I do. I have 5 tattoos.		
Stating	I have 5 tattoos.		
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]		

Text 9 Phase 1 Subphase a Utterance 3		554.98	555.62
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Suzanne: 5?		
Showing attention to the speaker	5?		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 1 Subphase b		555.62	566.38
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 9 Phase 1 Subphase b		
Bliss talks about her tattoos: she describes where they are			

Text 9 Phase 1 Subphase b Utterance 1		555.62	556.53
American speaker(s)	American speaker(s): YES:		
Asking for information	Where are they?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they]		
General notions: spatial	General notions: spatial: YES: [location: Where?]		
WHERE are they?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Suzanne: Where are they?		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 1 Subphase b Utterance 2		556.53	564.67
American speaker(s)	American speaker(s): YES:		
Answering questions for information	I have 2 on my lower back, one on my right thigh, one on my left thigh, and one on my right arm, just below my elbow.		

Appendix B

Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my]
General notions: quantitative	General notions: quantitative: YES: [number: 2] [number: 1]
I have TWO on my lower back, ONE on my right thigh, ONE on my left thigh, and ONE on my right arm, just below my elbow	
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] [logical relations: conjunction: and]
I HAVE 2 on my lower back, one on my right thigh, one on my left thigh, AND one on my right arm, just below my elbow	
General notions: spatial	General notions: spatial: YES: [location: on] [relative position: below]
I have 2 ON MY LOWER BACK, one ON MY RIGHT THIGH, one ON MY LEFT THIGH, and one ON MY RIGHT ARM, just BELOW MY ELBOW	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Health + body care: parts of the body	Health + body care: parts of the body: YES: [back] [thigh] [arm] [elbow]
Line 01	Bliss: Well, I have 2 on my lower back, one on my right thigh, one on my left thigh, and one on my right arm, just below my elbow.
Opening/resuming a turn (NS)	Well
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]

Text 9 Phase 1 Subphase b Utterance 3		564.67	566.38
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Suzanne: Oh. Uh, huh.		
Showing attention to the speaker	Oh. Uh, huh.		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 1 Subphase c		566.38	584.76
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 9 Phase 1 Subphase c		
Bliss talks about her tattoos: she describes when she got them			

Text 9 Phase 1 Subphase c Utterance 1		566.38	568.9
American speaker(s)	American speaker(s): YES:		
Asking for information	when did you get your tattoos?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [possessive adjective: your]		
General notions: temporal	General notions: temporal: YES: [indications of time: when?] [past reference: simple past]		
WHEN did you get your tattoos?			
Hesitating	Um		
Line 01	Suzanne: Um, when did you get your tattoos?		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 1 Subphase c Utterance 2		568.9	573.14
American speaker(s)	American speaker(s): YES:		
Answering questions for information	I got my first one when I was eighteen when I lived in Austin.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my] [propword: one]		
General notions: quantitative	General notions: quantitative: YES: [number: first] [number: 18]		
I got my FIRST one when I was EIGHTEEN when I lived in Austin			
General notions: spatial	General notions: spatial: YES: [location: in]		
I got my first one when I was eighteen when I lived IN AUSTIN			
General notions: temporal	General notions: temporal YES: [past reference: simple past] [simultaneousness: when + sub-clause]		
I got my first one WHEN I was eighteen WHEN I lived in Austin.			
Line 01	Bliss: Well, I got my first one when I was eighteen when I lived in Austin.		
Opening/resuming a turn (NS)	Well		
Personal identification: address	Personal identification: address: YES: [to live]		
Personal identification: age	Personal identification: age: YES: [to be...]		
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]		

Text 9 Phase 1 Subphase c Utterance 3		573.14	580.18
American speaker(s)	American speaker(s): YES:		
Asking for information	Where did you get the other one.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [possessive adjective: your]		
General notions: mental	General notions: mental: YES: [expression: to say]		
General notions: quantitative	General notions: quantitative: YES: [number: 2]		
you said you had TWO on your back			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
you said you HAD 2 on your back			
General notions: spatial	General notions: spatial: YES: [location: on] [location: where?]		
you said you had 2 ON YOUR BACK. WHERE did you get the other one.			
General notions: temporal	General notions: temporal YES: [past reference: simple past]		
Health + body care: parts of the body	Health + body care: parts of the body: YES: [back]		
Hesitating	And, uh		
Line 01	Suzanne: Uh, huh. And, uh ... where did you get the other – you, you said you had 2 on your back. Where did you get the other one.		
Reporting: people's words/thoughts/beliefs	you said you had 2 on your back		
Showing attention to the speaker	Uh, huh.		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 1 Subphase c Utterance 4		580.18	583.95
American speaker(s)	American speaker(s): YES:		

Appendix B

Answering questions for information	I got the other one on my back in Tacoma just a few years ago.
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my]
General notions: quantitative	General notions: quantitative: YES: [quantity: a few]
I got the other one on my back in Tacoma just A FEW years ago	
General notions: spatial	General notions: spatial: YES: [location: on] [location: in]
I got the other one ON MY BACK IN TACOMA just a few years ago	
General notions: temporal	General notions: temporal YES: [past reference: simple past] [indications of time: years ago]
I got the other one on my back in Tacoma just a few YEARS AGO	
Health + body care: parts of the body	Health + body care: parts of the body: YES: [back]
Line 01	Bliss: I got the other one on my back in Tacoma just a few years ago.
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]

Text 9 Phase 1 Subphase c Utterance 5		583.95	584.76
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Suzanne: Uh, huh.		
Showing attention to the speaker	Uh, huh.		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 2		584.76	592.62
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 2		
Bliss talks about Derek's tattoos			

Text 9 Phase 2 Utterance 1		584.76	587.9
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	Derek has a lot of tattoos, doesn't he?		
Asking: expecting confirmation (V)	Derek has a lot of tattoos, doesn't he?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]		
Derek has A LOT OF tattoos, doesn't he?			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
Derek HAS a lot of tattoos, doesn't he?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Suzanne: Derek has a lot of tattoos, doesn't he?		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 2 Utterance 2		587.9	591.75
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	He does.		

Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: he] [personal pronoun as object: them] [possessive adjective: his]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]
He has them covering his back, chest, AND shoulders	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Health + body care: parts of the body	Health + body care: parts of the body: YES: [back] [chest] [shoulders]
Line 01	Bliss: He does. He has them covering his back, chest, and shoulders.
Stating	He has them covering his back, chest, and shoulders.
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]

Text 9 Phase 2 Utterance 3		591.75	592.62
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Suzanne: Uh, huh.		
Showing attention to the speaker	Uh, huh.		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 3		592.62	603.15
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 3		
Bliss talks about Erin's tattoos			

Text 9 Phase 3 Utterance 1		592.62	595.3
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Hesitating	Um		
Introducing a theme: a topic	how about Erin?		
Line 01	Suzanne: Um, how about Erin?		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 3 Utterance 2		595.3	599.48
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: she] [possessive adjective: her]		
General notions: quantitative	General notions: quantitative: YES: [number: two]		
Erin has TWO			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] [logical relations: conjunction: and]		
Erin HAS two. She HAS one on her ankle AND one on her hip.			
General notions: spatial	General notions: spatial: YES: [location: on]		
She has one ON HER ANKLE and one ON HER HIP			

Appendix B

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Health + body care: parts of the body	Health + body care: parts of the body: YES: [ankle] [hip]
Line 01	Bliss: Yeah. Erin has two. She has one on her ankle and one on her hip.
Stating	Erin has two. She has one on her ankle and one on her hip.
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]

Text 9 Phase 3 Utterance 3		599.48	603.15
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: she] [possessive adjective: her]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
On her ankle AND on her hip			
General notions: spatial	General notions: spatial: YES: [location: on]		
ON HER ANKLE and ON HER HIP			
Health + body care: parts of the body	Health + body care: parts of the body: YES: [ankle] [hip]		
Line 01	Suzanne: On her ankle and on her hip ... Huh.		
Showing attention to the speaker	On her ankle and on her hip ... Huh.		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 4		603.15	622.94
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 4		
Bliss talks about her friends' tattoos			

Text 9 Phase 4 Utterance 1		603.15	612.46
American speaker(s)	American speaker(s): YES:		
Defining (V)	that's a little star on the top of their big toe.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my] [personal pronoun as subject: I] [relative pronoun: that] [indefinite article: a] [possessive adjective: their]		
General notions: qualitative	General notions: qualitative: YES: [physical: size: little]		
that's a LITTLE star on the top of their big toe			
General notions: quantitative	General notions: quantitative: YES: [quantity: most of] [number: 1] [number: 3]		
MOST OF my friends have at least ONE tattoo. I have THREE friends that all have the same tattoo			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
most of my friends HAVE at least one tattoo. I HAVE three friends that all HAVE the same tattoo			
General notions: spatial	General notions: spatial: YES: [relative position: on the top of]		
that's a little star ON THE TOP OF their big toe			
General notions: temporal	General notions: temporal: YES: [reference		

	without time focus: simple present]
Health + body care: parts of the body	Health + body care: parts of the body: YES: [big toe]
Introducing a theme: a topic	Actually
used to get sb's attention, to introduce a new topic or to say sth that sb may not like, in a polite way [from the OALD]	
Line 01	Bliss: Actually, most of my friends have at least one tattoo. I have three friends that all have the same tattoo, that's a little star on the top of their big toe.
Stating	most of my friends have at least one tattoo. I have three friends that all have the same tattoo
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]

Text 9 Phase 4 Utterance 2		612.46	616.57
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Exp. degrees of certainty: confident assertion	that must hurt.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [indefinite article: a] [possessive adjective: their] [demonstrative pronoun: that]		
General notions: qualitative	General notions: qualitative: YES: [physical: size: little]		
A LITTLE star on the top of their big toe			
General notions: spatial	General notions: spatial: YES: [relative position: on the top of]		
A little star ON THE TOP OF their big toe			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Health + body care: ailments, accidents	Health + body care: ailments, accidents: YES: [to hurt]		
Health + body care: parts of the body	Health + body care: parts of the body: YES: [big toe]		
Line 01	Suzanne: A little star on the top of their big toe. Gosh, that must hurt.		
Showing attention to the speaker	A little star on the top of their big toe.		
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]		

Text 9 Phase 4 Utterance 3		616.57	620.06
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	it does hurt		
Exp. degrees of certainty: confident assertion	I'm sure it does hurt		
Expressing appreciation: positive appreciation	it looks really cute in sandals.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as subject: it]		
General notions: quantitative	General notions: quantitative: YES: [degree: really]		
it looks REALLY cute in sandals			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: conjunction: but]		
I'm sure it does hurt AND it's kind of unusual, BUT it looks really cute in sandals			
General notions: spatial	General notions: spatial: YES: [location: in]		
it looks really cute IN SANDALS			

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Health + body care: ailments, accidents	Health + body care: ailments, accidents: YES: [to hurt]
Line 01	Bliss: I'm sure it does hurt and it's kind of unusual, but it looks really cute in sandals.
Stating	it's kind of unusual
Verbal process(es)	Verbal process(es): YES: [Bliss: speaks]

Text 9 Phase 4 Utterance 4	620.06	622.94
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: audio	File type: audio: YES:	
Line 01	Suzanne: Oh!	
Showing attention to the speaker	Oh!	
Verbal process(es)	Verbal process(es): YES: [Suzanne: speaks]	

The *Holidays* subcorpus

Text 10: Have you travelled around America?

Text 1: Have you travelled around America?	0	42.6
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:	
Domains: personal domain	Domains: personal domain: YES:	
File type: video	File type: video: YES:	
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 1: Have you travelled around America?	
Irish speaker(s)	Irish speaker(s): YES:	

Text 1 Phase 1		0	3.85
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 1		
Glove asks Timothy if he has travelled around America a lot			
Irish speaker(s)	Irish speaker(s): YES:		

Text 1 Phase 1 Utterances 1, 2 and 3	0	3.85
American speaker(s)	American speaker(s): YES:	
Answering questions for confirmation	Yeah. Yeah. Mm hmm.	
Asking for confirmation or denial	Have you travelled around America a lot? Have you seen a lot of country?	
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Grove] ^ [Timothy: makes eye contact with Grove; Grove: makes eye contact with Timothy] ^ [Grove: looks at Timothy]	
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:	
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Grove: sitting]	
File type: video	File type: video: YES:	

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]
Have you travelled around America A LOT? Have you seen A LOT OF country?	
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]
Timothy nods when he says "Yeah. Yeah. Mm hmm."	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: Have you travelled around America a lot? == Have you
Line 02	Timothy: == Yeah.
Line 03	Giove: seen a lot of == country?
Line 04	Timothy: == Yeah. Mm hmm.
Travel: holidays	Travel: holidays: YES: [to travel] [America]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks] ^ [Giove: speaks; Timothy: speaks] ^ [Giove: speaks] ^ [Giove: speaks; Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove] ^ [Giove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 2		3.85	10.81
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 2		
Timothy's parents			
Irish speaker(s)	Irish speaker(s): YES:		

Text 1 Phase 2 Utterance 1		3.85	5.07
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: spatial	General notions: spatial: YES: [origin: from]		
My parents are FROM New York			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Timothy]		
Line 01	Timothy: My parents are from New York		
Personal identification: family	Personal identification: family: YES: [parents]		
Personal identification: origin	Personal identification: origin: YES: [to be from]		
Stating	My parents are from New York		

Appendix B

Travel: holidays	Travel: holidays: YES: [New York]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 2 Utterance 2		5.07	5.61
Behavioural process(es)	Behavioural process(es): YES: [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Mm.		
Regulators	Regulators: YES: [Giove]		
Showing attention to the speaker	Mm.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 2 Utterance 3		5.61	7.16
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [indefinite article: a]		
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
they HAVE a completely different accent			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy]		
so obviously THEY have a completely different accent.			
Line 01	Timothy: so obviously they have a completely different accent.		
Regulators	Regulators: YES: [Giove]		
Stating	so obviously they have a completely different accent.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 2 Utterance 4		7.16	7.65
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		

Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: Right.
Showing attention to the speaker	Right.
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 2 Utterance 5		7.65	10.81
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove; Giove: laughs] ^ [Timothy: laughs]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative adjective: that] [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [indications: of time: in]		
I got yelled at in that accent IN ALL MY CHILDHOOD			
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy]		
I got yelled at in THAT accent in all my childhood.			
Line 01	Timothy: I got yelled at in that accent in all my childhood. [Giove laughs; then Timothy laughs]		
Narrating	I got yelled at in that accent in all my childhood.		
Sound	Sound: YES: [Giove's laugh] ^ [Timothy's laugh]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove] ^ [Timothy; Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 3		10.81	42.6
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 3		
1) Route Highway 80 2) Timothy's aunts			
Irish speaker(s)	Irish speaker(s): YES:		

Appendix B

Text 1 Phase 3 Subphase a		10.81	31.16
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 3 Subphase a		
Route Highway 80			
Irish speaker(s)	Irish speaker(s): YES:		

Text 1 Phase 3 Subphase a Utterance 1		10.81	25.88
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Giove: looks at Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Giove: looks at Timothy] [Giove: looks at Timothy's hand] ^ [Timothy: looks at Giove; Giove: looks at Timothy's hand] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Exp. degrees of certainty: tentative assertion	I think it ends up in Ohio or something.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: this] [personal pronoun as subject: it]		
General notions: existential	General notions: existential: YES: [existence: there's]		
THERE'S this Route Highway 80 in America			
General notions: mental	General notions: mental: YES: [reflection: to think]		
General notions: relational	General notions: relational: YES: [logical relations: inclusion: too] [logical relations: conjunction: and]		
I've been to Florida TOO AND Texas			
General notions: spatial	General notions: spatial: YES: [location: to have been to] [location: in] [origin: from]		
I'VE BEEN TO FLORIDA too and TEXAS [...] there's this Route Highway 80 IN AMERICA. It stretches FROM CALIFORNIA			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [reference without time focus: simple present]		
Illustrators: spatial movements	Illustrators: spatial movements: YES: [Timothy]		
Line 01	Timothy: Um ... um, so I've - you know, I've driven cross-country. I've been to Florida too and Texas. I've been all - there's this Route Highway 80 in America. It stretches from California. I think it ends up in Ohio or something.		
Mental process(es)	Mental process(es): YES: [Timothy: thinks]		
Narrating	I've driven cross-country. I've been to Florida too and Texas.		
Regulators	Regulators: YES: [Giove]		
Stating	there's this Route Highway 80 in America. It stretches from California.		
Travel: holidays	Travel: holidays: YES: [Florida] [Texas]		
Travel: private transport	Travel: private transport: YES: [to drive]		

Travel: traffic	Travel: traffic: YES: [Route Highway 80]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove] ^ [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove] ^ [Giove: directed to Timothy] ^ [Timothy: directed to Giove] ^ [Giove: directed to Timothy]
VF: O: DW: E: other participant: body part	VF: O: DW: E: other participant: body part: YES: [Giove: directed to Timothy's hand]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 3 Subphase a Utterance 2		25.88	26.53
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Wow.		
Showing attention to the speaker	Wow.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]		

Text 1 Phase 3 Subphase a Utterance 3		26.53	31.16
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [demonstrative pronoun: that] [personal pronoun as subject: I] [definite article: the] [demonstrative adjective: that]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]		
I saw A LOT OF the country that way			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
we did that AND continued on			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Timothy: And I - we did that and continued on. So I saw a lot of the country that way.		
Narrating	we did that and continued on. So I saw a lot of the country that way.		
Regulators	Regulators: YES: [Giove]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove] ^ [Timothy] ^ [Timothy; Giove]		

Appendix B

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove] ^ [Giove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 3 Subphase b		31.16	42.6
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 3 Subphase b		
Timothy's aunts			
Irish speaker(s)	Irish speaker(s): YES:		

Text 1 Phase 3 Subphase b Utterance 1		31.16	35.37
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: an] [relative pronoun: that] [adverb: there]		
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have got]		
I GOT an aunt that lives in Florida. I GOT an aunt that lives in Texas			
General notions: spatial	General notions: spatial: YES: [location: in] [location: to have been]		
I got an aunt that lives IN FLORIDA. I got an aunt that lives IN TEXAS [...] I'VE BEEN out there			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: present perfect]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy]		
Line 01	Timothy: And I got an aunt that lives in Florida. I got an aunt that lives in Texas. So == I've been out there.		
Personal identification: address	Personal identification: address: YES: [to live]		
Personal identification: family	Personal identification: family: YES: [aunt]		
Reporting: facts/events	I've been out there		
Stating	I got an aunt that lives in Florida. I got an aunt that lives in Texas		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): [Timothy] ^ [Timothy; Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 3 Subphase b Utterance 2		34.77	36.16
Asking for confirmation or denial		== () occasionally?	
Behavioural process(es)		Behavioural process(es): YES: [Giove: looks at Timothy]	
Degrees of authenticity: authentic		Degrees of authenticity: authentic: YES:	
Existential process(es)		Existential process(es): YES: [Timothy: sitting; Giove: sitting]	
File type: video		File type: video: YES:	
General notions: temporal		General notions: temporal: YES: [frequency: occasionally]	
Irish speaker(s)		Irish speaker(s): YES:	
Line 01		Giove: == () occasionally?	
Verbal process(es)		Verbal process(es): YES: [Giove: speaks]	
VF: O: DW: DIS(engaged)		VF: O: DW: DIS(engaged): YES: [Timothy]	
VF: O: DW: E: other participant		VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]	

Text 1 Phase 3 Subphase b Utterance 3		36.16	42.6
American speaker(s)		American speaker(s): YES:	
Answering questions for confirmation		Yeah, once in a while. Yeah.	
Behavioural process(es)		Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Giove: laughs]	
Degrees of authenticity: authentic		Degrees of authenticity: authentic: YES:	
Domains: personal domain		Domains: personal domain: YES:	
Existential process(es)		Existential process(es): YES: [Timothy: sitting; Giove: sitting]	
Expressing obligation		you have to go down and see the wedding	
File type: video		File type: video: YES:	
General notions: deixis		General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the]	
General notions: relational		General notions: relational: YES: [logical relations: conjunction: and]	
Sometimes one of the cousins will get married AND you have to go down AND see the wedding			
General notions: temporal		General notions: temporal: YES: [frequency: once in a while] [frequency: sometimes]	
ONCE IN A WHILE [...] SOMETIMES one of the cousins will get married			
Illustrators: spatial movements		Illustrators: spatial movements: YES: [Timothy]	
you have to GO DOWN			
Line 01		Timothy: Yeah, once in a while. Yeah. Sometimes one of the cousins will get married and you have to go down and see the wedding. [Giove laughs]	
Personal identification: family		Personal identification: family: YES: [cousins]	
Regulators		Regulators: YES: [Giove]	
Sound		Sound: YES: [Giove's laugh]	
Stating		Sometimes one of the cousins will get married	
Verbal process(es)		Verbal process(es): YES: [Timothy: speaks]	
VF: O: DW: DIS(engaged)		VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove] ^ [Timothy; Giove] ^ [Giove] ^ [Timothy; Giove]	

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 11: I'm going on holiday, Mum!

Text 2: I'm going on holiday, Mum!		42.6	126.26
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 2: I'm going on holiday, Mum!		

Text 2 Phase 1		42.6	63.27
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 1		
Sara asks Carlo if he is going to Elba			

Text 2 Phase 1 Utterance 1		42.6	46.33
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at what Sara is doing; Sara: looks at bread she is slicing] ^ [Carlo: looks at what Sara is doing; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: mental	General notions: mental: YES: [expression: to say]		
General notions: spatial	General notions: spatial: YES: [movement: to go to]		
you said you WERE GOING TO ELBA soon			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [future reference: soon]		
Line 01	Sara: Well ... you said you were going to, to Elba soon.		
Material process(es)	Material process(es): YES: [Sara: slices bread]		
Opening/resuming a turn (NS)	Well		
Reporting: people's words/thoughts/beliefs	you said you were going to, to Elba soon.		
Sound	Sound: YES: [knife slicing bread]		
Travel: holidays	Travel: holidays: YES: [Elba]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: knife and bread in her hands]		

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to what Sara is doing] ^ [Carlo: directed to what Sara is doing; Sara: directed to Carlo]

Text 2 Phase 1 Utterance 2		46.33	50.25
Agreeing: statement: positive statement	Yeah ... I am.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Carlo: laughs; Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
Line 01	Carlo: Yeah ... I am.		
Sound	Sound: YES: [Carlo's laugh]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 1 Utterance 3		50.25	51.65
Behavioural process(es)	Behavioural process(es): YES: [Carlo: laughs; Carlo makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about intentions	You're going to Elba?		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: spatial	General notions: spatial: YES: [movement: to go to]		
You'RE GOING To Elba?			
General notions: temporal	General notions: temporal: YES: [future reference: present continuous]		
Line 01	Sara: [] You're going to Elba?		
Travel: holidays	Travel: holidays: YES: [Elba]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 1 Utterance 4		51.65	53.13
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing bad temper (V)	I told you!		
File type: video	File type: video: YES:		

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General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: you]
General notions: mental	General notions: mental: YES: [expression: to tell]
General notions: temporal	General notions: temporal: YES: [past reference: simple past]
Line 01	Carlo: I told you!
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 1 Utterance 5		53.13	56.21
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about intentions	So you're not going to the dentist before you go?		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the]		
General notions: spatial	General notions: spatial: YES: [movement: to go to]		
you'RE NOT GOING TO the dentist before you GO?			
General notions: temporal	General notions: temporal: YES: [future reference: present continuous] [Anteriority: before + sub-clause]		
you're not going to the dentist BEFORE YOU GO?			
Health + body care: medical services	Health + body care: medical services: YES: [dentist]		
Line 01	Sara: So you're not going to the dentist before you go?		
Mental process(es)	Mental process(es): YES: [Sara: thinks]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Sara]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 1 Utterance 6		56.21	60.08
Behavioural process(es)	Behavioural process(es): YES: [Carlo makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing intentions	I'm leaving the day after tomorrow		
Expressing negative intentions (V)	No.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		

General notions: temporal	General notions: temporal: YES: [future reference: present continuous] [indications of time: day after tomorrow] [divisions of time: day]
I'm leaving the DAY AFTER TOMORROW	
Line 01	Carlo: No, I, I'm leaving the day after tomorrow.
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: other participant: eye contact	Behavioural process(es): YES: [Carlo makes eye contact with Sara; Sara: makes eye contact with Carlo]

Text 2 Phase 1 Utterance 7		60.08	63.27
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing degrees of probability	maybe when you get back.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [simultaneousness: when + sub-clause]		
maybe WHEN you get back			
Line 01	Sara: [] I see. So maybe when you get back.		
Mental process(es)	Mental process(es): YES: [Sara: thinks]		
Showing attention to the speaker	I see.		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Sara]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2		63.27	126.26
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 2		
1) Carlo's holiday: his companions 2) Carlo's holiday: the price 3) Carlo's holiday: how he and his friends are going to get to Elba 4) Carlo's holiday: the camping site			

Text 2 Phase 2 Subphase a		63.27	68.28
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 2 Subphase a		
Carlo's holiday: his companions			

Text 2 Phase 2 Subphase a Utterance 1		63.27	66.27
Asking for information	Who are you going with?		

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Behavioural process(es)	Behavioural process(es): YES: [Sara: looks at Carlo]
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: who?] [personal pronoun as subject: you]
General notions: relational	General notions: relational: YES: [logical relations: inclusion: with]
Who are you going WITH?	
General notions: temporal	General notions: temporal: YES: [future reference: present continuous]
Line 01	Sara: Who are you going with? ... Who are you going with?
Material process(es)	Material process(es): YES: [Sara: slices bread]
Mental process(es)	Mental process(es): YES: [Carlo: thinks]
Sound	Sound: YES: [knife slicing bread]
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Carlo]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: knife and bread in her hands] ^ [Sara: pot] ^ [Sara: knife and bread in her hands]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 2 Phase 2 Subphase a Utterance 2		66.27	68.28
Answering questions for information		Some - some guys from my class.	
Behavioural process(es)		Behavioural process(es): YES: [Carlo: looks at Sara; Sara: looks at bread she is slicing] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]	
Bilingual speaker(s)		Bilingual speaker(s): YES: [Italian-English]	
Degrees of authenticity: semi-authentic		Degrees of authenticity: semi-authentic: YES:	
Education: schooling		Education: schooling: YES: [class]	
Existential process(es)		Existential process(es): YES: [Carlo: sitting; Sara: sitting]	
File type: video		File type: video: YES:	
General notions: deixis		General notions: deixis: YES: [possessive adjective: my]	
General notions: quantitative		General notions: quantitative: YES: [quantity: some]	
SOME guys from my class			
Line 01		Carlo: Some - some guys from my class.	
Material process(es)		Material process(es): YES: [Sara: slices bread]	
Sound		Sound: YES: [knife slicing bread]	
Verbal process(es)		Verbal process(es): YES: [Carlo: speaks]	
VF: O: DW: E: object: inside personal space		VF: O: DW: E: object: inside personal space: YES: [Sara: knife and bread in her hands]	
VF: O: DW: E: other participant		VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]	
VF: O: DW: E: other participant: eye contact		VF: O: DW: E: other participant: eye contact: YES:	

Text 2 Phase 2 Subphase b		68.28	90.49
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		

Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
English speaker(s)	English speaker(s): YES:
File type: video	File type: video: YES:
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 2 Subphase b
Carlo's holiday: the price	

Text 2 Phase 2 Subphase b Utterance 1		68.28	72.27
Asking for information	how much would you think it'll cost?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Carlo: looks at what Sara is doing; Sara: looks at bread she is slicing] ^ [Carlo: looks at what Sara is doing; Sara: looks at butter]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as subject: it]		
General notions: mental	General notions: mental: YES: [reflection: to think]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: price: how much?]		
HOW MUCH would you think it'll cost?			
Line 01	Sara: [] And how much would you think it'll cost?		
Material process(es)	Material process(es): YES: [Sara: slices bread] ^ [Sara: takes some butter]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: knife and bread in her hands] ^ [Sara: butter]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to what Sara is doing]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Subphase b Utterance 2		72.27	84.06
Behavioural process(es)	Behavioural process(es): YES: [Sara: looks at butter] ^ [Sara: looks at knife and bread in her hands] ^ [Sara: looks at pot] ^ [Sara: looks at butter] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Correcting oneself	I mean		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
General notions: mental	General notions: mental: YES: [reflection: to know]		

Appendix B

General notions: qualitative	General notions: qualitative: YES: [evaluative: price]
the camping site is about 300 Euros	
General notions: quantitative	General notions: quantitative: YES: [number: 300]
the camping site is about 300 Euros	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Carlo]
Line 01	Carlo: [] I don't know. I mean, the - the camping site is about [] 300 Euros, but we'll have to divide that == between the people, so.
Material process(es)	Material process(es): YES: [Sara: unwraps butter] ^ [Sara: takes some butter] ^ [Sara: spreads the butter on bread] ^ [Sara: puts bread into the pot] ^ [Sara: takes some butter]
Mental process(es)	Mental process(es): YES: [Carlo]
Travel: accommodation	Travel: accommodation: YES: [camping site]
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Carlo]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: butter] ^ [Sara: knife and bread in her hands] ^ [Sara: pot] ^ [Sara: butter]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Subphase b Utterance 3		82.32	85.16
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara; Sara: looks at butter] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Line 01	Sara: == You mean ... == you'll split it.		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to butter]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Subphase b Utterance 4		85.16	90.49
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Carlo: looks at Sara]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Expressing intentions	we'll split the quote, the money we'll have to spend		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [definite article: the]		

General notions: quantitative	General notions: quantitative: YES: [number: six]
We are, we are SIX	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [future reference: NP + will...]
Line 01	Carlo: We are, we are six, so we'll split the quote, the money we'll have to spend.
The meaning of the word 'quote' in English is not the one meant by Carlo	
Mental process(es)	Mental process(es): YES: [Sara: thinks]
Stating	We are, we are six
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Sara]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Subphase c		90.49	110.88
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 2 Subphase c		
Carlo's holiday: how he and his friends are going to get to Elba			

Text 2 Phase 2 Subphase c Utterance 1		90.49	98.33
Asking for information	how are you going to get there		
Behavioural process(es)	Behavioural process(es): YES: [Carlo makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing possibility (NS)	you can't get six people == in the car		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [adverb: there] [definite article: the] [semi-deictic: people]		
General notions: existential	General notions: existential: YES: [presence: there are]		
if THERE ARE six of you			
General notions: mental	General notions: mental: YES: [expression: to asked for]		
General notions: quantitative	General notions: quantitative: YES: [number: six]		
if there are SIX of you [...] you can't get SIX people in the car			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: condition: if] [action/event relations: manner: how?]		
BUT IF there are six of you, HOW are you going to get there?			
General notions: spatial	General notions: spatial: YES: [motion: to get] [location: in]		
how are you going to GET there? [...] you can't get six people IN THE CAR			

Appendix B

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [future reference: NB + be going to...] [past reference: simple past]
how ARE YOU GOING TO get there?	
Line 01	Sara: But if there are six of you, how are you going to get there? You asked for the car and I haven't - you can't get six people == in the car.
Reporting: facts/events	You asked for the car
Stating	if there are six of you
Travel: private transport	Travel: private transport: YES: [car]
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Subphase c Utterance 2		97.23	99.8
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing intentions	we'll go with two cars.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we]		
General notions: quantitative	General notions: quantitative: YES: [number: two]		
we'll go with TWO cars			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
BUT we'll go with two cars			
General notions: temporal	General notions: temporal: YES: [future reference: NP + will ...]		
Line 01	Carlo: Yeah, but we'll go with two cars.		
Travel: private transport	Travel: private transport: YES: [cars]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Subphase c Utterance 3		99.8	102.83
Answering questions for information	Mine.		
Asking for information	Whose?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive pronoun: mine]		
General notions: relational	General notions: relational: YES: [possessive relations: possession: whose?] possessive relations: possession: mine]		
WHOSE? MINE.			

Illustrators: deictic movements	Illustrators: deictic movements: YES: [Sara]
Line 01	Sara: [] Whose? ... Mine.
Mental process(es)	Mental process(es): YES: [Sara: thinks]
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Sara]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Subphase c Utterance 4		102.83	105.78
Answering questions for information	And a friend of mine.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Domains: personal domain	Domains: personal domain: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [indefinite article: a] [possessive pronoun: mine]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [possessive relations: possession: mine]		
AND a friend of MINE			
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Sara] ^ [Sara; Carlo] ^ [Sara]		
Line 01	Carlo: And a friend of mine's.		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Subphase c Utterance 5		105.78	108.96
Asking for confirmation or denial	On the motorway?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Sara]		
Line 01	Sara: [] I see. On the motorway?		
Mental process(es)	Mental process(es): YES: [Sara: speaks]		
Showing attention to the speaker	I see.		
Travel: private transport	Travel: private transport: YES: [motorway]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Sara]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Appendix B

Text 2 Phase 2 Subphase c Utterance 6		108.96	109.62
Answering questions for confirmation	Yeah.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Carlo: looks at Sara; Sara: looks at pot]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Carlo nods when she says "Yeah."			
Line 01	Carlo: Yeah.		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to pot]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Subphase c Utterance 7		109.62	110.88
Behavioural process(es)		Behavioural process(es): YES: [Carlo: looks at Sara's actions; Sara: looks at butter]	
Degrees of authenticity: semi-authentic		Degrees of authenticity: semi-authentic: YES:	
English speaker(s)		English speaker(s): YES:	
Existential process(es)		Existential process(es): YES: [Carlo: sitting; Sara: sitting]	
File type: video		File type: video: YES:	
Line 01		Sara: Mmmm.	
Material process(es)		Material process(es): YES: [Sara: takes some butter]	
Showing attention to the speaker		Mmmm.	
Sound		Sound: YES: [knife on bread paper]	
Verbal process(es)		Verbal process(es): YES: [Sara: speaks]	
VF: O: DW: E: object: inside personal space		VF: O: DW: E: object: inside personal space: YES: [Sara: directed to butter]	
VF: O: DW: E: other participant		VF: O: DW: E: other participant: YES: [Carlo: directed to Sara's actions]	

Text 2 Phase 2 Subphase d		110.88	126.26
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 2 Subphase d		
Carlo's holiday: the camping site			

Text 2 Phase 2 Subphase d Utterance 1		110.88	114.19
Answering questions for information		where's the camping site?	
Behavioural process(es)		Behavioural process(es): YES: [Carlo: looks at Sara's actions; Sara: looks at butter] ^ [Carlo: looks at Sara's actions; Sara: looks at Carlo] ^ [Carlo: looks at Sara's actions; Sara: looks at bread]	
Degrees of authenticity: semi-authentic		Degrees of authenticity: semi-authentic: YES:	

English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [definite article: the]
General notions: spatial	General notions: spatial: YES: [location: where?]
WHERE's the camping site?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Sara: And, um, where's the camping site?
Material process(es)	Material process(es): YES: [Sara: takes some butter] ^ [Sara: spreads the butter on bread]
Travel: accommodation	Travel: accommodation: YES: [camping site]
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to butter] ^ [Sara: directed to bread]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara's actions] ^ [Carlo: directed to Sara's actions; Sara: directed to Carlo] ^ [Carlo: directed to Sara's actions]

Text 2 Phase 2 Subphase d Utterance 2		114.19	117.68
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara; Sara: looks at bread] ^ [Carlo: looks at Sara; Sara: looks at pot] ^ [Carlo: looks at Sara; Sara: looks at bread] ^ [Carlo: looks at Sara; Sara: looks at pot] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Enquiring about knowledge/ignorance	You know Porto Ferraio?		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Carlo: [] You know Porto Ferraio?		
Material process(es)	Material process(es): YES: [Sara: spreads the butter on bread]		
Sound	Sound: YES: [butter being spread on bread]		
Travel: holidays	Travel: holidays: YES: [Porto Ferraio]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to bread] ^ [Sara: directed to pot] ^ [Sara: directed to bread] ^ [Sara: directed to pot]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Subphase d Utterance 3		117.68	120.34
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Carlo: looks at Sara; Sara: looks at pot] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing knowledge	Mm, I == know.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Sara nods when she says "I know"			
Line 01	Sara: Mm, I == know.		
Material process(es)	Material process(es): YES: [Sara: puts bread into the pot]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to pot]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Subphase d Utterance 4		119.44	124.09
Answering questions for information	nearby		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Sara: looks at Carlo] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [adverb: from]		
General notions: quantitative	General notions: quantitative: YES: [number: 5] [number: 10]		
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]		
it's about 5 OR 10 kilometres from there			
General notions: spatial	General notions: spatial: YES: [distance: nearby] [distance: ... kilometers from]		
it's about 5 or 10 KILOMETERS FROM there			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: spatial movements	Illustrators: spatial movements: YES:		

Line 01	Carlo: == Yeah, nearby. I mean, it's about 5 or 10 kilometres from there.
Mental process(es)	Mental process(es): YES: [Carlo: thinks]
Paraphrasing	I mean
Stating	it's about 5 or 10 kilometres from there
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to pot]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara] ^ [Sara: directed to Carlo]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Subphase d Utterances 5 and 6		124.09	126.26
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing appreciation: positive appreciation	It's a beautiful place		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [indefinite article: a]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: beautiful]		
It's a BEAUTIFUL place			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Carlo nods when he says 'Yeah.'			
Line 01	Sara: It's a beautiful place, == isn't it?		
Line 02	Carlo: == Yeah.		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks] ^ [Sara: speaks; Carlo: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 12: Have you ever been to England?

Text 3: Have you even been to England?		126.26	168.33
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 3: Have you ever been to England?		

Text 3 Phase 1		126.26	144.11
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		

Appendix B

Film clip: phase(s)	Film clip: phase(s): YES: Text 3 Phase 1
Diana in England	

Text 3 Phase 1 Utterance 1		126.26	128.14
Asking for confirmation or denial	Have you ever been to England?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana; Diana: looks at Richard] ^ [Diana: looks at Richard] ^ [Richard: looks at Diana; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [location: to have been to]		
HAVE you ever BEEN TO ENGLAND?			
General notions: temporal	General notions: temporal: YES: [present and past reference: present perfect] [frequency: ever]		
Have you EVER been to England?			
Line 01	Richard: Have you ever been to England?		
Travel: holidays	Travel: holidays: YES: [England]		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: YES: eye contact		

Text 3 Phase 1 Utterance 2		128.14	130.77
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yes		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana; Diana: looks at Richard] ^ [Richard: looks at Diana] ^ [Richard: looks at Diana; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: quantitative	General notions: quantitative: YES: [number: three]		
THREE times			
General notions: temporal	General notions: temporal: YES: [frequency: ... times]		
THREE TIMES			
Hesitating	em		
Line 01	Diana: Yes, em, ... three times.		
Mental process(es)	Mental process(es): YES: [Diana: thinks]		
Stating	three times.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Diana]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 1 Utterance 3		130.77	132.62
Asking for information	Where have you been in England?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana; Diana: looks at Richard] ^ [Diana: looks at Richard] ^ [Richard: looks at Diana; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [number: three]		
THREE times			
General notions: spatial	General notions: spatial: YES: [location: Where?] [location: in]		
WHERE have you been IN ENGLAND?			
General notions: temporal	General notions: temporal: YES: [present and past reference: present perfect]		
Line 01	Richard: Three times! Where have you been in England?		
Showing attention to the speaker	Three times!		
Travel: holidays	Travel: holidays: YES: [England]		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 1 Utterance 4		132.62	136.98
American speaker(s)	American speaker(s): YES:		
Answering questions for information	London. London mostly and all the way up to Hadrian's Wall.		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Richard: looks at Diana; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
London mostly AND all the way up to Hadrian's Wall			
General notions: spatial	General notions: spatial: YES: [location: London] [direction: up to]		
LONDON [...] all the way UP TO HADRIAN'S WALL			
Hesitating	Em		
Illustrators: spatial movements	Illustrators: spatial movements: YES: [Diana]		
Line 01	Diana: Em, London.		
Line 02	Richard: Right.		
Line 03	Diana: London mostly and all the way up to Hadrian's Wall.		
Mental process(es)	VF: O: DW: DIS: mental process: YES: [Diana]		
Showing attention to the speaker	Right.		

Appendix B

Travel: holidays	Travel: holidays: YES: [London] [Hadrian's Wall]
Verbal process(es)	Verbal process(es): YES: [Diana: speaks] ^ [Richard: speaks] ^ [Diana: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 1 Utterance 5		136.98	144.11
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: smiles; Richard: looks at Diana; Diana: looks at Richard] ^ [Diana: laughs] ^ [Richard: looks at Diana; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing affect: negative affect	Unfortunately it didn't work		
Negative affect: disappointment			
Expressing resignation (V)	there we go		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [relative pronoun: which] [personal pronoun as subject: we] [definite article: the] [personal pronoun as subject: it]		
General notions: relational	General notions: relational: YES: [logical relations: purpose: to ...] [logical relations: conjunction: but]		
which we built TO KEEP the Scottish out. Unfortunately it didn't work BUT there we go			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Illustrators: kinetographs	Illustrators: kinetographs: YES: [Richard]		
Line 01	Richard: All the way up to Hadrian's Wall.		
Line 02	Diana: Yes.		
Line 03	Richard: We - which we built to keep the Scottish out. [Diana laughs] Unfortunately it didn't work but == there we go.		
Showing attention to the speaker	All the way up to Hadrian's Wall.		
Sound	Sound: YES: [Diana's laugh]		
Stating	which we built to keep the Scottish out		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] [Diana]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana] [Diana: directed to Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2		143.16	168.33
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 3 Phase 2		
Who hates whom?			

Text 3 Phase 2 Utterance 1		143.16	146.77
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	Scottish and English people don't get along very well?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana; Diana: looks at Richard] ^ [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [semi-deictic: people]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
Scottish and English people don't get along VERY well?			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
Scottish AND English people			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: == Scottish and English people don't get along == very well?		
Relations with other people: war + peace	Relations with other people: war + peace: YES: [not to get along]		
Scottish and English people DON'T GET ALONG very well?			
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 2		145.98	149.99
Answering questions for denial	we do, we do really.		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: looks at Diana; Diana: looks at Richard] ^ [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emphasising	It's just, == just a		
just: used to emphasize how easy or basic sth is [from the OALD]			
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [personal pronoun as subject: it]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Richard: == Well, we do, we do really. It's just, == just a		
Opening/resuming a turn (NS)	Well		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		

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VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 2 Utterance 3		148.98	150.3
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	== Just a myth?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana; Diana: looks at Richard] ^ [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [indefinite article: a]		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 4		150.3	153.32
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: looks at Diana] ^ [Richard: looks at Diana; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emphasising	it's just for fun, really		
just: used to emphasize how easy or basic sth is [from the OALD] - really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing appreciation: positive appreciation	It's good to have people to hate.		
File type: audio	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [semi-deictic: people]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Richard: it's just for fun, really. It's good to have people to hate.		
Relations with other people: war + peace	Relations with other people: war + peace: YES:		
It's good to have people to hate			
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] [Diana]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard] ^ [Richard: directed to Diana]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 5		153.32	153.88
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		

Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
File type: video	File type: video: YES:
Line 01	Diana: Ah, okay.
Regulators	Regulators: YES: [Richard]
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]

Text 3 Phase 2 Utterance 6		153.88	156.54
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Richard: Yes. Em. And		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] [Diana]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		

Text 3 Phase 2 Utterance 7		156.54	158.48
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: looks at Diana; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing appreciation: negative appreciation	Like the Americans hate the French.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
General notions: relational	General notions: relational: YES: [contrastive relations: correspondence: like]		
LIKE the Americans hate the French			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: Like the Americans hate the French.		
Relations with other people: war + peace	Relations with other people: war + peace: YES:		
Like the Americans hate the French			
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

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Text 3 Phase 2 Utterance 8		158.48	163.17
Behavioural process(es)	Behavioural process(es): YES: [Richard: laughs; Richard: looks at Diana; Diana: looks at Richard] ^ [Richard: laughs; Diana: looks at Richard] ^ [Richard: laughs; Richard: looks at Diana; Diana: looks at Richard] ^ [Richard: laughs; Richard: looks at Diana; Diana: smiles]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Exp. degrees of certainty: tentative assertion	I suppose it's tit for tat.		
Expressing appreciation: negative appreciation	Well and the rest of the world hates America		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [personal pronoun as subject: I] [personal pronoun as subject: it]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
AND the rest of the world hates America			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: ideographs	Illustrators: ideographs: YES: [Richard]		
Line 01	Richard: Well and the rest of the world hates America [Richard laughs] so I suppose it's tit for tat.		
Opening/resuming a turn (NS)	Well		
Relations with other people: war + peace	Relations with other people: war + peace: YES:		
and the rest of the world hates America			
Sound	Sound: YES: [Richard's laugh]		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] [Diana]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana] ^ [Diana: directed to Richard]		

Text 3 Phase 2 Utterance 9		162.09	163.17
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: laughs]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing resignation (V)	There you go.		
File type: video	File type: video: YES:		
Line 01	Diana: There you go.		
Sound	Sound: YES: [Richard's laugh]		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] [Diana]		

Text 3 Phase 2 Utterance 10		163.17	165.35
Affect displays	Affect displays: YES: [Richard: embarrassment]		
Apologizing	sorry, that's very bad. Sorry, I didn't mean that.		

Behavioural process(es)	Behavioural process(es): YES: [Richard: smiles; Diana: smiles] ^ [Richard: smiles; Diana: looks at Richard]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Emblems	Emblems: YES: [Richard]
English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [personal pronoun as subject: I]
General notions: relational	General notions: quantitative: YES: [degree: very]
that's VERY bad	
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [past reference: simple past]
Hesitating	Em
Line 01	Richard: Em, sorry, that's very bad. Sorry, I didn't mean that.
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]

Text 3 Phase 2 Utterance 11		165.01	165.51
Accepting an apology	Don't worry.		
Affect displays	Affect displays: YES: [Richard: embarrassment]		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: smiles]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Diana: Don't worry.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] [Diana]		

Text 3 Phase 2 Utterance 12		165.51	168.33
Behavioural process(es)	Behavioural process(es): YES: [Richard: laughs]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Richard: Em, it just fell on my lap.		
Sound	Sound: YES: [Richard's laugh]		
Stating	it just fell on my lap.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		

VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] [Diana]

Text 13: Richard's holidays

Text 4: Richard's holidays		168.33	250.08
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 4: Richard's holidays		

Text 4 Phase 1		168.33	183.62
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 1		
Richard looks at some travel brochures			

Text 4 Phase 1 Utterance 1		168.33	170.42
American speaker(s)	American speaker(s): YES:		
Asking for information	What are you looking at?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at brochure; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [present reference: present continuous]		
Line 01	Diana: What are you looking at?		
Material process(es)	Material process(es): YES: [Richard: turns over the pages of the brochure]		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		

Text 4 Phase 1 Utterance 2		170.42	183.62
Answering questions for information	I'm just trying to find somewhere good to go travelling		

Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at brochure; Diana: looks at brochure] ^ [Richard: looks at Diana; Diana: looks at brochure] ^ [Richard: looks at brochure; Diana: looks at Richard] ^ [Richard: looks at brochure; Diana: looks at brochure] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at brochure; Diana: looks at brochure] ^ [Richard: looks at Diana; Diana: looks at brochure] ^ [Richard: looks at brochure; Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at brochure; Diana: looks at brochure]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Education: schooling	Education: schooling: YES: [gap year]
(BrE) a year that a young person spends working and/or travelling, often between leaving school and starting university [from the OALD]	
English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
Expressing intentions	I'm going to travel a bit around the world
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: somewhere] [personal pronoun as subject: you] [possessive adjective: my] [definite article: the]
General notions: mental	General notions: mental: YES: [reflection: to know]
General notions: quantitative	General notions: quantitative: YES: [number: 7] [quantity: a bit]
I've spent 7 months working in London [...] I'm going to travel A BIT around the world	
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause] [logical relations: conjunction: and]
I'm just trying to find somewhere good to go travelling BECAUSE I'm on my gap year AND I've spent 7 months working in London AND now I'm going to travel a bit around the world AND I'm trying to find somewhere good to go	
General notions: spatial	General notions: spatial: YES: [location: in]
I've spent 7 months working IN LONDON	
General notions: temporal	General notions: temporal: YES: [present reference: present continuous] [present reference: simple present] [divisions of time: months] [past reference: present perfect] [future reference: NP + be going to]
Line 01	Richard: Well, I'm just trying to find somewhere good to go travelling because, as you know, I'm on my gap year == and
Line 02	Diana: == Ah, ah.
Line 03	Richard: I've spent 7 months working in London and now I'm going to travel a bit around the world and I'm trying to find somewhere good to go.
Material process(es)	Material process(es): YES: [Richard: turns over the pages of the brochure]
Opening/resuming a turn (NS)	Well
Reporting: facts/events	I've spent 7 months working in London
Showing attention to the speaker	== Ah, ah.

Appendix B

Stating	I'm on my gap year [...] I'm trying to find somewhere good to go
Travel: holidays	Travel: holidays: YES: [to go travelling] [to travel around the world]
Verbal process(es)	Verbal process(es): YES: [Richard: speaks] ^ [Richard: speaks; Diana: speaks] ^ [Richard: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Diana: directed to brochure]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana] ^ [Diana: directed to Richard] ^ [Richard: directed to Diana] ^ [Diana: directed to Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 2		183.62	203.69
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 2		
Diana recommends Richard that he visit France			

Text 4 Phase 2 Utterance 1		183.62	185.18
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana; Diana: looks at brochure]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [quantity: any]		
Have you got ANY recommendations?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Richard: Have you got any recommendations?		
Material process(es)	Material process(es): YES: [Richard: turns over the pages of the brochure]		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Diana: directed to brochure]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		

Text 4 Phase 2 Utterance 2		185.18	189.59
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana; Diana: looks at brochure] ^ [Richard: looks at brochure; Diana: looks at brochure] ^ [Richard: looks at brochure; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		

Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
Expressing appreciation: positive appreciation	I've always been quite fond of France.
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
General notions: quantitative	General notions: quantitative: YES: [degree: quite]
I've always been QUITE fond of France	
General notions: temporal	General notions: temporal: YES: [present and past reference: present perfect] [frequency: twice]
I've ALWAYS been quite fond of France	
Hesitating	um
Line 01	Diana: Well, um, I've always been quite fond of France.
Material process(es)	Material process(es): YES: [Richard: reads the brochure]
Opening/resuming a turn (NS)	Well
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Diana: directed to brochure]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana] ^ [Diana: directed to Richard]

Text 4 Phase 2 Utterance 3		189.59	190.59
Asking for confirmation or denial	Of France?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at brochure; Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Richard: Of France?		
Material process(es)	Material process(es): YES: [Richard: turns over the pages of the brochure]		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 2 Utterance 4		190.28	190.68
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yeah.		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at brochure; Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		

Appendix B

File type: video	File type: video: YES:
Line 01	Diana: Yeah.
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]

Text 4 Phase 2 Utterance 5		190.68	200.72
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at brochure; Diana: looks at Richard] ^ [Richard: smiles; Richard: looks at brochure; Diana: smiles; Diana: looks at brochure] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at brochure; Diana: looks at brochure] ^ [Richard: looks at brochure; Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at brochure; Diana: looks at Richard] ^ [Richard: smiles; Richard: looks at Diana; Diana: looks at brochure] ^ [Richard: smiles; Richard: looks at brochure; Diana: smiles; Diana: looks at Richard]		
Correcting oneself	Well		
well: used when you want to correct or change sth that you have just said [from the OALD]			
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to study] [university]		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing intentions	I'm going to study French at university [...] I was trying to go somewhere a bit different		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: somewhere]		
General notions: quantitative	General notions: temporal: quantitative: YES: [quantity: a lot of] [degree: a bit] [degree: comparative]		
I've actually spent A LOT OF time in France [...] I was trying to go somewhere A BIT different, A BIT MORE exciting			
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause]		
I've actually spent a lot of time in France myself BECAUSE I'm going to study French at university			
General notions: spatial	General notions: spatial: YES. [location: in] [location: at]		
I've actually spent a lot of time IN FRANCE [...] I'm going to study French AT UNIVERSITY			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [future reference: NP + be going to] [past reference: past continuous] [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Richard]		

Line 01	Richard: Well I've actually spent a lot of time in France myself because I'm – I'm going to study French at university, so I was trying to go somewhere a bit different, a bit == more exciting.
Line 02	Diana: == () Somewhere
Line 03	Richard: Well, not that France isn't exciting.
Material process(es)	Material process(es): YES: [Richard: turns over the pages of the brochure]
Opening/resuming a turn (NS)	Well
Reporting: facts/events	I've actually spent a lot of time in France myself
Verbal process(es)	Verbal process(es): YES: [Richard: speaks] ^ [Richard: speaks; Diana: speaks] ^ [Richard: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Diana: looks at brochure]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard] ^ [Richard: directed to Diana] ^ [Diana: directed to Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 2 Utterance 6		200.72	202.77
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: smiles; Richard: looks at brochure] ^ [Richard: smiles; Richard: looks at Diana] ^ [Richard: smiles; Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: [Diana laughs] Some-, something you don't know already.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Diana]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 2 Utterance 7		202.6	203.69
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at brochure; Diana: looks at brochure]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Richard: Somewhere I don't know.		

Appendix B

Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Diana: directed to brochure]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 3		203.69	214.12
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 3		
Russia			

Text 4 Phase 3 Utterance 1		203.69	205.39
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at brochure; Diana: looks at brochure]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: you] [adverb: here]		
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
I see you HAVE Russia here			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Diana]		
Line 01	Diana: Oh, I see you have Russia here.		
Stating	I see you have Russia here.		
Travel: holidays	Travel: holidays: YES: [Russia]		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Diana: directed to brochure]		

Text 4 Phase 3 Utterance 2		205.39	210.04
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at brochure] ^ [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emphasising	Russia is what I was looking at		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Even if Diana is off-screen, we can state that she sits because of the clues given in the previous video			
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause] [logical relations: focusing: only]		

Russia is what I was looking at BECAUSE I've ONLY been outside of Europe twice	
General notions: spatial	General notions: spatial: YES: [location: outside of]
I've only been OUTSIDE OF Europe twice	
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [past reference: past continuous] [past reference: present perfect] [frequency: twice]
I've only been outside of Europe TWICE	
Identifying	Russia is what I was looking at
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Richard]
Line 01	Richard: Russia is what I was looking at because I've only been outside of Europe twice
Mental process(es)	Mental process(es): YES: [Richard]
Reporting: facts/events	I've only been outside of Europe twice
Sound	Sound: YES: [Richard's hand on brochure]
Travel: holidays	Travel: holidays: YES: [Russia] [Europe]
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Richard: directed to brochure]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]
Even if Diana is off-screen, we can state that Richard's gaze is directed to him because of the clues given in the previous video	

Text 4 Phase 3 Utterances 3 and 4		210.04	214.12
Asking for information	Where?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: where?]		
General notions: spatial	General notions: spatial: YES: [location: where?]		
Indicating that one is coming to an end	so		
Line 01	Diana: Mmmm humm. == Where?		
Line 02	Richard: == and that was to go to America and to Australia so.		
Mental process(es)	Mental process(es): YES: [Richard]		
Showing attention to the speaker	Mmmm humm.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		
Even if Diana is off-screen, we can state that Richard's gaze is directed to him because of the clues given in the previous video			

Text 4 Phase 4		214.12	234.03
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		

Appendix B

File type: video	File type: video: YES:
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 4
Australia	

Text 4 Phase 4 Utterance 1		214.12	215.65
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about appreciation	how was Australia?		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Diana: Oh, how was Australia?		
Travel: holidays	Travel: holidays: YES: [Australia]		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		
Even if Diana is off-screen, we can state that Richard's gaze is directed to him because of the clues given in the previous video			

Text 4 Phase 4 Utterance 2		215.65	234.03
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Correcting oneself	well		
well: used when you want to correct or change sth that you have just said [from the OALD]			
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing affect: positive affect	I'm quite keen to go somewhere completely different like perhaps Japan or == Russia		
Positive affect: eagerness			
Expressing appreciation: positive appreciation	Australia was very nice		
Expressing possibility (NS)	or maybe China actually would be very nice		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [personal pronoun as subject: it] [personal pronoun as subject: I] [adverb: somewhere]		
General notions: existential	General notions: existential: YES: [existence: there are]		
THERE ARE quite a few differences between Australian culture and English culture			
General notions: quantitative	General notions: quantitative: YES: [degree: very] [degree: quite] [quantity: a few]		
Australia was VERY nice but obviously the culture's VERY similar [...] there are QUITE A FEW differences between Australian culture and English culture. So, I'm QUITE keen to go somewhere completely different like perhaps Japan or == Russia or maybe China actually would be VERY nice			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: concession: although] [logical relations: conjunction: and] [logical relations: disjunction: or]		

Australia was very nice BUT obviously the culture's very similar [...] ALTHOUGH there are quite a few differences between Australian culture AND English culture [...] I'm quite keen to go somewhere completely different like perhaps Japan OR Russia OR maybe China actually would be very nice	
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [reference without time focus: simple present]
Line 01	Richard: Australia was very nice but obviously the culture's very similar to - well not - it's similar in, in the sense that it's Western culture
Line 02	Diana: Mmmm humm.
Line 03	Richard: although there are quite a few differences between == Australian
Line 04	Diana: == Right.
Line 05	Richard: culture and English culture. So, I'm quite keen to go somewhere completely different like perhaps Japan or == Russia
Line 06	Diana: == Oh.
Line 07	Richard: as you see
Line 08	Diana: Exactly.
Line 09	Richard: or maybe China actually would be very nice.
Mental process(es)	Mental process(es): YES: [Richard]
Paraphrasing	it's similar in, in the sense that it's Western culture
Showing attention to the speaker	Mmmm humm. [...] Right. [...] Oh [...] Exactly
Sound	Sound: YES: [Richard's hand on brochure]
Stating	obviously the culture's very similar to [...] although there are quite a few differences between Australian culture and English culture.
Travel: holidays	Travel: holidays: YES: [Australia] [Japan] [Russia] [China]
Verbal process(es)	Verbal process(es): YES: [Richard: speaks] ^ [Diana: speaks] ^ [Richard: speaks] ^ [Richard: speaks; Diana: speaks] ^ [Richard: speaks] ^ [Richard: speaks; Diana: speaks] ^ [Richard: speaks] ^ [Diana: speaks] ^ [Richard: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Richard]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]
Even if Diana is off-screen, we can state that she sits because of the clues given in the previous video	

Text 4 Phase 5		234.03	250.08
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 5		
China and Chinese food			

Text 4 Phase 5 Utterance 1		234.03	237.15
American speaker(s)	American speaker(s): YES:		

Appendix B

Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at Diana] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
Expressing necessity (including logical deduction)	that must be very interesting
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]
General notions: quantitative	General notions: quantitative: YES: [degree: very]
that must be VERY interesting	
Line 01	Diana: China. That must be, that must be very interesting.
Travel: holidays	Travel: holidays: YES: [China]
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard; Diana] ^ [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 5 Utterance 2		237.15	250.08
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard; Diana: smiles] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard; Diana: smiles] ^ [Diana: looks at Richard; Diana: smiles] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Diana: looks at Richard] ^ [Richard: smiles; Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: laughs; Diana: laughs; Diana: looks at Richard] ^ [Richard: smiles; Richard: makes eye contact with Diana; Diana: makes eye contact with Richard; Diana: smiles] ^ [Richard: smiles; Richard: looks at his stomach; Diana: looks at Richard; Diana: smiles] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: smiles; Diana: smiles] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Correcting oneself	well		
well: used when you want to correct or change sth that you have just said [from the OALD]			
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing appreciation: positive appreciation	I'm quite fond of Chinese food		
Expressing desires	I'd quite like to go and visit China.		
Expressing knowledge	I know a very good Chinese restaurant in London		
File type: video	File type: video: YES:		

Food and drink: eating + drinking out	Food and drink: eating + drinking out: YES: [Chinese restaurant]
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [Chinese food]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a] [relative pronoun: which]
General notions: mental	General notions: mental: YES: [reflection: to know]
General notions: quantitative	General notions: quantitative: YES: [degree: quite] [degree: very] [quantity: a lot of] [degree: too] [quantity: much] [quantity: enough]
I'm QUITE fond of Chinese food [...] I know a VERY good Chinese restaurant in London which I spend A LOT OF time at well not TOO MUCH time but QUITE ENOUGH time and I'd QUITE like to go and visit China	
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause] [logical relations: conjunction: but] [logical relations: conjunction: and]
I'm quite fond of Chinese food BECAUSE I know a very good Chinese restaurant in London [...] well not too much time BUT quite enough time AND I'd quite like to go AND visit China	
General notions: spatial	General notions: spatial: YES: [location: in]
I know a very good Chinese restaurant IN LONDON	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Illustrators: batons	Illustrators: batons: YES: [Richard]
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Richard]
Richard points at his stomach	
Line 01	Richard: Well I'm quite fond of Chinese food == because
Line 02	Diana: == Oh, okay.
Line 03	Richard: um, I know a very good Chinese restaurant in London
Line 04	Diana: Right.
Line 05	Richard: which I spend a lot of time at [Richard and Diana laugh] well not too much time but quite enough time and I'd quite like to go and visit China.
Opening/resuming a turn (NS)	Well
Regulators	Regulators: YES: [Diana]
Showing attention to the speaker	Oh, okay. [...] Right.
Sound	Sound: YES: [Richard and Diana's laugh]
Stating	which I spend a lot of time at
Travel: holidays	Travel: holidays: YES: [to visit] [China]
Verbal process(es)	Verbal process(es): YES: [Richard: speaks] ^ [Richard: speaks; Diana: speaks] ^ [Richard: speaks] ^ [Diana: speaks] ^ [Richard: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard] ^ [Richard; Diana] ^ [Richard]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 14: The south of Italy

Text 5: The south of Italy		250.08	295.88
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 5: The south of Italy		
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 1		250.08	262.42
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 1		
Timothy's taste for Tuscany			
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 1 Utterance 1		250.08	251.62
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about appreciation	Did you like living in Tuscany?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: spatial	General notions: spatial: YES: [location: in]		
Did you like living IN TUSCANY?			
General notions: temporal	General notions: temporal: YES: [past reference: YES: simple past]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Did you like living in Tuscany?		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove] ^ [Giove: directed to Timothy]		

Text 5 Phase 1 Utterance 2		251.62	260.26
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Giove: smiles; Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: positive appreciation	I love Tuscany ... I adore. [...] It's, it's beautiful. There's nowhere like it in the world.		
File type: video	File type: video: YES:		

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [personal pronoun as object: it] [definite article: the]
General notions: existential	General notions: existential: YES: [existence: there's]
THERE'S nowhere like it in the world	
General notions: spatial	General notions: spatial: YES: [location: to have been] [location: in]
I'VE BEEN ALL OVER TUSCANY [...] There's nowhere like it IN THE WORLD	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: present perfect]
Line 01	Timothy: I love Tuscany ... I adore. I've been all over Tuscany ... It's, it's beautiful. There's nowhere like it in the world.
Regulators	Regulators: YES: [Giove]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove] ^ [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove] ^ [Giove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 1 Utterance 3		260.26	260.8
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: smiles]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Mm.		
Regulators	Regulators: YES: [Giove]		
Showing attention to the speaker	Mm.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]		

Text 5 Phase 1 Utterance 4		260.8	262.42
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: smiles] ^ [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emphasising	I really like the south of Italy too		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: positive appreciation	I really like the south of Italy too.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: inclusion: too]		

Appendix B

I really like the south of Italy TOO	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Timothy: I really like the south of Italy too.
Regulators	Regulators: YES: [Giove]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 2		262.42	279.92
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 2		
Timothy's travels in Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 2 Utterance 1		262.42	265.51
Asking for confirmation or denial	Have you done a lot of travelling in Italy?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]		
Have you done A LOT OF travelling in Italy?			
General notions: spatial	General notions: spatial: YES: [location: in]		
Have you done a lot of travelling IN ITALY?			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Have you done a lot of travelling in == Italy?		
Mental process(es)	Mental process(es): YES: [Timothy: thinks]		
Travel: holidays	Travel: holidays: YES: [travelling] [Italy]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 2 Utterance 2	264.82	272.82
American speaker(s)	American speaker(s): YES:	
Answering questions for confirmation	in Italy, yeah. Definitely.	

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Emphasising	I really haven't been to the north-western part either.
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]	
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]
General notions: spatial	General notions: spatial: YES: [location: in] [location: to have been to]
IN ITALY [...] I still HAVEN'T BEEN TO PUGLIA or the - I really HAVEN'T BEEN TO THE NORTH-WESTERN PART either	
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]
Hesitating	Uh
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]
Timothy nods when he says "in Italy, yeah. Definitely". Timothy illustrates Puglia with his thumb. He counts it. Timothy illustrates the north-western part of Italy.	
Line 01	Timothy: == Uh, in Italy, yeah. Definitely. I still haven't been to Puglia or the - I really haven't been to the north-western part either.
Regulators	Regulators: YES: [Giove]
Stating	I still haven't been to Puglia
Travel: holidays	Travel: holidays: YES: [Puglia]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove] ^ [Timothy; Giove] ^ [Timothy] ^ [Giove]

Text 5 Phase 2 Utterance 3		272.82	273.48
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Mm.		
Regulators	Regulators: YES: [Giove]		
Showing attention to the speaker	Mm.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 2 Utterance 4		273.48	279.92
American speaker(s)	American speaker(s): YES:		

Appendix B

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [semi-deictics: stuff] [demonstrative pronoun: that] [definite article: the]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]
BUT I've seen Sicily, Napoli, stuff like that, down in the South, Calabria.	
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]
Timothy illustrates Sicily and Napoli with his fingers. He counts them.	
Illustrators: spatial movements	Illustrators: spatial movements: YES: [Timothy]
Timothy indicates the south with his index finger while saying "down in the South"	
Line 01	Timothy: But I've seen Sicily, Napoli, stuff like that, down in the South, Calabria.
Regulators	Regulators: YES: [Giove]
Reporting: facts/events	I've seen Sicily, Napoli, stuff like that, down in the South, Calabria.
Travel: holidays	Travel: holidays: YES: [Sicily] [Napoli] [the South] [Calabria]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 3		279.92	295.88
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 3		
1) differences between the north of Italy and the south of Italy 2) Timothy's taste for the dialects of the south of Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 3 Subphase a		279.92	286.36
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 3 Subphase a		
differences between the north of Italy and the south of Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 3 Subphase a Utterance 1		279.92	284.21
Asking for confirmation or denial	Do you notice a lot of differences between the north of Italy and the south of Italy?		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]		
Do you notice A LOT OF differences between the north of Italy and the south of Italy?			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
Do you notice a lot of differences between the north of Italy AND the south of Italy?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Do you notice a lot of differences between the north of Italy and the south of Italy?		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove] ^ [Giove] ^ [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove] ^ [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 3 Subphase a Utterance 2		284.21	286.36
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Oh, yeah. Big time. Huge!		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]		
Timothy nods when he says "Oh, yeah. Big time. Huge!"			
Line 01	Timothy: Oh, yeah. Big time. Huge!		
Regulators	Regulators: YES: [Giove]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		

Text 5 Phase 3 Subphase b		286.36	295.88
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 3 Subphase b		
Timothy's taste for the dialects of the south of Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Appendix B

Text 5 Phase 3 Subphase b Utterance 1		286.36	295.23
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy; Giove: smiles]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: positive appreciation	aside from the lifestyle, I like their, um, I like their dialects down there. They're fascinating. And I like their accent better too.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [personal pronoun as subject: I] [possessive adjective: their] [adverb: there] [personal pronoun as subject: they] [possessive adjective: my]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: inclusion: too]		
They're fascinating. AND I like their accent better TOO.			
Health + body care: parts of the body	Health + body care: parts of the body: YES: [ears]		
Hesitating	Um		
Illustrators: batons	Illustrators: batons: YES: [Timothy]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy: points at his ear]		
Line 01	Timothy: Um, aside from the lifestyle, I like their, um, I like their dialects down there.		
Line 02	Giove: Mm.		
Line 03	Timothy: They're fascinating. And I like their accent better too. Sounds better to my ears.		
Regulators	Regulators: YES: [Giove]		
Showing attention to the speaker	Mm.		
Stating	Sounds better to my ears.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 3 Subphase b Utterance 2		295.23	295.88
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Timothy: smiles; Giove: smiles]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Mm.		
Regulators	Regulators: YES: [Giove]		
Showing attention to the speaker	Mm.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		

VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]

Text 15: Timothy's summer plans

Text 6: Timothy's summer plans		295.88	346.4
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 6: Tim's summer plans		
Irish speaker(s)	Irish speaker(s): YES:		

Text 6 Phase 1		295.88	318.2
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 1		
Timothy's summer plans			
Irish speaker(s)	Irish speaker(s): YES:		

Text 6 Phase 1 Utterance 1		295.88	299.92
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about intentions	What are you doing this summer? Are you going to the beach? Are you going to the mountains? == Or?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you] [demonstrative pronoun: this] [definite article: the]		
General notions: spatial	General notions: spatial: YES: [motion: to go] [motion: to]		
Are you GOING TO THE BEACH? Are you GOING TO THE MOUNTAINS?			
General notions: temporal	General notions: temporal: YES: [future reference: present continuous] [indications of time: this summer] [divisions of time: summer]		
What are you doing THIS SUMMER?			
House + home, environment: region	House + home, environment: region: yes: [beach] [mountains]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: What are you doing this summer? Are you going to the beach? Are you going to the mountains? == Or?		
Travel: holidays	Travel: holidays: YES: [beach] [mountains]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		

Text 6 Phase 1 Utterance 2		299.44	316.3
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Giove: looks at Timothy] ^ [Giove: looks at Timothy; Timothy: looks at his hand depicting a dictionary] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emblems	Emblems: YES: [Timothy]		
Emphasising	I really wanna try and make it over to Eastern Europe [...] Even bought myself a little Romanian dictionary.		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD] - even: used to emphasize sth unexpected or surprising [from the OALD]			
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Exp. degrees of certainty: confident assertion	I'll definitely hit the beach [...] I'm all set.		
Expressing intentions	I'll definitely hit the beach.		
Expressing possibility (NS)	Possibly [...] I may go up to Switzerland and visit a friend, check out the mountains there. Probably		
Expressing wants	I wanna do some traveling [...] I really wanna try and make it over to Eastern Europe. I wanna go see Romania.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a] [definite article: the] [adverb: there] [reflexive/emphatic pronoun: myself]		
General notions: qualitative	General notions: qualitative: YES: [physical: dimension: little]		
Even bought myself a LITTLE Romanian dictionary			
General notions: quantitative	General notions: quantitative: YES: [quantity: some]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I may go up to Switzerland AND visit a friend, check out the mountains there [...] I really wanna try AND make it over to Eastern Europe			
General notions: spatial	General notions: spatial: YES: [motion: to]		
I may go up TO SWITZERLAND [...] I really wanna try and make it over TO EASTERN EUROPE			
General notions: temporal	General notions: temporal: YES: [future reference: NP + will ...] [past reference: simple past]		
Hesitating	Um [...] Uh		
House + home, environment: region	House + home, environment: region: YES: [mountains] [beach]		
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]		
Timothy depicts a dictionary			

Line 01	Timothy: == Possibly I wanna do some traveling ... Um ... I may go up to Switzerland and visit a friend, check out the mountains there. Probably - I'll definitely hit the beach. Uh, I really wanna try and make it over to Eastern Europe. I wanna go see Romania. Even bought myself a little Romanian dictionary. I'm all set.
Mental process(es)	Mental process(es): YES: [Timothy: thinks]
Regulators	Regulators: YES: [Giove]
Reporting: facts/events	Even bought myself a little Romanian dictionary.
Travel: holidays	Travel: holidays: YES: [to do some travelling] [Switzerland] [to visit] [mountains] [to hit the beach] [Eastern Europe] [Romania]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove] ^ [Giove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:
VF: O: DW: E: self	VF: O: DW: E: self: YES: [Timothy: directed to his hands depicting a dictionary]

Text 6 Phase 1 Utterance 3		316.3	317.62
Behavioural process(es)	Behavioural process(es): YES: [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Timothy: looks at Giove; Giove: laughs]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emblems	Emblems: YES: [Timothy]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Wow. [Giove laughs]		
Showing attention to the speaker	Wow.		
Sound	Sound: YES: [Giove's laugh]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 6 Phase 1 Utterance 4		317.62	318.2
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: smiles] ^ [Giove: smiles; Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Indicating that one is coming to an end	So.		
Line 01	Timothy: So.		

Appendix B

Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 6 Phase 2		318.2	346.4
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 2		
Romanian			
Irish speaker(s)	Irish speaker(s): YES:		

Text 6 Phase 2 Utterance 1		318.2	322.55
Behavioural process(es)	Behavioural process(es): YES: [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Giove: looks at Timothy]		
Correcting oneself	Not very similar, == but somewhat similar.		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [degree: somewhat] [degree: very]		
I've heard that Romanian is SOMEWHAT similar to Italian. Not VERY similar, == but SOMEWHAT similar			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
Not very similar, == BUT somewhat similar			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: I've heard that Romanian is somewhat similar to Italian. Not very similar, == but somewhat similar.		
Regulators	Regulators: YES: [Timothy]		
Reporting: people's words/thoughts/beliefs	I've heard that Romanian is somewhat similar to Italian.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 6 Phase 2 Utterance 2		321.65	344.26
Agreeing: statement: positive statement	Yeah.		
American speaker(s)	American speaker(s): YES:		

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Timothy: looks at Giove] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Giove: looks at Timothy] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Timothy: looks at Giove] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove] ^ [Timothy: looks at Giove; Giove: laughs] ^ [Giove: makes eye contact with Timothy; Timothy: makes eye contact with Giove]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
Expressing appreciation: positive appreciation	It's interesting.
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [relative pronoun: that] [possessive adjective: my] [personal pronoun as subject: it] [personal pronoun as subject: they] [possessive adjective: their]
General notions: existential	General notions: existential: YES: [existence: there's]
THERE'S some Romanian girls that live in my dorm	
General notions: mental	General notions: mental: YES: [expression: to say]
General notions: quantitative	General notions: quantitative: YES: [quantity: some] [degree: almost] [degree: not quite]
There's SOME Romanian girls that live in my dorm and it is [...] it ALMOST sounds like Italian – NOT QUITE [...] Plus they have SOME Slavic elements to their language too	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [contrastive relations: correspondence: like] [possessive relations: possession: to have] [logical relations: inclusion: too]
There's some Romanian girls that live in my dorm AND it is [...] it really – almost sounds LIKE ITALIAN [...] Plus they HAVE some Slavic elements to their language TOO [...] LIKE Russian	
General notions: spatial	General notions: spatial: YES: [location: in]
There's some Romanian girls that live IN MY DORM	
General notions: temporal	General notions: temporal: YES: [simultaneousness: when + sub-clause]
WHEN they count in, in Romanian, it really – almost sounds like Italian – not quite	
House + home, environment: types of accommodation	House + home, environment: types of accommodation: YES: [dorm]
Illustrators: batons	Illustrators: batons: YES: [Timothy]
Illustrators: pictographs	Illustrators: pictographs: YES:
Timothy shows his fingers when says 'when they count in, in Romanian'; Timothy depicts the adverb 'almost' when he says 'almost sounds'; Timothy shows his fingers when he says "uno," 'due,' 'tre,' they say 'uno,' 'do,' 'twa.'	
Indicating that one is coming to an end	So

Line 01	Timothy: == Yeah. There's some Romanian girls that live in my dorm and it is. They – when they count in, in Romanian, it really – almost sounds like Italian – not quite. You know, 'uno,' 'due,' 'tre,' they say 'uno,' 'do,' 'twa.' A kind of French-Italian. It's interesting. Plus they have some Slavic elements to their language too. Instead of saying 'si,' they say 'da.' [Giove laugh] Like Russian. So,
Personal identification: address	Personal identification: address: YES: [to live]
There's some Romanian girls that LIVE in my dorm	
Personal identification: nationality	Personal identification: nationality: YES: [Romanian]
Regulators	Regulators: YES: [Giove]
Sound	Sound: YES: [Giove's laugh]
Stating	There's some Romanian girls that live in my dorm and it is [...] when they count in, in Romanian, it really – almost sounds like Italian – not quite. You know, 'uno,' 'due,' 'tre,' they say 'uno,' 'do,' 'twa.' A kind of French-Italian [...] Plus they have some Slavic elements to their language too. Instead of saying 'si,' they say 'da.' Like Russian.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove] ^ [Timothy] ^ [Timothy; Giove] ^ [Giove] ^ [Timothy; Giove] ^ [Timothy] ^ [Giove] ^ [Timothy; Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove] ^ [Giove: directed to Timothy] ^ [Timothy: directed to Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 6 Phase 2 Utterance 3		344.26	344.59
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: smiles] ^ [Giove: smiles]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Mm.		
Showing attention to the speaker	Mm.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy; Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]		

Text 6 Phase 2 Utterance 4		344.59	346.4
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: smiles] ^ [Giove: looks at Timothy; Giove: smiles] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		

Expressing appreciation: positive appreciation	it's interesting.
Expressing wants	I wanna go.
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as subject: I]
Line 01	Timothy: it's interesting. I wanna go.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): [Timothy; Giove] ^ [Timothy]

Text 16: Easter plans

Text 7: Easter plans		346.4	460.13
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 7: Easter plans		

Text 7 Phase 1		346.4	355.84
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 7 Phase 1		
Phil's plans for Easter			

Text 7 Phase 1 Utterance 1		346.4	349.36
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about intentions	have you got any plans for Easter?		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [future reference: simple present with adverbials of future time]		
have you got any plans FOR EASTER?			
Line 01	Julia: So, Phil, have you got any plans for Easter?		
Opening: informal	So, Phil		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 1 Utterance 2		349.36	355.24
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing intentions	Yes, I'm going to go away with my wife to, uh, Devon to see some friends.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my]		
General notions: quantitative	General notions: quantitative: YES: [quantity: some]		
I'm going to go away with my wife to, uh, Devon to see SOME friends			
General notions: relational	General notions: relational: YES: [logic relations: inclusion: with] [logic relations: purpose: to ...]		

Appendix B

I'm going to go away WITH MY WIFE to, uh, Devon TO SEE some friends	
General notions: spatial	General notions: spatial: YES: [motion: to]
I'm going to go away with my wife TO DEVON to see some friends	
General notions: temporal	General notions: temporal: YES: [future reference: NP + be going to ...]
I'M GOING TO go away with my wife to, uh, Devon to see some friends	
Line 01	Phil: Yes, I'm going to go away with my wife to, uh, Devon to see some friends.
Personal identification: family	Personal identification: family: YES: [wife]
Relations with other people: relationship	Relations with other people: relationship: YES: [friends]
Travel: holidays	Travel: holidays: YES: [Devon]
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]

Text 7 Phase 1 Utterance 3		355.24	355.84
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Julia: Oh.		
Showing attention to the speaker	Oh		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 2		355.84	382.09
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 7 Phase 2		
1) Phil's friends: where they live 2) Phil's friends: time Phil and his wife have been knowing them			

Text 7 Phase 2 Subphase a		355.84	369.75
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 7 Phase 2 Subphase a		
Phil's friends: where they live			

Text 7 Phase 2 Subphase a Utterance 1		355.84	357.59
Asking for information	whereabouts in Devon do they live?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they]		
General notions: spatial	General notions: spatial: YES: [location: whereabouts] [location: in]		
WHEREABOUTS IN DEVON do they live?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Julia: whereabouts in Devon do they live?		
Personal identification: address	Personal identification: address: YES: [to live]		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 2 Subphase a Utterance 2		357.59	368.43
Answering questions for information	They live near Exeter [...] they live, um, in the countryside in a caravan that they have converted into a – into a house.		

Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
English speaker(s)	English speaker(s): YES:
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [indefinite article: a] [definite article: the] [relative pronoun: that]
General notions: relational	General notions: relational: YES: [logic relations: conjunction: and]
They live near Exeter, a place called Crediton AND they live, um, in the countryside in a caravan that they have converted into a - into a house	
General notions: spatial	General notions: spatial: YES: [distance: near] [location: in]
They live NEAR EXETER [...] they live IN THE COUNTRYSIDE IN A CARAVAN	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: present perfect]
House + home, environment: region	House + home, environment: region: YES: [countryside]
House + home, environment: types of accommodation	House + home, environment: types of accommodation: YES: [caravan] [house]
Line 01	Phil: They live near Exeter, a place called Crediton, and they live, um, in the countryside in a caravan that they have converted into a - into a house.
Personal identification: address	Personal identification: address: YES: [to live]
Personal identification: name	Personal identification: name: YES: [(to be) called]
Specifying (V)	a place called Crediton
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]

Text 7 Phase 2 Subphase a Utterance 3		368.43	369.75
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Julia: Oooh!		
Showing attention to the speaker	Oooh!		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 2 Subphase b		369.75	382.09
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): Text 7 Phase 2 Subphase b		
Phil's friends: time Phil and his wife have been knowing them			

Text 7 Phase 2 Subphase b Utterance 1		369.75	371.69
Asking for confirmation or denial	Are they old friends?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Julia: Are they old friends?		

Appendix B

Relations with other people: relationship	Relations with other people: relationship: YES: [friends]
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 7 Phase 2 Subphase b Utterance 2		371.69	381.22
Answering questions for confirmation	Yes		
Correcting oneself	well		
well: used when you want to correct or change sth that you have just said [from the OALD]			
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [University]		
Emphasising	My wife has known them for even longer.		
even: used to emphasize sth unexpected or surprising [from the OALD]			
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: them] [possessive adjective: my] [personal pronoun as subject: she]		
General notions: quantitative	General notions: quantitative: YES: [quantity: several]		
I've known them for SEVERAL years			
General notions: spatial	General notions: spatial: YES: [location: at]		
she met them when she was AT UNIVERSITY			
General notions: temporal	General notions: temporal: YES: [present and past reference: present perfect] [duration: for] [divisions of time: years] [duration: for longer] [past reference: simple past] [simultaneity: when + sub-clause]		
I've known them FOR SEVERAL YEARS. My wife has known them FOR even LONGER [...] she met them WHEN she was at University			
Hesitating	Um		
Line 01	Phil: Yes, well I've known them for several years. My wife has known them for even longer. Um, she met them when she was at University.		
Personal identification: family	Personal identification: family: YES: [wife]		
Reporting: facts/events	she met them when she was at University.		
Stating	I've known them for several years		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

Text 7 Phase 2 Subphase b Utterance 3		381.22	382.09
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Julia: Oh!		
Showing attention to the speaker	Oh!		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 3		382.09	402.02
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 7 Phase 3		
What Phil will be doing with his friends			

Text 7 Phase 3 Utterance 1		382.09	384.14
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		

Enquiring about intentions	What will you be doing?
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you]
General notions: temporal	General notions: temporal: YES: [future reference: NP + will...]
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 7 Phase 3 Utterance 2		384.14	402.02
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing degrees of probability	we will probably be doing some walking [...] we may go to the beach		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [definite article: the] [personal pronoun as object: them]		
General notions: quantitative	General notions: quantitative: YES: [quantity: some]		
we will probably be doing SOME walking			
General notions: relational	General notions: relational: YES: [logical relations: inclusion: with]		
we'll be staying WITH THEM			
General notions: spatial	General notions: spatial: YES: [motion: to go into] [motion: to go to]		
we will, uh, possibly GO INTO EXETER [...] we may GO TO THE BEACH			
General notions: temporal	General notions: temporal: YES: [future reference: NP + will...]		
we'LL BE STAYING with them			
Line 01	Phil: Oh, we will probably be doing some walking. Um ... we will, uh, possibly go into Exeter. Um, we may go to the beach ... Um ... And, uh, we - we'll be staying with them.		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

Text 7 Phase 4		402.02	446.14
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 7 Phase 4		
1) the house of Phil's friends: general description 2) the house of Phil's friends: the toilet			

Text 7 Phase 4 Subphase a		402.02	423.88
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 7 Phase 4 Subphase a		
the house of Phil's friends: general description			

Text 7 Phase 4 Subphase a Utterance 1		402.02	423.88
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		

Appendix B

Describing	they only have the one - uh - the one room. Just a single room in their caravan. Um, but they - but it is big room. There's plenty of space. Um, ah, but they don't have a - a toilet. They only have a - a toilet outside of the caravan.
English speaker(s)	English speaker(s): YES:
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [definite article: the] [indefinite article: a] [possessive adjective: their] [personal pronoun as subject: it]
General notions: existential	General notions: existential: YES. [existence: there's]
THERE'S plenty of space	
General notions: quantitative	General notions: quantitative: YES: [quantity: plenty of]
There's PLENTY OF space	
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]
they only HAVE the one room [...] they DON'T HAVE a toilet. They only HAVE a toilet outside of the caravan	
General notions: spatial	General notions: spatial: YES: [location: in]
Just a single room IN THEIR CARAVAN	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: present perfect]
House + home, environment: accommodation, rooms	House + home, environment: accommodation, rooms: YES: [room] [single room] [toilet]
House + home, environment: types of accommodation	House + home, environment: types of accommodation: YES: [caravan]
Line 01	Phil: They - they - um - they - they only have the one - uh - the one room. Just a single room in their caravan. Um, but they - but it is big room. There's plenty of space. Um, ah, but they don't have a - a toilet. They only have a - a toilet outside of the caravan. Um, it is one they - they've built themselves.
Specifying (V)	it is one they - they've built themselves.
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]

Text 7 Phase 4 Subphase b		423.88	446.14
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 7 Phase 4 Subphase b		
the house of Phil's friends: the toilet			

Text 7 Phase 4 Subphase b Utterance 1		423.88	425.74
Asking for confirmation or denial	Is it a compost toilet?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [indefinite article: a]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		

House + home, environment: accommodation, rooms	House + home, environment: accommodation, rooms: YES: [compost toilet]
Line 01	Julia: Is it a compost toilet?
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 7 Phase 4 Subphase b Utterance 2		425.74	427.36
Answering questions for confirmation	Yes, it is!		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Phil: Yes, it is!		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

Text 7 Phase 4 Subphase b Utterance 3		427.36	429.84
Asking someone's opinion	How do you find that?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative pronoun: that]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Julia: How do you find that?		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 4 Subphase b Utterance 4		429.84	440.02
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing an opinion	I think it's - it's very convenient. It's very, uh, it - it's very nice when the weather is good.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [definite article: the]		
General notions: mental	General notions: mental: YES: [reflection: to think]		
General notions: qualitative	General notions: qualitative: YES: [evaluation: quality: convenient] [evaluation: quality: nice]		
it's very CONVENIENT [...] it's very nice			
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
it's VERY convenient [...] it's VERY nice			
General notions: relational	General notions: relational: YES: [logical relations: condition: when + sub-clause]		
it's very nice WHEN the weather is good			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	Um [...] == Um		
Line 01	Phil: Um, I think it's - it's very convenient. It's very, uh, it - it's very nice when the weather is good. == Um		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

Appendix B

Weather: climate and weather	Weather: climate and weather: YES: [weather] [good]

Text 7 Phase 4 Subphase b Utterance 5		440.02	443.74
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Encouraging someone to continue	But when the weather is raining or it is night-time.		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [personal pronoun as subject: it]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: condition: when + sub-clause] [logical relations: disjunction: or]		
BUT WHEN the weather is raining OR it is night-time			
Line 01	Julia: == () But when the weather is raining or it is night-time.		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		
Weather: climate and weather	Weather: climate and weather: YES: [weather] [raining]		

Text 7 Phase 4 Subphase b Utterance 6		443.74	445.17
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: quantitative	General notions: quantitative: YES: [degree: a bit]		
Then it's A BIT harder			
Line 01	Phil: Then it's a bit harder.		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

Text 7 Phase 4 Subphase b Utterance 7		445.17	446.14
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Julia: Um.		
Showing attention to the speaker	Um.		
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]		

Text 7 Phase 5		446.14	460.13
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 7 Phase 5		
how Phill will travel to his friends' house			

Text 7 Phase 5 Utterance 1		446.14	448.81
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about intentions	How will you travel to their house?		
File type: audio	File type: audio: YES:		

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [possessive adjective: their]
General notions: relational	General notions: relational: YES: [action/event relations: manner: how?]
HOW will you travel to their house?	
General notions: spatial	General notions: spatial: YES: [motion: to]
How will you travel TO THEIR HOUSE?	
General notions: temporal	General notions: temporal: YES: [future reference: NP + will ...]
How WILL you TRAVEL to their house?	
Line 01	Julia: How will you travel to their house?
Travel: private transport	Travel: private transport: YES: [to travel]
Travel: public transport	Travel: public transport: YES: [to travel]
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 7 Phase 5 Utterance 2		448.81	460.13
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing degrees of probability	We will probably drive.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [personal pronoun as subject: it] [indefinite article: a]		
General notions: quantitative	General notions: quantitative: YES: [degree: quite] [number: 6]		
it takes QUITE a long time. It takes about 6 hours to drive from London			
General notions: spatial	General notions: spatial: YES: [origin: from]		
It takes about 6 hours to drive FROM LONDON			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [duration: to take] [duration: long] [divisions of time: hour]		
IT TAKE quite a LONG time. It takes about 6 HOURS to drive from London			
Hesitating	Um		
Line 01	Phil: We will probably drive. Um ... It takes - it takes quite a long time. It takes about 6 hours to drive from London.		
Stating	it takes quite a long time. It takes about 6 hours to drive from London.		
Travel: private transport	Travel: private transport: YES: [to drive]		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

The Introductions subcorpus

Text 17: Meet Alexandra

Video 1: Meet Alexandra		0	110.11
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 1: Meet Alexandra		

Appendix B

Video 1 Phase 1		0	1.14
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 1		
greeting			

Video 1 Phase 1 Utterance 1		0	1.14
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
Greeting people: informal	Hi!		
Line 01	Hi!		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 1 Phase 2		1.15	2.36
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 2		
name			

Video 1 Phase 2 Utterance 1		1.15	2.36
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	My name's Alexandra.		
Personal identification: name	Personal identification: name: YES: [name; first name]		
My name's Alexandra			
Stating	My name's Alexandra.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 1 Phase 2 Utterance 1		1.15	2.36
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	My name's Alexandra.		
Personal identification: name	Personal identification: name: YES: [name; first name]		
My name's Alexandra			
Stating	My name's Alexandra.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 1 Phase 3		2.37	10.57
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 3		
age and occupation			
Number of speaker(s): 1 speaker	Number of speaker(s): 1 speaker: YES:		
Text type: monologue	Text type: monologue: YES:		

Video 1 Phase 3 Utterance 1		2.37	6.71
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [student] [Boston University]		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a]		
General notions: quantitative	General notions: quantitative: YES: [number: 20]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I'm 20 years old AND I'm a student at Boston University			
General notions: spatial	General notions: spatial: YES: [location: at]		
I'm a student AT BOSTON UNIVERSITY			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Line 01	I'm 20 years old and I'm a student at Boston University.		
Personal identification: age	Personal identification: age: YES: [I am ... years old]		
I'm 20 years old			
Personal identification: occupation	Personal identification: occupation: YES: [student]		
I'm a student			
Stating	I'm 20 years old and I'm a student at Boston University.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 1 Phase 3 Utterance 2		6.72	10.57
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: subjects	Education: subjects: YES: [History] [Italian]		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I study History AND Italian			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Hesitating	Um		
Line 01	Um, I study History and Italian.		

Appendix B

Stating	I study History and Italian.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 1 Phase 4		10.58	15.6
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 4		
Boston University			

Video 1 Phase 4 Utterance 1		10.58	15.6
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
General notions: quantitative	General notions: quantitative: YES: [number: 30 thousand]		
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
Boston University HAS about 30 thousand students			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Lines	And, Boston University has about 30 thousand students.		
Opening/resuming a turn (NS)	And		
Stating	Boston University has about 30 thousand students.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 1 Phase 5		15.61	20.74
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 5		
Boston			

Video 1 Phase 5 Utterance 1		15.61	20.74
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Describing	Boston's a big city [...] there's a lot to do there.		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
Free time: public entertainment	Free time: public entertainment: YES:		
there's a lot to do there			
General notions: deixis	General notions: deixis: YES: [adverb: there]		
General notions: existential	General notions: existential: YES: [existence: there's + NP]		
THERE'S A LOT TO DO there			
General notions: qualitative	General notions: qualitative: YES: [physical: dimension: big]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot]		
General notions: spatial	General notions: spatial: YES: [location: there]		

there's a lot to do THERE	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Hesitating	um
Line 01	And, Boston's a big city, um, there's a lot to do there.
Opening/resuming a turn (NS)	And
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 1 Phase 6		20.75	33.35
American speaker(s)	American speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 6		
Alexandra's likes			

Video 1 Phase 6 Utterance 1		20.75	33.35
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
Expressing appreciation: positive appreciation	I like to go walk along the harbour		
File type: video	File type: video: YES:		
Free time: leisure	Free time: leisure: YES: [to go walk]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the] [personal pronoun as subject: it]		
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause]		
BECAUSE it's on the Atlantic Ocean			
General notions: spatial	General notions: spatial: YES: [direction: along] [relative position: on]		
I like to go walk ALONG THE HARBOUR, um, because it's ON THE ATLANTIC OCEAN			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	And ... um ... mm [...] um [...] um		
Line 01	And ... um ... mm, I like to go walk along the harbour, um, because it's on the Atlantic Ocean, um ...		
Stating	it's on the Atlantic Ocean		
it = Boston			
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 1 Phase 7		33.36	53.99
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 7		
origin			

Video 1 Phase 7 Utterance 1		33.36	40.42
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a] [relative pronoun: which]
General notions: qualitative	General notions: qualitative: YES: [physical: dimension: small]
General notions: quantitative	General notions: quantitative: YES: [degree: pretty]
pretty, adv. (with adjectives and adverbs): 1) to some extent; fairly 2) very [from the OALD]	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]
BUT I come from a pretty small town	
General notions: spatial	General notions: spatial: YES: [origin: from] [location: in]
I come FROM a pretty small town, um, which is IN northern New York State.	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Hesitating	um
Line 01	And - but I come from a pretty small town, um, which is in northern New York State.
Personal identification: origin	Personal identification: origin: YES: [to come from ...]
I come from a pretty small town	
Stating	I come from a pretty small town [...] which is in northern New York State.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 1 Phase 7 Utterance 2		40.43	47.23
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Describing	it's mostly farms and apple orchards		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: quantitative	General notions: quantitative: YES: [number: 40]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
It's about 40 minutes from the Canadian border AND it's mostly farms and apple orchards			
General notions: spatial	General notions: spatial: YES: [distance: ... from]		
It's about 40 MINUTES FROM THE CANADIAN BORDER			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
House + home, environment: region	House + home, environment: region: YES: [farms] [apple orchards]		
Line 01	It's about 40 minutes from the Canadian border and it's mostly farms and apple orchards.		
Stating	It's about 40 minutes from the Canadian border		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 1 Phase 7 Utterance 3		47.24	53.99
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		

Existential process(es)	Existential process(es): YES: [Alexandra: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [indefinite article: a]
General notions: qualitative	General notions: qualitative: YES: [physical: dimension: big]
General notions: relational	General notions: relational: YES: [contrastive relations: correspondence: like]
So it was a change of pace and change of scenery to go to a big city LIKE BOSTON	
General notions: temporal	General notions: temporal: YES: [past reference: simple past]
Line 01	So it was a change of pace and change of scenery to go to a big city like Boston.
Stating	it was a change of pace and change of scenery to go to a big city like Boston.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 1 Phase 8		54	87
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 8		
Alexandra's experience in Padova			

Video 1 Phase 8 Utterance 1		54	66.25
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [third year of college] [study-abroad programme]		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my] [demonstrative adjective: this] [indefinite article: a] [adverb: here]		
General notions: quantitative	General notions: quantitative: YES: [number: third]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: effect: so ...]		
I'm in my third year of college AND I decided this year that I wanted to do a study-abroad programme SO I'm here in Padova right now, AND I've been here since September			
General notions: spatial	General notions: spatial: YES: [location: here] [[location: in]		
I'm HERE IN PADOVA right now			
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [past reference: simple past] [indications of time: this year] [present reference: right now] [present reference: present perfect] [duration: since]		
I decided THIS YEAR [...] I'm here in Padova RIGHT NOW, and I've been here SINCE SEPTEMBER			
Line 01	I'm in my third year of college and I decided this year that I wanted to do a study-abroad programme so I'm here in Padova right now, and I've been here since September.		

Appendix B

Reporting: people's words/thoughts/beliefs	I decided this year that I wanted to do a study-abroad programme
Stating	I'm in my third year of college [...] I'm here in Padova right now, and I've been here since September.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 1 Phase 8 Utterance 2		66.24	74.26
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	I really like the experience so far		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
Expressing appreciation: positive appreciation	I really like the experience so far, it's been great.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: great]		
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [present reference: present perfect]		
Hesitating	um ... and ...		
Line 01	Um ... and ... I really like the experience so far, it's been great.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 1 Phase 8 Utterance 3		74.27	77.7
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
Expressing intentions	I'll be leaving at the end of this month.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative adjective: this]		
General notions: temporal	General notions: temporal: YES: [future reference: NP + will] [indications of time: at the end of this month]		
I'll be leaving AT THE END OF THIS MONTH			
Hesitating	Um		
Line 01	Um, I'll be leaving at the end of this month.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 1 Phase 8 Utterance 4		77.71	87
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	it's been really nice to go around and travel and see things		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			

Existential process(es)	Existential process(es): YES: [Alexandra: sitting]
Expressing affect: positive affect	it'll also be nice to go home
positive affect: pleasure, happiness	
Expressing appreciation: positive appreciation	it's been really nice to go around and travel and see things
File type: video	File type: video: YES:
General notions: qualitative	General notions: qualitative: YES: [evaluative: nice]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: conjunction: but] [logical relations: inclusion: also]
it's been really nice to go around AND travel AND see things [...] BUT it'll ALSO be nice to go home	
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [future reference: NP + will]
Hesitating	Um ... and
Line 01	Um ... and it's been really nice to go around and travel and see things but, um, but it'll also be nice to go home and.
Opening/resuming a turn (NS)	and
Travel: holidays	Travel: holidays: YES: [to go around] [to travel] [to see]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:

Video 1 Phase 9	87.01	108.35
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 9	
Alexandra's taste for hiking		

Video 1 Phase 9 Utterance 1		87.01	108.35
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Describing	there is a lot of mountains near where I live		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
Expressing affect: positive affect	it'll be nice to [...] go home and get to ... be outdoors again		
positive affect: pleasure, happiness			
Expressing appreciation: positive appreciation	one of the things I enjoy doing in my town where I live is [...] hiking [...] that's one of the things I'll like to do in my spare time		
Expressing intentions	that's one of the things I'll like to do in my spare time		
File type: video	File type: video: YES:		
Free time: leisure	Free time: leisure: YES: [hiking] [spare time]		
Free time: sports	Free time: sports: YES: [hiking]		
General notions: deixis	General notions: deixis: YES: [prop word: one] [definite article: the] [personal pronoun as subject: I] [possessive adjective: my] [demonstrative pronoun: that]		
General notions: existential	General notions: existential: YES: [existence: there is + NP]		
THERE IS A LOT OF MOUNTAINS near where I live			

Appendix B

General notions: qualitative	General notions: qualitative: YES: [evaluative: nice]
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]
General notions: spatial	General notions: spatial: YES: [location: in]
one of the things I enjoy doing IN MY TOWN where I live is [...] hiking	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [future reference: NP + will]
Hesitating	Um [...] um [...] um [...] um
House + home, environment: region	House + home, environment: region: YES: [mountains]
Line 01	Um, one of the things I enjoy doing in my town where I live is ... um, hiking, um ... there is a lot of mountains near where I live so that's one of the things I'll like to do in my spare time, so it'll be nice to, um, go home and get to ... be outdoors again.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 1 Phase 10		108.36	110.11
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 1 Phase 10		
closing			

Video 1 Phase 10 Utterance 1		108.36	110.11
American speaker(s)	American speaker(s): YES:		
Closing: at the end of a speech	So.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Alexandra: sitting]		
File type: video	File type: video: YES:		
Line 01	So.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Text 18: Meet Anka

Video 2: Meet Anka		110.12	119.71
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 2: Meet Anka		
Romanian speaker(s)	Romanian speaker(s): YES:		

Video 2 Phase 1		110.12	111.89
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 2 Phase 1		
name			
Romanian speaker(s)	Romanian speaker(s): YES:		

Video 2 Phase 1 Utterance 1		110.12	111.89
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Anka: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	Um ...		
Line 01	Um ... I'm Anka.		
Personal identification: name	Personal identification: name: YES: [to be; first name]		
I'm Anka			
Romanian speaker(s)	Romanian speaker(s): YES:		
Stating	I'm Anka.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 2 Phase 2		111.9	114.37
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 2 Phase 2		
age			
Romanian speaker(s)	Romanian speaker(s): YES:		

Video 2 Phase 2 Utterance 1		111.9	114.37
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Anka: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 20] [number: 21]		
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Line 01	I - I have 20 ... 21 years.		
Personal identification: age	Personal identification: age: YES:		
(W) I have 20 ... 21 years. = I'm 21 years old.			
Romanian speaker(s)	Romanian speaker(s): YES:		
Stating	I - I have 20 ... 21 years.		
(W) I have 20 ... 21 years. = I'm 21 years old.			
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 2 Phase 3		114.38	119.71
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 2 Phase 3		
origin			
Romanian speaker(s)	Romanian speaker(s): YES:		

Video 2 Phase 3 Utterance 1		114.38	119.71
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Education: subjects	Education: subjects: YES: [Philosophy]		
Existential process(es)	Existential process(es): YES: [Anka: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		

Appendix B

General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: purpose: to ...]
I'm from Romania AND I came to Padova TO STUDY Philosophy	
General notions: spatial	General notions: spatial: YES: [origin: from] [motion: to come to + NP]
I'm FROM Romania and I CAME TO PADOVA to - to study Philosophy.	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past]
Line 01	I'm from Romania and I came to Padova to - to study Philosophy.
Personal identification: origin	Personal identification: origin: YES: [to be from ...]
I'm from Romania	
Romanian speaker(s)	Romanian speaker(s): YES:
Stating	I'm from Romania and I came to Padova to - to study Philosophy.
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Text 19: Meet Cristina

Video 3: Meet Cristina		119.72	207.37
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 3: Meet Cristina		
Italian speaker(s)	Italian speaker(s): YES:		

Video 3 Phase 1		119.72	120.91
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 3 Phase 1		
greeting			
Italian speaker(s)	Italian speaker(s): YES:		

Video 3 Phase 1 Utterance 1		119.72	120.91
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
Greeting people: informal	hi		
Hesitating	Uh		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	Uh, hi.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 3 Phase 2		120.92	122
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 3 Phase 2		
name			
Italian speaker(s)	Italian speaker(s): YES:		

Video 3 Phase 2 Utterance 1		120.92	122

Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
Existential process(es)	Existential process(es): YES: [Cristina: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]
General notions: temporal	General notions: temporal: YES: [reference without time focus: present reference]
Italian speaker(s)	Italian speaker(s): YES:
Line 01	My name is Cristina.
Personal identification: name	Personal identification: name: YES: [name; first name]
My name is Cristina	
Stating	My name is Cristina.
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 3 Phase 3	122.01	146.22
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 3 Phase 3	
1) occupation; 2) university		
Italian speaker(s)	Italian speaker(s): YES:	

Video 3 Phase 3 Subphase a	122.01	129.88
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: subphase(s)	Film clip: phase(s): YES: Video 3 Phase 3 Sub-phase a	
occupation		
Italian speaker(s)	Italian speaker(s): YES:	

Video 3 Phase 3 Subphase a Utterance 1	122.01	127.9
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Education: schooling	Education: schooling: YES: [third year student] [University of Padova]	
Education: subjects	Education: subjects: YES: [foreign languages]	
Existential process(es)	Existential process(es): YES: [Cristina: sitting]	
File type: video	File type: video: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]	
General notions: quantitative	General notions: quantitative: YES: [number: 27] [number: third]	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]	
(W) I'm 27 years old and I'm third year student in University of Padova, foreign languages. = I'm 27 years old AND I'm a third year student at the University of Padova. I study foreign languages		
General notions: spatial	General notions: spatial: YES: [location: at]	
(W) I'm third year student in University of Padova = I'm a third year student AT THE UNIVERSITY OF PADOVA		
General notions: temporal	General notions: temporal: YES: [present reference: simple present]	
Italian speaker(s)	Italian speaker(s): YES:	
Line 01	I'm 27 years old and I'm third year student in University of Padova, foreign languages.	
Personal identification: age	Personal identification: age : YES: [I am ... years old]	
I'm 27 years old		

Appendix B

Personal identification: occupation	Personal identification: occupation: YES: [student]
I'm a third year student	
Stating	I'm 27 years old and I'm third year student in University of Padova, foreign languages.
(W) I'm third year student in University of Padova, foreign languages. = I'm a third year student at the University of Padova. I study foreign languages.	
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 3 Phase 3 Subphase a Utterance 2		127.91	129.88
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: subjects	Education: subjects: YES: [German] [English]		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I study German AND English			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	I study German and English.		
Stating	I study German and English.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 3 Phase 3 Subphase b		129.89	146.22
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: phase(s): YES: Video 3 Phase 3 Sub-phase b		
university			
Italian speaker(s)	Italian speaker(s): YES:		

Video 3 Phase 3 Subphase b Utterance 1		129.89	139.1
Behavioural process(es)	Behavioural process(es): YES: [Cristina: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to enroll in] [University]		
(BrE) to enrol on a course vs. (NAme) to enroll in a course [from the OALD]			
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 25] [number: 4] [number: 5]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: reason: because + sub-phase] [disjunction: or]		
AND I enrolled in University when I was 25 BECAUSE I lived, something like, 4 OR 5 years abroad before coming back to Italy			
General notions: spatial	General notions: spatial: YES: [motion: to come back to + NP]		
before COMING BACK TO ITALY			

General notions: temporal	General notions: temporal: YES: [past reference: simple past] [simultaneousness: when + subclause] [anteriority: before + sub-clause]
Italian speaker(s)	Italian speaker(s): YES:
Line 01	And I enrolled in University when I was 25 because I lived, something like, 4 or 5 years abroad before coming back to Italy in a way.
Material process(es)	Material process(es): YES: [Cristina: scratches her arm]
Personal identification: age	Personal identification: age: YES: [I was ...]
I was 25	
Stating	I enrolled in University when I was 25 because I lived, something like, 4 or 5 years abroad before coming back to Italy
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 3 Phase 3 Subphase b Utterance 2		139.11	146.22
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emblems	Emblems: YES:		
Cristina waves her hand when she says "or something"			
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
AND I've been to England two years , one year and a half in Switzerland, AND, uh, half a year or something in Germany.			
General notions: spatial	General notions: spatial: YES: [location: in]		
(W) I've been to England two years, one year and a half in Switzerland, and half a year or something in Germany. = I spent two years IN ENGLAND, one year and a half IN SWITZERLAND, and half a year or something IN GERMANY			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
When she says "I've been to England two years", Cristina uses the present perfect, but she should have used the simple past			
Hesitating	uh		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	And I've been to England two years , one year and a half in Switzerland, and, uh, half a year or something in Germany.		
Narrating	I've been to England two years , one year and a half in Switzerland, and [...] half a year or something in Germany.		
(W) I've been to England two years, one year and a half in Switzerland, and half a year or something in Germany. = I spent two years in England, one year and a half in Switzerland, and half a year or something in Germany.			
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 3 Phase 4		146.23	170.16
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 3 Phase 4		
Cristina's likes and dislikes			
Italian speaker(s)	Italian speaker(s): YES:		

Appendix B

Video 3 Phase 4 Utterance 1		146.23	155.56
Behavioural process(es)	Behavioural process(es): YES: [Cristina: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to graduate]		
Emphasising	my passion is just travelling around the world		
just = simply (used to emphasize a statement)			
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
Expressing appreciation: positive appreciation	my passion is just travelling around the world		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my] [definite article: the] [personal pronoun as subject: I] [demonstrative pronoun: that]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
my passion is just travelling around the world AND that is my dream AND what I will do after graduating			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [future reference: NP + will] [posteriority: after + sub-clause]		
AFTER graduating			
Hesitating	Uh		
Identifying	that is my dream and what I will do after graduating		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	Uh, my passion is just travelling around the world and that is my dream and what I will do after graduating or something sometimes anyhow.		
Travel: holidays	Travel: holidays: YES: [to travel around the world]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 3 Phase 4 Utterance 2		155.57	158.43
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
Free time: leisure	Free time: leisure: YES: [to play music]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
AND ... I've tried playing music			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	And ... I've tried playing music.		
Stating	I've tried playing music.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

Video 3 Phase 4 Utterance 3		158.44	160.67
Behavioural process(es)	Behavioural process(es): YES: [Cristina: laughs]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
Expressing an opinion	It's not my thing, I guess.		

Expressing appreciation: negative appreciation	It's not my thing
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [possessive adjective: my] [personal pronoun as subject: I]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Italian speaker(s)	Italian speaker(s): YES:
Line 01	It's not my thing, I guess.
Sound	Sound: YES: [Cristina's laugh]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 3 Phase 4 Utterance 4		160.68	163.38
Behavioural process(es)	Behavioural process(es): YES: [Cristina: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
Expressing appreciation: positive appreciation	I love swimming		
File type: video	File type: video: YES:		
Free time: leisure	Free time: leisure: YES: [sports]		
Free time: sports	Free time: sports: YES: [sports] [swimming]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I've tried with sports AND I love swimming			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [reference without time focus: simple present]		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	I've tried with sports and I love swimming.		
Stating	I've tried with sports		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

Video 3 Phase 4 Utterance 5		163.39	165.66
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
Free time: leisure	Free time: leisure: YES: [to go swimming]		
Free time: sports	Free time: sports: YES: [to go swimming]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [frequency: twice a week]		
I go swimming, at least, TWICE A WEEK			
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	I go swimming, at least, twice a week.		
Stating	I go swimming, at least, twice a week.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

Video 3 Phase 4 Utterance 6		165.67	170.16
Behavioural process(es)	Behavioural process(es): YES: [Cristina: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
Expressing appreciation: positive appreciation	I just loves, like, staying in water and doing also nothing at all.		

Appendix B

(W) And I just loves, like, staying in water and doing also nothing at all. = And I simply love lying on water and doing nothing at all.	
File type: video	File type: video: YES:
Free time: leisure	Free time: leisure: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]
AND I just loves ...	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Italian speaker(s)	Italian speaker(s): YES:
Line 01	And I just loves, like, staying in water and doing also nothing at all.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:

Video 3 Phase 5		170.17	175.24
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 3 Phase 5		
Cristina thinks of what to say			

Video 3 Phase 5 Utterance 1		170.17	171.59
Behavioural process(es)	Behavioural process(es): YES: [Cristina: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
Hesitating	Okay ...		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	Okay ...		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

Video 3 Phase 5 Utterance 2		171.6	172.46
Behavioural process(es)	Behavioural process(es): YES: [Cristina: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
Hesitating	What else? ...		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	What else? ...		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen	VF: O: off-screen: YES: [Cristina: directed to someone off-screen]		

Video 3 Phase 5 Utterance 3		172.47	175.24
Behavioural process(es)	Behavioural process(es): YES: [Cristina: laughs]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
Hesitating	It's okay. Uh []		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	It's okay. Uh []		
Sound	Sound: YES: [Cristina's laugh]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

VF: O: off-screen	VF: O: off-screen: YES: [Cristina: directed to someone off-screen]
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 3 Phase 6		175.25	198.51
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 3 Phase 6		
1) Cristina's past travels 2) Cristina's future travel			
Italian speaker(s)	Italian speaker(s): YES:		

Video 3 Phase 6 Subphase a		175.25	181.68
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: phase(s): YES: Video 3 Phase 6 Sub-phase a		
Cristina's past travels			
Italian speaker(s)	Italian speaker(s): YES:		

Video 3 Phase 6 Subphase a Utterance 1		175.25	179.13
Behavioural process(es)	Behavioural process(es): YES: [Cristina: laughs]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my]		
General notions: mental	General notions: mental: YES: [expression: to talk about]		
Illustrators: deictic movements	Illustrators: deictic movements: YES:		
Cristina beats her chest when she says "my travels"			
Introducing a theme: a topic	Oh yeah, I can talk about my travels, yeah.		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	Oh yeah, I can talk about my travels, yeah.		
Sound	Sound: YES: [Cristina's laugh]		
Travel: holidays	Travel: holidays: YES: [travels]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 3 Phase 6 Subphase a Utterance 2		179.14	180.49
Behavioural process(es)	Behavioural process(es): YES: [Cristina: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [location: to have been to]		
I'VE BEEN TO THAILAND			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
Hesitating	Uh		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	Uh, I've been to Thailand.		
Stating	I've been to Thailand.		
Travel: holidays	Travel: holidays: YES: [to have been to]		
I've been to Thailand			

Appendix B

VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 3 Phase 6 Subphase a Utterance 3		180.5	181.68
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [location: to have been to]		
I'VE BEEN TO SINGAPORE			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	I've been to Singapore.		
Stating	I've been to Singapore.		
Travel: holidays	Travel: holidays: YES: [to have been to]		
I've been to Singapore			
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 3 Phase 6 Subphase b		181.69	198.51
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: phase(s): YES: Video 3 Phase 6 Subphase b		
Cristina's future travel			
Italian speaker(s)	Italian speaker(s): YES:		

Video 3 Phase 6 Subphase b Utterance 1		181.69	188.24
Correcting oneself	I mean this September		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
Expressing intentions	I'm going to study in the US as well ... in Davis Campus, in California.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative adjective: this] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: conjunction: as well]		
AND, next year, I mean this September, I'm going to study in the US AS WELL			
General notions: spatial	General notions: spatial: YES: [location: in]		
I'm going to study IN THE US as well ... IN DAVIES CAMPUS, IN CALIFORNIA			
General notions: temporal	General notions: temporal: YES: [indications of time: next year] [indications of time: this September] [future reference: be going to]		
NEXT YEAR, I mean THIS SEPTEMBER			
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	And, next year, I mean this September, I'm going to study in the US as well ... in Davis Campus, in California.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 3 Phase 6 Subphase b Utterance 2		188.25	189.85
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	What else?		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

Video 3 Phase 6 Subphase b Utterance 3		189.86	192.38
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: subjects	Education: subjects: YES: [Communication Studies]		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
Expressing intentions	Studying [...] Communication Studies		
Studying [...] Communication Studies = I'm going to study Communication Studies			
File type: video	File type: video: YES:		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	Studying, uh, Communication Studies ...		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

Video 3 Phase 6 Subphase b Utterance 4		192.39	198.51
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative adjective: this] [indefinite pronoun: something] [demonstrative pronoun: this]		
General notions: relational	General notions: relational: YES: [logical relations: reason: 'cause + sub-clause]		
I try to specialize in this field, 'CAUSE maybe, one day, I'll be doing something to do with this			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	So, I try to specialize in this field, 'cause maybe, one day, I'll be doing something to do with this.		
Stating	I try to specialize in this field		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

Video 3 Phase 7		198.52	207.37
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 3 Phase 7		
Italian speaker(s)	Italian speaker(s): YES:		

Video 3 Phase 7 Utterance 1		198.52	207.37
Behavioural process(es)	Behavioural process(es): YES: [Cristina: laughs]		
Closing: at the end of a speech	that's all I think.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emblems	Emblems: YES:		
Cristina raises her hands when she cries "Yeah!"			
Existential process(es)	Existential process(es): YES: [Cristina: sitting]		
Expressing affect: positive affect	Yeah!		
Positive affect = happiness			
Expressing an opinion	that's all I think.		
File type: video	File type: video: YES:		

Appendix B

General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [personal pronoun as subject: I]
General notions: mental	General notions: mental: YES: [reflection: to think]
Hesitating	Uh
Italian speaker(s)	Italian speaker(s): YES:
Line 01	Uh, that's all I think. [] Yeah!
Material process(es)	Material process(es): YES: [Cristina: takes off the microphone]
Mental process(es)	Mental process(es): YES: [Cristina: rejoices]
Sound	Sound: YES: [Cristina's laugh] ^ [t-shirt on microphone]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Cristina: directed to microphone]
VF: O: off-screen	VF: O: off-screen: YES: [Cristina: directed to someone off-screen]

Text 20: Meet Diana

Video 4: Meet Diana	207.38	233.77
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 4: Meet Diana	

Video 4 Phase 1	207.38	208.16
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 4 Phase 1	
greeting		

Video 4 Phase 1 Utterance 1	207.38	208.16
American speaker(s)	American speaker(s): YES:	
Behavioural process(es)	Behavioural process(es): YES: [Diana: smiles]	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Diana: sitting]	
File type: video	File type: video: YES:	
Greeting people: informal	Hi!	
Line 01	Hi!	
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:	

Video 4 Phase 2	208.17	214.14
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 4 Phase 2	
name and occupation		

Video 4 Phase 2 Utterance 1	208.17	214.14
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	

Education: schooling	Education: schooling: YES: [student] [University of Padova]
Existential process(es)	Existential process(es): YES: [Diana: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [possessive adjective: my] [personal pronoun as subject: I] [indefinite article: a] [adverb: here] [definite article: the]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]
My name is Diana Gosciewski, AND I'm a 19-year-old student here at the University of Padova	
General notions: spatial	General notions: spatial: YES: [location: here] [location: at]
I'm a 19-year-old student HERE AT THE UNIVERSITY OF PADOVA	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [present reference: simple present]
Line 01	My name is Diana Gosciewski, and I'm a 19-year-old student here at the University of Padova.
Personal identification: age	Personal identification: age: YES: [adjective]
I'm a 19-YEAR-OLD student	
Personal identification: name	Personal identification: name: YES: [name; first name; surname]
My name is Diana Gosciewski	
Personal identification: occupation	Personal identification: occupation: YES: [student]
I'm a 19-year-old student	
Stating	My name is Diana Gosciewski, and I'm a 19-year-old student here at the University of Padova.

Video 4 Phase 3		214.15	218.8
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 4 Phase 3		
hobbies			

Video 4 Phase 3 Utterance 1		214.15	218.8
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
Existential process(es)	Existential process(es): YES: [Diana: sitting]		
File type: video	File type: video: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [playing tennis] [drawing]		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
My hobbies are playing tennis AND drawing			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	My hobbies are playing tennis and drawing.		
Stating	My hobbies are playing tennis and drawing.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen	VF: O: off-screen: YES: [Diana: directed to the other camera]		

Appendix B

VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 4 Phase 4		218.81	230.86
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 4 Phase 4		
origin and address			

Video 4 Phase 4 Utterance 1		218.81	224.45
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I was born in Philadelphia, in the United States AND I've travelled a lot			
General notions: spatial	General notions: spatial: YES: [location: in]		
I was born IN PHILADELPHIA, IN THE UNITED STATES			
General notions: temporal	General notions: temporal: YES: [past reference: simple past; present perfect] [frequency: a lot]		
I've travelled A LOT (a lot = often)			
Hesitating	Umm		
Line 01	Umm, I was born in Philadelphia, in the United States and I've travelled a lot.		
Personal identification: date and place of birth	Personal identification: date and place of birth: YES: [to be born] [Philadelphia]		
I was born in Philadelphia			
Stating	I was born in Philadelphia, in the United States and I've travelled a lot.		
Travel: holidays	Travel: holidays: YES: [to travel]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 4 Phase 4 Utterance 2		224.46	226.97
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
BUT now I live here in Vicenza			
General notions: spatial	General notions: spatial: YES: [location: here] [location: in]		
But now I live HERE IN VICENZA			
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [indications of time: now]		
NOW I live here in Vicenza			
Line 01	But now I live here in Vicenza.		
Personal identification: address	Personal identification: address: YES: [to live] [Vicenza]		
Stating	But now I live here in Vicenza.		

VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen	VF: O: off-screen: YES: [Diana: directed to the other camera]
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 4 Phase 4 Utterance 3		226.98	230.86
American speaker(s)	American speaker(s): YES:		
CP: stationary	CP: stationary: YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Distance: Medium Long Shot	Distance: Medium Long Shot: YES:		
Domains: personal domain	Domains: personal domain: YES:		
Existential process(es)	Existential process(es): YES: [Diana: sitting]		
Expressing appreciation: positive appreciation	it's a city that I like a lot.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [indefinite article: a] [relative pronoun: that] [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
AND it's a city that I like a lot			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	Umm		
Line 01	Umm ... and it's a city that I like a lot.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen	VF: O: off-screen: YES: [Diana: directed to the other camera]		

Video 4 Phase 5		230.87	233.77
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 4 Phase 5		
closing			

Video 4 Phase 5 Utterance 1		230.87	233.77
American speaker(s)	American speaker(s): YES:		
Closing: at the end of a speech	So.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emblems	Emblems: YES:		
Diana waves her hands			
Existential process(es)	Existential process(es): YES: [Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	So.		

Text 21: Meet Giove

Video 5: Meet Giove		233.78	328.31
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 5: Meet Giove		
Irish speaker(s)	Irish speaker(s): YES:		

Appendix B

Video 5 Phase 1		233.78	235.8
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 5 Phase 1		
greeting			
Irish speaker(s)	Irish speaker(s): YES:		

Video 5 Phase 1 Utterance 1		233.78	235.8
Behavioural process(es)	Behavioural process(es): YES: [Giove: nods]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
Greeting people: informal	Hi.		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Hi.		
VF: O: off-screen	VF: O: off-screen: YES: [Giove: directed to someone off-screen]		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 2		235.81	236.89
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 5 Phase 2		
name			
Irish speaker(s)	Irish speaker(s): YES:		

Video 5 Phase 2 Utterance 1		235.81	236.89
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	My name is Giove.		
Personal identification: name	Personal identification: name: YES: [name; first name]		
My name is Giove			
Stating	My name is Giove.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 3		236.9	250.07
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 5 Phase 3		
origin			
Irish speaker(s)	Irish speaker(s): YES:		

Video 5 Phase 3 Utterance 1		236.9	242.9
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		

General notions: qualitative	General notions: qualitative: YES: [physical: age: young]
General notions: quantitative	General notions: quantitative: YES: [degree: very]
General notions: relational	General notions: relational: YES: [logical relations: effect: so ...] [logical relations: conjunction: BUT]
I was born in Ireland, SO I come from Ireland, BUT I moved to Spain when I was very young	
General notions: spatial	General notions: spatial: YES: [location: in] [origin: from] [motion: to move to + NP]
I was born IN Ireland, so I come FROM Ireland, but I MOVED TO SPAIN	
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [present reference: simple present] [simultaneousness: when + sub-clause]
I moved to Spain WHEN I was very young	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	I was born in Ireland, so I come from Ireland, but I moved to Spain when I was very young.
Personal identification: date and place of birth	Personal identification: date and place of birth: YES: [to be born] [Ireland]
I was born in Ireland	
Personal identification: origin	Personal identification: origin: YES: [to come from ...]
I come from Ireland	
Stating	I was born in Ireland, so I come from Ireland, but I moved to Spain when I was very young.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 5 Phase 3 Utterance 2		242.91	250.07
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to go to a school]		
Existential process(es)	Existential process(es): YES: [Grove: sitting]		
Expressing degrees of probability	you might notice		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as subject: I] [indefinite article: an] [indefinite article: a] [definite article: the]		
General notions: mental	General notions: mental: YES: [expression: to speak]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: reason: that's why ...] [logical relations: reason: because + sub-clause]		
AND THAT'S WHY, you might notice, that I speak with an American accent BECAUSE I went to a school in Spain AND that's where I picked up the accent from			
General notions: spatial	General notions: spatial: YES: [location: in]		
I went to a school IN SPAIN			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past]		
Identifying	that's where I picked up the accent from		
Irish speaker(s)	Irish speaker(s): YES:		
Language: expression	Language: expression: YES: [to speak with an American accent] [to pick the accent from]		

Appendix B

Line 01	And that's why, you might notice, that I speak with an American accent because I went to a school in Spain and that's where I picked up the accent from.
Stating	that's why [...] that I speak with an American accent because I went to a school in Spain
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 5 Phase 4		250.08	257.49
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 5 Phase 4		
age and occupation			
Irish speaker(s)	Irish speaker(s): YES:		

Video 5 Phase 4 Utterance 1		250.08	257.49
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [student] [University of Padua] [to study]		
Education: subjects	Education: subjects: YES: [Linguistics] [foreign languages]		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a] [adverb: here] [definite article: the]		
General notions: quantitative	General notions: quantitative: YES: [number: 24]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I'm 24 years old AND I'm a student here at the University of Padua. AND I study Linguistics AND various foreign languages			
General notions: spatial	General notions: spatial: YES: [location: here] [location: at]		
I'm a student HERE AT THE UNIVERSITY OF PADUA			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	I'm 24 years old and I'm a student here at the University of Padua. And I study Linguistics and various foreign languages.		
Personal identification: age	Personal identification: age: YES: [I am ... years old]		
I'm 24 years old			
Personal identification: occupation	Personal identification: occupation: YES: [student]		
I'm a student here at the University of Padua			
Stating	I'm 24 years old and I'm a student here at the University of Padua. And I study Linguistics and various foreign languages.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 5		257.5	274.42
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 5 Phase 5		
Giove's family			

Irish speaker(s)	Irish speaker(s): YES:

Video 5 Phase 5 Utterance 1		257.5	261.83
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a]		
General notions: quantitative	General notions: quantitative: YES: [number: 6]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	I come from a family of - of 6.		
Personal identification: family	Personal identification: family: YES: [family]		
I come from a family of - of 6			
Stating	I come from a family of - of 6.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 5 Utterance 2		261.84	262.54
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we]		
General notions: quantitative	General notions: quantitative: YES: [number: 6]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	We're in 6.		
Personal identification: family	Personal identification: family: YES:		
We're in 6			
Stating	We're in 6.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

Video 5 Phase 5 Utterance 3		262.55	265.87
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a]		
General notions: qualitative	General notions: qualitative: YES: [physical: age: old] [physical: age: young]		
General notions: quantitative	General notions: quantitative: YES: [number: 2] [degree: comparative adjective: older] [degree: comparative adjective: younger]		
I have two OLDER sisters and I have a YOUNGER brother.			
General notions: relational	General notions: relational: YES: [possessive relation: possession: to have] [logical relations: and]		
I HAVE two older sisters AND I HAVE a younger brother			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	I have two older sisters and I have a younger brother.		

Appendix B

Stating	I have two older sisters and I have a younger brother.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 5 Phase 5 Utterance 4		265.88	270.54
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Grove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: quantitative	General notions: quantitative: YES: [quantity: both of]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
AND my parents AND both of my sisters still live in Ireland			
General notions: spatial	General notions: spatial: YES: [location: in]		
And my parents and both of my sisters still live IN IRELAND			
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [present reference: still]		
And my parents and both of my sisters STILL live in Ireland			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	And my parents and both of my sisters still live in Ireland.		
Personal identification: address	Personal identification: address: YES: [to live] [Ireland]		
Personal identification: family	Personal identification: family: YES: [parents] [sisters]		
Stating	my parents and both of my sisters still live in Ireland.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 5 Utterance 5		270.55	274.42
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to go to university]		
Existential process(es)	Existential process(es): YES: [Grove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my] [definite article: the]		
General notions: spatial	General notions: spatial: YES: [location: in]		
My brother is going to university IN THE UNITED STATES, IN PENNSYLVANIA			
General notions: temporal	General notions: temporal: YES: [present reference: present continuous]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	My brother is going to university in the United States, in Pennsylvania.		
Stating	My brother is going to university in the United States, in Pennsylvania.		
VF: O: off-screen: viewer	VF: O: viewer: YES:		

Video 5 Phase 6		274.43	292.2
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 5 Phase 6		
Grove's experience in Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Video 5 Phase 6 Utterance 1		274.43	278.56
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here]		
General notions: quantitative	General notions: quantitative: YES: [number: 8] [number: 9]		
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]		
I've been here in Padua for about 8 OR 9 months now			
General notions: spatial	General notions: spatial: YES: [location: here] [location: in]		
I've been HERE IN PADUA for about 8 or 9 months now			
General notions: temporal	General notions: temporal: YES: [present reference: present perfect] [duration: for] [indications of time: now]		
I've been here in Padua FOR ABOUT 8 OR 9 MONTHS NOW			
Hesitating	Um		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Um, I've been here in Padua for about 8 or 9 months now.		
Stating	I've been here in Padua for about 8 or 9 months now.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 6 Utterance 2		278.57	284.3
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: this] [definite article: the]		
General notions: quantitative	General notions: quantitative: YES: [number: first]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I came in September of last year AND this isn't the first time that I've been to Italy			
General notions: spatial	General notions: spatial: YES: [location: to have been to]		
this isn't the first time that I'VE BEEN TO ITALY			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [indications of time: in September of last year] [present reference: simple present] [past reference: present perfect]		
I came IN SEPTEMBER OF LAST YEAR			
Identifying	this isn't the first time that I've been to Italy		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	I came in September of last year and this isn't the first time that I've been to Italy.		
Stating	I came in September of last year		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		

Video 5 Phase 6 Utterance 3		284.31	292.2
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to study] [University of Florence]		
Education: subjects	Education: subjects: YES: [languages]		

Appendix B

Existential process(es)	Existential process(es): YES: [Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]
General notions: quantitative	General notions: quantitative: YES: [number: 3] [number: 4]
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or] [logical relations: conjunction: and] [logical relations: inclusion: also]
I came about 3 OR 4 years ago AND I studied at the University of Florence for - for a year, where I ALSO studied languages	
General notions: spatial	General notions: spatial: YES: [location: at the University of Florence]
I studied AT THE UNIVERSITY OF FLORENCE	
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [indications of time: ... years ago] [duration: for]
I came about 3 OR 4 YEARS AGO and I studied at the University of Florence FOR A YEAR	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	I came about 3 or 4 years ago and I studied at the University of Florence for - for a year, where I also studied languages.
Stating	I came about 3 or 4 years ago and I studied at the University of Florence for - for a year, where I also studied languages.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 5 Phase 7		292.21	302.42
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 5 Phase 7		
Giove's likes			
Irish speaker(s)	Irish speaker(s): YES:		

Video 5 Phase 7 Utterance 1	292.21	296.14
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Giove: sitting]	
Expressing appreciation: positive appreciation	I enjoy playing soccer.	
File type: video	File type: video: YES:	
Free time: leisure	Free time: leisure: YES: [to play soccer]	
Free time: sports	Free time: sports: YES: [to play soccer]	
General notions: deixis	General notions: deixis: YES: [definite article: the] [relative pronoun: that] [personal pronoun as subject: I]	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]	
Introducing a theme: a topic	The things that I like to do	
Irish speaker(s)	Irish speaker(s): YES:	
Line 01	The things that I like to do - I enjoy playing soccer.	
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:	
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:	

Video 5 Phase 7 Utterance 2	296.15	299.42
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Giove: sitting]	

File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]
I play 2 OR 3 times a week	
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [frequency: ... times a week]
I play 2 OR 3 TIMES A WEEK	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	I play 2 or 3 times a week, at least.
Stating	I play 2 or 3 times a week, at least.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 5 Phase 7 Utterance 3		299.43	300.9
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Glove: sitting]		
File type: video	File type: video: YES:		
Free time: sports	Free time: sports: YES: [sports]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
AND I play other sports			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	And I play other sports.		
Stating	I play other sports.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 7 Utterance 4		300.91	301.43
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Glove: sitting]		
Expressing appreciation: positive appreciation	I love to run.		
[v -ing] (especially in BrE) vs. [v to inf] (especially NAmE)			
File type: video	File type: video: YES:		
Free time: leisure	Free time: leisure: YES: [to run]		
Free time: sports	Free time: sports: YES: [to run]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	I love to run.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 7 Utterance 5		301.44	302.42
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Glove: sitting]		
Expressing appreciation: positive appreciation	I love to walk.		
[v -ing] (especially in BrE) vs. [v to inf] (especially NAmE)			
File type: video	File type: video: YES:		
Free time: leisure	Free time: leisure: YES: [to walk]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		

Appendix B

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	I love to walk.
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 5 Phase 8		302.43	311.21
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 5 Phase 8		
Padova			
Irish speaker(s)	Irish speaker(s): YES:		

Video 5 Phase 8 Utterance 1		302.43	306.38
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
Expressing appreciation: positive appreciation	I find it very nice to live here in Padua.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: nice]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
AND I find it very nice to live here in Padua			
General notions: spatial	General notions: spatial: YES: [location: here] [location: in]		
And I find it very nice to live HERE IN PADUA			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	And I find it very nice to live here in Padua.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 8 Utterance 2		306.39	311.21
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	that I really - that I really enjoy.		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
Expressing appreciation: positive appreciation	It's a beautiful part of Italy and it's a part of Italy that I really - that I really enjoy.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a] [relative pronoun: that] [personal pronoun as subject: I]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: beautiful]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	It's a beautiful part of Italy and it's a part of Italy that I really - that I really enjoy.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: viewer: YES:		

Video 5 Phase 9		311.22	328.31
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 5 Phase 9		
Giove's prospects for the future			
Irish speaker(s)	Irish speaker(s): YES:		

Video 5 Phase 9 Utterance 1		311.22	325.72
Daily life: prospects	Daily life: prospects: YES: [to find a job]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: qualifications	Education: qualifications: YES: [to graduate] [to get somebody's degree]		
Education: schooling	Education: schooling: YES: [University]		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
Expressing degrees of probability	maybe in a different part of the world [...] maybe translating		
Expressing hope	Hopefully, [...] I'll be able to find a job, either somewhere in Europe [...] doing languages		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pro- noun as subject: I] [possessive adjective: my] [definite article: the] [adverb: here] [indefinite article: a] [adverb: somewhere]		
General notions: spatial	General notions: spatial: YES: [location: here] [location: somewhere] [location: in]		
Hopefully, after I – I graduate and I get my degree from the University HERE, I'll be able to find a job, either SOMEWHERE IN EUROPE or maybe IN A DIFFERENT PART OF THE WORLD			
General notions: temporal	General notions: temporal: YES: [posteriority: after + sub-clause] [future reference: will + NP]		
AFTER I graduate and I get my degree from the University here, I'll be able to find a job			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Hopefully, after I – I graduate and I get my degree from the University here, I'll be able to find a job, either somewhere in Europe or maybe in a different part of the world, doing languages – maybe translating.		
Stating	after I – I graduate and I get my degree from the University here		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 9 Utterance 2		325.73	326.37
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Things like that.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 5 Phase 9 Utterance 3		326.38	328.31
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Giove: sitting]		
File type: video	File type: video: YES:		

Appendix B

General notions: deixis	General notions: deixis YES: [indefinite pronoun: something]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Something to do with languages.
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Text 22: Meet Julia

Video 6: Meet Julia	328.32	342.84
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 6: Meet Julia	
German speaker(s)	German speaker(s): YES:	

Video 6 Phase 1	328.32	329.48
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 6 Phase 1 greeting	
German speaker(s)	German speaker(s): YES:	

Video 6 Phase 1 Utterance 1	328.32	329.48
Behavioural process(es)	Behavioural process(es): YES: [Julia: fidgets]	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Julia: sitting]	
File type: video	File type: video: YES:	
German speaker(s)	German speaker(s): YES:	
Greeting people: informal	hallo!	
Hesitating	Um	
Line 01	Um, hallo!	
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:	

Video 6 Phase 2	329.49	330.32
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 6 Phase 2 name	
German speaker(s)	German speaker(s): YES:	

Video 6 Phase 2 Utterance 1	329.49	330.32
Behavioural process(es)	Behavioural process(es): YES: [Julia: fidgets]	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Julia: sitting]	
File type: video	File type: video: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]	
German speaker(s)	German speaker(s): YES:	
Line 01	I'm Julia.	
Personal identification: name	Personal identification: name: YES: [to be; first name]	
I'm Julia		
Stating	I'm Julia.	

VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 6 Phase 3		330.33	333.14
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 6 Phase 3		
age			
German speaker(s)	German speaker(s): YES:		

Video 6 Phase 3 Utterance 1		330.33	333.14
Behavioural process(es)	Behavioural process(es): YES: [Julia: fidgets]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Julia: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 25]		
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
German speaker(s)	German speaker(s): YES:		
Line 01	I've got 25 years.		
Personal identification: age	Personal identification: age: YES:		
(W) I've got 25 years. = I am 25 years old.			
Stating	I've got 25 years.		
(W) I've got 25 years. = I am 25 years old.			
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 6 Phase 4		333.15	342.84
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 6 Phase 4		
occupation			
German speaker(s)	German speaker(s): YES:		

Video 6 Phase 4 Utterance 1		333.15	342.84
Behavioural process(es)	Behavioural process(es): YES: [Julia: fidgets]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to serve one's apprenticeship as a ...]		
(W) to pass a period of practical - of my practical year. = ... to serve my apprenticeship as a doctor.			
Education: subjects	Education: subjects: YES: [Medicine]		
Existential process(es)	Existential process(es): YES: [Julia: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here] [indefinite article: a] [possessive adjective: my]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [purpose: to ...]		
(W) I'm studying medicine and I came here to Padova to pass a period of practical - of my practical year. = I'm studying medicine AND I came here to Padova TO SERVE MY APPRENTICESHIP AS A DOCTOR			
General notions: spatial	General notions: spatial: YES: [motion: motion: to come to + NP]		
I CAME here TO PADOVA			

Appendix B

General notions: temporal	General notions: temporal: YES: [present reference: present continuous] [past reference: simple past]
German speaker(s)	German speaker(s): YES:
Line 01	I'm studying medicine and I came here to Padova to, uh, to pass a period of practical - of my practical year.
Stating	I'm studying medicine and I came here to Padova to [...] to pass a period of practical - of my practical year.
(W) to pass a period of practical - of my practical year. = ... to serve my apprenticeship as a doctor.	
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen	VF: O: off-screen: YES: [Julia: directed to someone off-screen]
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Text 23: Meet Maddalena

Video 7: Meet Maddalena	342.85	349.84
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 7: Meet Maddalena	
Italian speaker(s)	Italian speaker(s): YES:	

Video 7 Phase 1	342.85	344
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 7 Phase 1	
name		
Italian speaker(s)	Italian speaker(s): YES:	

Video 7 Phase 1 Utterance 1	342.85	344
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Maddalena: sitting]	
File type: video	File type: video: YES:	
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]	
Italian speaker(s)	Italian speaker(s): YES:	
Line 01	My name's Maddalena.	
Personal identification: name	Personal identification: name YES: [name; first name]	
My name's Maddalena		
Stating	My name's Maddalena.	
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:	

Video 7 Phase 2	344.01	345.24
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 7 Phase 2	
origin		
Italian speaker(s)	Italian speaker(s): YES:	

Video 7 Phase 2 Utterance 1		344.01	345.24
CP: stationary	CP: stationary: YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Distance: Close Shot	Distance: Close Shot: YES:		
Domains: personal domain	Domains: personal domain: YES:		
Existential process(es)	Existential process(es): YES: [Maddalena: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [origin: from]		
I come FROM Vincenza			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	I come from Vincenza.		
Personal identification: origin	Personal identification: origin: YES: [to come from ...]		
I come from Vincenza			
Stating	I come from Vincenza.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 7 Phase 3		345.25	349.84
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 7 Phase 3		
age and occupation			
Italian speaker(s)	Italian speaker(s): YES:		

Video 7 Phase 3 Utterance 1		345.25	349.84
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Education: subjects	Education: subjects: YES: [English] [German]		
Existential process(es)	Existential process(es): YES: [Maddalena: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here]		
General notions: quantitative	General notions: quantitative: YES: [number: 23]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I'm 23 years old AND I study English AND German here in Padua			
General notions: spatial	General notions: spatial: YES: [location: here] [location: in]		
I study English and German HERE IN PADUA			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Italian speaker(s)	Italian speaker(s): YES:		
Line 01	I'm 23 years old and I study English and German here in Padua.		
Personal identification: age	Personal identification: age: YES: [I am ... years old]		
I'm 23 years old			
Stating	I'm 23 years old and I study English and German here in Padua.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Text 24: Meet Richard

Video 8: Meet Richard		349.85	384.24
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 8: Meet Richard		

Video 8 Phase 1		349.85	352.02
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 8 Phase 1 greeting		

Video 8 Phase 1 Utterance 1		349.85	352.02
Behavioural process(es)	Behavioural process(es): YES: [Richard: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting]		
File type: video	File type: video: YES:		
Greeting people: informal	Hello!		
Hesitating	Ehm		
Line 01	Ehm, hello!		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 8 Phase 2		352.03	352.94
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 8 Phase 2 name		

Video 8 Phase 2 Utterance 1		352.03	352.94
Behavioural process(es)	Behavioural process(es): YES: [Richard: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
Line 01	My name's Richard.		
Material process(es)	Material process(es): YES: [Richard: scratches his eyebrow]		
Personal identification: name	Personal identification: name: YES: [name; first name]		
My name's Richard			
Stating	My name's Richard.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 8 Phase 3		352.95	360.6
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		

File type: video	File type: video: YES:
Film clip: phase(s)	Film clip: phase(s): YES: Video 8 Phase 3

Video 8 Phase 3 Utterance 1		352.95	355.07
Behavioural process(es)	Behavioural process(es): YES: [Richard: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
General notions: spatial	General notions: spatial: YES: [origin: from]		
I come from the South of England			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	I come from the South of England.		
Personal identification: origin	Personal identification: origin: YES: [to come from ...]		
I come from the South of England			
Stating	I come from the South of England.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 8 Phase 3 Utterance 2		355.08	360.6
Behavioural process(es)	Behavioural process(es): YES: [Richard: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: that]		
General notions: quantitative	General notions: quantitative: YES: [number: 10]		
General notions: relational	General notions: relational: YES: [logic relations: conjunction: and] [agency: means: by]		
I live about 10 minutes from Gatwick airport AND that's about half an hour from London BY TRAIN			
General notions: spatial	General notions: spatial: YES: [distance: ... from]		
I live about 10 MINUTES FROM GATWICK AIRPORT and that's about HALF AN HOUR FROM LONDON by train			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	I live about 10 minutes from Gatwick airport and that's about half an hour from London by train.		
Personal identification: address	Personal identification: address: YES: [to live]		
Stating	I live about 10 minutes from Gatwick airport and that's about half an hour from London by train.		
Travel: public transport	Travel: public transport: YES: [airport]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 8 Phase 4		360.61	384.24
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		

Appendix B

English speaker(s)	English speaker(s): YES:
File type: video	File type: video: YES:
Film clip: phase(s)	Film clip: phase(s): YES: Video 8 Phase 4
Richard in Italy	

Video 8 Phase 4 Utterance 1		360.61	365.64
Behavioural process(es)	Behavioural process(es): YES: [Richard: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to teach] [secondary school]		
Education: subjects	Education: subjects: YES: [English]		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a] [adverb: here]		
General notions: spatial	General notions: spatial: YES: [location: in] [location: at] [location: here]		
I'm currently IN ITALY teaching English AT A SECONDARY SCHOOL HERE IN PADOVA			
General notions: temporal	General notions: temporal: YES: [present reference: present continuous] [present reference: currently]		
I'm CURRENTLY in Italy teaching English at a secondary school			
Line 01	I'm currently in Italy teaching English at a secondary school here in Padova.		
Personal identification: occupation	Personal identification: occupation: YES: [to teach]		
I'm currently in Italy teaching English at a secondary school here in Padova			
Stating	I'm currently in Italy teaching English at a secondary school here in Padova.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 8 Phase 4 Utterance 2		365.65	384.24
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [gap year] [to go to university] [university] [to learn] [to study]		
Gap year: (BrE) a year that a young person spends working and/or travelling, often between leaving school and starting university [from the OALD]			
Education: subjects	Education: subjects: YES: [French] [modern language]		
Emphasising	I'm ... just polishing off my second gap year		
just = simply (used to emphasize a statement)			
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting]		
Expressing an opinion	I think it would be a good idea to learn a second modern language		
Expressing intentions	at university I'm going to be studying French		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my] [relative pronoun: which] [definite article: the] [adverb: here] [indefinite article: a] [personal pronoun as subject: it]		
General notions: mental	General notions: mental: YES: [reflection: to think]		

General notions: quantitative	General notions: quantitative: YES: [number: second] [quantity: a bit of]
General notions: relational	General notions: relational: YES: [logic relations: conjunction: and] [logical relations: purpose: to ...] [logical relations: reason: because + sub-clause]
[...] before I go to university in October AND I'm here TO LEARN a bit of Italian BECAUSE at university I'm going to be studying French AND I think it would be a good idea to learn a second modern language	
General notions: spatial	General notions: spatial: YES: [location: here] [location: at]
I'm HERE to learn a bit of Italian because AT UNIVERSITY I'm going to be studying French	
General notions: temporal	General notions: temporal: YES: [present reference: present continuous] [present reference: simple present] [reference without time focus: simple present] [anteriority: before + sub-clause] [indications of time: in October] [future reference: to be going to]
BEFORE I go to university IN OCTOBER	
Identifying	which is the time I'm taking before I go to university in October
Line 01	I'm ... just polishing off my second gap year which is the time I'm taking before I go to university in October and I'm here to learn a bit of Italian because at university I'm going to be studying French and I think it would be a good idea to learn a second modern language.
Stating	I'm ... just polishing off my second gap year [...] I'm here to learn a bit of Italian because at university I'm going to be studying French and I think it would be a good idea to learn a second modern language.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Text 25: Meet Sandra

Video 9: Meet Sandra		384.24	391.3
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 9: Meet Sandra		
Portuguese speaker(s)	Portuguese speaker(s): YES:		

Video 9 Phase 1		384.25	385.32
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 9 Phase 1 greeting		
Portuguese speaker(s)	Portuguese speaker(s): YES:		

Video 9 Phase 1 Utterance 1		384.25	385.32
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sandra: sitting]		
File type: video	File type: video: YES:		
Greeting people: informal	Hi!		
Line 01	Hi!		

Appendix B

Portuguese speaker(s)	Portuguese speaker(s): YES:
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 9 Phase 2		385.33	386.26
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 9 Phase 2		
name			
Number of speaker(s): 1 speaker	Number of speaker(s): 1 speaker: YES:		
Portuguese speaker(s)	Portuguese speaker(s): YES:		
Text type: monologue	Text type: monologue: YES:		

Video 9 Phase 2 Utterance 1		385.33	386.26
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sandra: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	I'm Sandra.		
Personal identification: name	Personal identification: name: YES: [to be; first name]		
I'm Sandra			
Portuguese speaker(s)	Portuguese speaker(s): YES:		
Stating	I'm Sandra.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 9 Phase 3		386.27	391.3
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 9 Phase 3		
age and occupation			
Portuguese speaker(s)	Portuguese speaker(s): YES:		

Video 9 Phase 3 Utterance 1		386.27	391.3
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Education: subjects	Education: subjects: YES: [Geography]		
Existential process(es)	Existential process(es): YES: [Sandra: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 20]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
(W) I'm 20 years old and I'm in Padova, studying Geography. = I'm 20 years old AND I'm studying Geography in Padova			
General notions: spatial	General notions: spatial: YES: [location: in]		
I'm IN PADOVA			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Line 01	I'm 20 years old and I'm in Padova, studying Geography.		

Personal identification: age	Personal identification: age: YES: [I am ... years old]
I'm 20 years old	
Portuguese speaker(s)	Portuguese speaker(s): YES:
Stating	I'm twenty years old and I'm in Padova, studying Geography.
(W) I'm in Padova, studying Geography. = I'm studying Geography in Padova.	
VF: O: off-screen	VF: O: off-screen: YES: [Sandra: directed to someone off-screen]
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Text 26: Meet Simone

Video 10: Meet Simone	391.31	404.37
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 10: Meet Simone	
Italian speaker(s)	Italian speaker(s): YES:	

Video 10 Phase 1	391.31	393.98
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 10 Phase 1	
name		
Italian speaker(s)	Italian speaker(s): YES:	

Video 10 Phase 1 Utterance 1	391.31	393.98
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Simone: sitting]	
File type: video	File type: video: YES:	
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]	
Italian speaker(s)	Italian speaker(s): YES:	
Line 01	My name is Simone.	
Personal identification: name	Personal identification: name: YES: [name; first name]	
My name is Simone		
Sound	Sound: YES: [buzz in background]	
Stating	My name is Simone.	
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:	
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:	

Video 10 Phase 2	393.99	395.54
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 10 Phase 2	
origin		
Italian speaker(s)	Italian speaker(s): YES:	

Video 10 Phase 2 Utterance 1	393.99	395.54
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Simone: sitting]	

Appendix B

File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
General notions: spatial	General notions: spatial: YES: [origin: from]
I come FROM Vicenza	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Italian speaker(s)	Italian speaker(s): YES:
Line 01	I come from Vicenza.
Personal identification: origin	Personal identification: origin: YES: [to come from ...]
I come from Vicenza	
Sound	Sound: YES: [laugh] ^ [sh sound]
Stating	I come from Vicenza.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 10 Phase 3	395.55	399.69
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 10 Phase 3	
schooling		
Italian speaker(s)	Italian speaker(s): YES:	

Video 10 Phase 3 Utterance 1	395.55	399.69
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Education: schooling	Education: schooling: YES: [to study]	
Education: subjects	Education: subjects: YES: [Engineering Chemistry]	
Existential process(es)	Existential process(es): YES: [Simone: sitting]	
File type: video	File type: video: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]	
General notions: spatial	General notions: spatial: YES: [location: in]	
(W) I study in Padova, em, engineering chemistry = I study Chemical Engineering IN PADOVA		
General notions: temporal	General notions: temporal: YES: [present reference: simple present]	
Hesitating	em	
Italian speaker(s)	Italian speaker(s): YES:	
Line 01	I study in Padova, em, Engineering Chemistry	
Stating	study in Padova [...] engineering chemistry	
(W) I study in Padova, em, engineering chemistry = I study Chemical Engineering in Padova		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:	
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:	

Video 10 Phase 4	399.7	404.37
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 10 Phase 4	
age		
Italian speaker(s)	Italian speaker(s): YES:	

Video 10 Phase 4 Utterance 1	399.7	404.37
Affect displays	Affect displays: YES: [satisfaction]	
Behavioural process(es)	Behavioural process(es): YES: [Simone: smiles]	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	

Existential process(es)	Existential process(es): YES: [Simone: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
General notions: quantitative	General notions: quantitative: YES: [number: 25]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]
AND I am 25 years old	
General notions: temporal	General notions: temporal: YES: [present reference: simple present]
Italian speaker(s)	Italian speaker(s): YES:
Line 01	... and I am 25 years old.
Personal identification: age	Personal identification: age: YES: [I am ... years old]
I am 25 years old	
Stating	I am 25 years old.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Text 27: Meet Stella

Video 11: Meet Stella	404.38	410.17
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 11: Meet Stella	
Greek speaker(s)	Greek speaker(s): YES:	

Video 11 Phase 1	404.38	406.75
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 11 Phase 1	
name		
Greek speaker(s)	Greek speaker(s): YES:	

Video 11 Phase 1 Utterance 1		404.38	406.75
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Greek speaker(s)	Greek speaker(s): YES:		
Hesitating	Em		
Line 01	Em, my name is Stella Maliaraki.		
Personal identification: name	Personal identification: name: YES: [name; first name; surname]		
my name is Stella Maliaraki			
Stating	My name is Stella Maliaraki.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 11 Phase 2	406.76	410.17
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	

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Film clip: phase(s)	Film clip: phase(s): YES: Video 11 Phase 2
age and occupation	
Greek speaker(s)	Greek speaker(s): YES:

Video 11 Phase 2 Utterance 1		406.76	410.17
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Education: subjects	Education: subjects: YES: [Archaeology]		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 23]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I'm 23 years old AND I'm studying Archaeology in Padova			
General notions: spatial	General notions: spatial: YES: [location: in]		
I'm studying Archaeology IN PADOVA			
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [present reference: present continuous]		
Greek speaker(s)	Greek speaker(s): YES:		
Line 01	I'm 23 years old and I'm studying archaeology in Padova.		
Personal identification: age	Personal identification: age: YES: [I am ... years old]		
I'm 23 years old			
Stating	I'm 23 years old and I'm studying Archaeology in Padova.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Text 28: Meet Timothy

Video 12: Meet Timothy		410.18	501.11
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Video 12: Meet Timothy		

Video 12 Phase 1		410.18	412.04
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 1		
name			

Video 12 Phase 1 Utterance 1		410.18	412.04
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	My name's Timothy Garry.
Personal identification: name	Personal identification: name: YES: [name; first name; surname]
My name's Timothy Garry	
Stating	My name's Timothy Garry.
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 2	412.05	414.95
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 2	
origin		

Video 12 Phase 2 Utterance 1	412.05	414.95
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Timothy: sitting]	
File type: video	File type: video: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]	
General notions: spatial	General notions: spatial: YES: [origin: from] [distance: near]	
I come FROM Northern California, NEAR San Francisco.		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]	
Line 01	I come from Northern California, near San Francisco.	
Personal identification: origin	Personal identification: origin: YES: [to come from ...]	
I come from Northern California		
Specifying (V)	near San Francisco	
Stating	I come from Northern California	
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:	

Video 12 Phase 3	414.96	437.24
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 3	
1) Timothy in Padova; 2) Timothy in Italy; 3) Timothy's leaving for America		

Video 12 Phase 3 Subphase a	414.96	420.96
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: subphase(s)	Film clip: phase(s): YES: Video 12 Phase 3 Subphase a	
Timothy in Padova		

Video 12 Phase 3 Subphase a Utterance 1	414.96	418.37
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Timothy: sitting]	
File type: video	File type: video: YES:	

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here]
General notions: relational	General notions: relational: yes: [logical relations: inclusion: also]
I'm ALSO here studying in Padova	
General notions: spatial	General notions: spatial: YES: [location: here] [location: in]
I'm also HERE studying IN PADOVA	
General notions: temporal	General notions: temporal: YES: [present reference: simple present]
Hesitating	Um
Line 01	Um ... I'm also here studying in Padova.
Stating	I'm also here studying in Padova.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 3 Subphase a Utterance 2		418.38	420.96
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here]		
General notions: spatial	General notions: spatial: YES: [motion: to get]		
I GOT here			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [indications of time: last September]		
I got here LAST SEPTEMBER			
Hesitating	Um		
Line 01	Um, I got here last September ...		
Stating	I got here last September		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 12 Phase 3 Subphase b		420.97	430.79
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: phase(s): YES: Video 12 Phase 3 Subphase b		
Timothy in Italy			

Video 12 Phase 3 Subphase b Utterance 1		420.97	423.66
American speaker(s)	American speaker(s): YES:		
Correcting oneself	Well, uh, no, actually		
actually: used to correct sb in a polite way			
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [location: in]		
originally I was IN SIENA			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Illustrators: batons	Illustrators: batons: YES:		
Line 01	Well, uh, no, actually, originally I was in Siena.		

Stating	originally I was in Siena.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 3 Subphase b Utterance 2		423.67	430.79
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: there] [adverb: here]		
General notions: quantitative	General notions: quantitative: YES: [number: three and a half]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
[...] went back home for Christmas, AND now I'm here - been here since January.			
General notions: spatial	General notions: spatial: YES: [motion: to arrive in + NP] [location: there] [motion: to go back home]		
I ARRIVED IN SIENA in September, was THERE for three and a half months, WENT BACK HOME for Christmas			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [indications of time: in September] [duration: for] [indications of time: Christmas] [indications of time: now] [present reference: present perfect] [duration: since]		
I arrived in Siena IN SEPTEMBER, was there FOR THREE AND A HALF MONTHS, went back home FOR CHRISTMAS, and NOW I'm here - been here SINCE JANUARY			
Line 01	I got - I arrived in Siena in September, was there for three and a half months, went back home for Christmas, and now I'm here - been here since January.		
Narrating	I got - I arrived in Siena in September, was there for three and a half months, went back home for Christmas, and now I'm here - been here since January.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 12 Phase 3 Subphase c		430.8	437.24
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: phase(s): YES: Video 12 Phase 3 Subphase c		
Timothy's leaving for America			

Video 12 Phase 3 Subphase c Utterance 1		430.8	434.45
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: disjunction: or]		

Appendix B

AND I'll probably leave in July OR August	
General notions: temporal	General notions: temporal: YES: [future reference: NP + will] [indications of time: in July or August]
And I'll probably leave IN July OR AUGUST	
Line 01	And I'll probably leave in July or August.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 3 Subphase c Utterance 2		434.46	435.47
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: shakes his head]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
Expressing ignorance	we don't know yet.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [present reference: yet]		
we don't know YET			
Line 01	We've - we don't know yet.		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 12 Phase 3 Subphase c Utterance 3		435.48	437.24
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [final exams]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
Expressing degrees of probability	I'll probably leave in July or August.		
File type: video	File type: video: YES:		
Line 01	Depends on when the final exams fall.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 12 Phase 4		437.25	447.37
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 4		
Timothy's family			

Video 12 Phase 4 Utterance 1		437.25	447.37
Affect displays	Affect displays: YES:		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a] [personal pronoun as subject: we] [relative pronoun: that]		

General notions: quantitative	General notions: quantitative: YES: [number: 8] [number: 3]
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]
I HAVE 3 [...] half-siblings that live in New York	
General notions: spatial	General notions: spatial: YES: [location: in]
that live IN NEW YORK	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Hesitating	Um [...] mmm [...] uh
Line 01	Um ... I come from a family of, mmm ... we're 8, including - I have 3, uh, half-siblings that live in New York.
Personal identification: address	Personal identification: address: YES: [to live] [New York]
Personal identification: family	Personal identification: family: YES: [family] [half-siblings]
I come from a family of [...] we're 8	
Stating	I come from a family of [...] we're 8, including - I have 3 [...] half-siblings that live in New York.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 5		447.38	459.22
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 5		
occupation			

Video 12 Phase 5 Utterance 1		447.38	452.06
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: subjects	Education: subjects: YES: [Linguistics] [languages]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: conjunction: as well]		
I study linguistics AND languages, AS WELL			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Hesitating	Um		
Line 01	Um ... I study linguistics and languages, as well.		
Stating	I study linguistics and languages, as well.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 12 Phase 5 Utterance 2	452.07	459.22
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Education: subjects	Education: subjects: YES: [Spanish] [Italian] [German] [English Linguistics]	

Appendix B

Emblems	Emblems: YES:
Timothy lists the subjects he studies	
Existential process(es)	Existential process(es): YES: [Timothy: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite pronoun: everything]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: inclusion: as well as]
I study Spanish, Italian AND German, uh, AS WELL AS English Linguistics	
General notions: temporal	General notions: temporal: YES: [present reference: simple present]
Hesitating	uh
Line 01	I study Spanish, Italian and German, uh, as well as English Linguistics, basically everything to do with language.
Stating	I study Spanish, Italian and German [...] as well as English Linguistics, basically everything to do with language.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 6	459.23	480.78
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 6	
music		

Video 12 Phase 6 Utterance 1	459.23	461.44
Affect displays	Affect displays: YES: [satisfaction]	
American speaker(s)	American speaker(s): YES:	
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles]	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Timothy: sitting]	
File type: video	File type: video: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a]	
General notions: relational	General notions: relational: YES: [logical relations: inclusion: also]	
I'm ALSO a musician		
General notions: temporal	General notions: temporal: YES: [present reference: simple present]	
Hesitating	Um	
Line 01	Um, I'm also a musician.	
Personal identification: occupation	Personal identification: occupation: YES: [musician]	
I'm also a musician		
Stating	I'm also a musician.	
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:	
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:	

Video 12 Phase 6 Utterance 2	461.45	465.79
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Timothy: sitting]	

File type: video	File type: video: YES:
Free time: intellectual + artistic pursuits	Free time: intellectual + artistic pursuits: YES: [to playing music]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
General notions: quantitative	General notions: quantitative: YES: [number: 14] [number: 15]
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]
I've been playing music for about 14 OR 15 years	
General notions: temporal	General notions: temporal: YES: [present reference: present perfect continuous] [duration: for]
I've been playing music FOR ABOUT 14 OR 15 YEARS	
Hesitating	Um
Line 01	Um ... I've been playing music for about 14 or 15 years.
Stating	I've been playing music for about 14 or 15 years.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 6 Utterance 3		465.8	477.38
Affect displays	Affect displays: YES: [regret]		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: it] [indefinite article: a] [definite article: the] [personal pronoun as subject: it] [personal pronoun as object: me]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [action/event relations: benefactive: for me]		
I was doing it professionally for a while, BUT [...] there came a time when I came to the realization that, uh, it wasn't going to work out FOR ME			
General notions: temporal	General notions: temporal: YES: [past reference: past continuous] [duration: for a while] [past reference: simple past] [simultaneity: when + sub-clause]		
Hesitating	Um [...] uh [...] uh		
Line 01	Um, I was doing it professionally for a while, but, uh ... there was - there came a time when I came to the realization that, uh, it wasn't going to work out for me.		
Narrating	I was doing it professionally for a while, but [...] there came a time when I came to the realization that [...] it wasn't going to work out for me.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 12 Phase 6 Utterance 4		477.39	480.78
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		

Appendix B

Existential process(es)	Existential process(es): YES: [Timothy: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as object: me] [personal pronoun as subject: I]
General notions: relational	General notions: relational: YES: [logical relations: effect: so ...]
It wasn't going to offer me the kind of life I wanted, SO I decided to go back to school	
General notions: temporal	General notions: temporal: YES: [past reference: past of to be going to] [past reference: simple past]
Line 01	It wasn't going to offer me the kind of life I wanted, so I decided to go back to school.
Narrating	It wasn't going to offer me the kind of life I wanted, so I decided to go back to school.
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 7		480.79	486.78
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 7		
age			

Video 12 Phase 7 Utterance 1		480.79	484.83
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 27]		
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Hesitating	Um		
Line 01	Um ... I'm 27 years old.		
Personal identification: age	Personal identification: age: YES: [I am ... years old]		
I'm 27 years old			
Stating	I'm 27 years old.		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 12 Phase 7 Utterance 2		484.84	486.78
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 28]		
General notions: temporal	General notions: temporal: YES: [future reference: NP + will] [indications of time: in October]		
I'll be 28 IN OCTOBER			

Hesitating	Uh
Line 01	Uh, I'll be 28 in October ...
Personal identification: age	Personal identification: age: YES: [I'll be ...]
I'll be 28 in October	
Stating	I'll be 28 in October
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 8		486.79	491.36
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 8		
Timothy thinks of what to say			

Video 12 Phase 8 Utterance 1	486.79	491.36
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Timothy: sitting]	
File type: video	File type: video: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]	
General notions: mental	General notions: mental: YES: [expression: to say]	
Indicating that one is coming to an end	Ah ... what else can I say? ...	
Line 01	Ah ... what else can I say? ...	
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:	

Video 12 Phase 9		491.37	498.49
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 9		
sports			

Video 12 Phase 9 Utterance 1	491.37	494.09
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Timothy: sitting]	
File type: video	File type: video: YES:	
Line 01	Ah?	
Signalling non-understanding	Ah?	
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES:	
VF: O: off-screen	VF: O: off-screen: YES: [Timothy: directed to someone off-screen]	

Video 12 Phase 9 Utterance 2	494.1	496.19
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Emphasising	I don't really do sports.	
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]	
File type: video	File type: video: YES:	
Free time: hobbies + interests	Free time: hobbies + interests: YES: [to do sports]	
Free time: sports	Free time: sports: YES: [to do sports]	

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Ah, I don't really do sports.
Stating	I don't really do sports.
VF: O: off-screen	VF: O: off-screen: YES: [Timothy: directed to someone off-screen]
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:

Video 12 Phase 9 Utterance 3		496.2	498.49
Affect displays	Affect displays: YES: [fun]		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: laughs]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
Free time: hobbies + interests	Free time: hobbies + interests: YES: [to do music]		
Free time: intellectual + artistic pursuits	Free time: intellectual + artistic pursuits: YES: [to do music]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	I do music.		
Sound	Sound: YES: [Timothy's laugh]		
Stating	I do music.		
VF: O: off-screen	VF: O: off-screen: YES: [Timothy: directed to someone off-screen]		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

Video 12 Phase 10		498.5	501.11
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Video 12 Phase 10 closing		

Video 12 Phase 10 Utterance 1		498.5	501.11
American speaker(s)	American speaker(s): YES:		
Closing: at the end of a speech	That's it.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting]		
File type: video	File type: video: YES:		
Line 01	That's it.		
VF: O: off-screen	VF: O: off-screen: YES: [Timothy: directed to someone off-screen]		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES:		

The *Job interviews* subcorpus

Text 29: Mr. Sotherby's interview

Text 1: Mr. Sotherby's interview		0	553
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 1: Mr. Sotherby's Interview		

Text 1 Phase 1		0	16
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 1		
Mr. Sotherby enters the office			

Text 1 Phase 1 Utterance 1		0	0.59
Enquiring about permissibility	Mr. Sotherby knocks on the door		
Non-verbal request			
Line 01	Mr. Sotherby: knocks on the door		
Material process(es)	Material process(es): YES: [Mr. Sotherby: knocks on the door]		
Sound	Sound: YES: [knock on the door]		

Text 1 Phase 1 Utterance 2		0.59	4.3
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at the door]		
Granting permission	Come in		
Greeting people: formal	Ah, good morning!		
Line 01	Ms. Eckton: Come in ... Ah, good morning!		
Material process(es)	Material process(es): YES: [Mr. Sotherby: opens the door] ^ [Mr. Sotherby: opens the door; Mr. Sotherby: enters the room] ^ [Mr. Sotherby: enters the room] ^ [Mr. Sotherby: closes the door]		
Sound	Sound: YES: [handle turning] ^ [door opening]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Mr. Sotherby: directed to the door]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 1 Utterance 3		4.3	5.13
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at the door] ^ [Mr. Sotherby: looks at Ms. Eckton]		
Line 01	Mr. Sotherby: Good morning.		
Material process(es)	Material process(es): YES: [Mr. Sotherby: closes the door] ^ [Mr. Sotherby: closes the door; Mr. Sotherby: turns his head in the direction of Ms. Eckton]		
Replying to greeting: normal health	Good morning.		
Sound	Sound: YES: [handle turning]		
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Mr. Sotherby: directed to the door]		

Appendix B

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 1 Utterance 4		5.13	7.02
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at the door] ^ [Mr. Sotherby: looks at Ms. Eckton]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Line 01	Ms. Eckton: Mr. Sotherby-Smythe, I assume.		
Material process(es)	Material process(es): YES: [Mr. Sotherby: closes the door; Mr. Sotherby: turns his head in the direction of Ms. Eckton] ^ [Mr. Sotherby: walks towards Ms. Eckton]		
Personal identification: name	Personal identification: name: YES: [Mr. Sotherby-Smythe]		
Seeking identification	Mr. Sotherby-Smythe, I assume.		
Sound	Sound: YES: [handle turning; door closing]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Mr. Sotherby: directed to the door]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 1 Utterance 5		7.02	8.15
Answering questions for identification	Yes		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Line 01	Mr. Sotherby: Yes, Ms. Eckton?		
Material process(es)	Material process(es): YES: [Mr. Sotherby: walks towards Ms. Eckton; Mr. Sotherby: leans his head]		
Personal identification: name	Personal identification: name: YES: [Ms. Eckton]		
Seeking identification	Ms. Eckton?		
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 1 Utterance 6		8.15	9.4
Answering questions for identification	Yes. Yes.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		
Line 01	Ms. Eckton: Yes. Yes.		
Material process(es)	Material process(es): YES: [Mr. Sotherby: walks towards Ms. Eckton] ^ [Mr. Sotherby: raises his arm and hand]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 1 Utterance 7		9.4	10.33
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		

General notions: deixis	General notions: deixis: YES: [personal pronoun as object: you]
Line 01	Mr. Sotherby: Nice to meet you.
Material process(es)	Material process(es): YES: [Mr. Sotherby: shakes hands with Ms. Eckton]
Replying to introductions: formal	Nice to meet you.
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 1 Utterance 8		10.33	10.8
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Greeting people: formal	Good morning.		
Line 01	Ms. Eckton: Good morning.		
Material process(es)	Material process(es): YES: [Mr. Sotherby: shakes hands with Ms. Eckton]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 1 Utterance 9		10.8	11.2
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Line 01	Mr. Sotherby: Hi.		
Replying to greeting: normal health	Hi.		
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 1 Utterance 10		11.2	12.43
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at the chair]		
Emphasising	Do take a chair.		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
General notions: deixis	General notions: deixis: YES: [indefinite article: a]		
Line 01	Ms. Eckton: Do take a chair.		
Making someone welcome (V)	Do take a chair.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Mr. Sotherby: directed to the chair]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 1 Utterance 11		12.43	16
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at the chair] ^ [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		
Expressing gratitude	Thank you very much.		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
Thank you VERY much			

Appendix B

Line 01	Mr. Sotherby: Thank you very much.
Material process(es)	Material process(es): YES: [Mr. Sotherby: sits down]
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Mr. Sotherby: directed to the chair]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 2		16	74.73
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 1		
1) Mr. Sotherby's past experiences - general description 2) Mr. Sotherby's past experiences - description the kind of schools he taught			

Text 1 Phase 2 Subphase a		16	54.3
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 2 Subphase a		
Mr. Sotherby's past experiences - general description			

Text 1 Phase 2 Subphase a Utterance 1	16	20.54
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smiles] ^ [Mr. Sotherby: looks at Ms. Eckton]	
Daily life: at work	Daily life: at work: YES: [job]	
Education: schooling	Education: schooling: YES: [school]	
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite article: a] [possessive adjective: our]	
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]	
Introducing a theme: a topic	So, you've applied for a job in our school.	
Line 01	Ms. Eckton: So, you've applied for a job in our school.	
Opening/resuming a turn (NS)	So	
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]	
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]	

Text 1 Phase 2 Subphase a Utterance 2	20.54	21.63
Agreeing: statement: positive statement	That's right, yes.	
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smiles]	
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]	
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]	
Line 01	Mr. Sotherby: That's right, yes.	
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]	
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]	

Text 1 Phase 2 Subphase a Utterance 3	21.63	26.54
Asking for confirmation or denial	recently, you were working elsewhere?	

Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]
Daily life: at work	Daily life: at work: YES: [to work]
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [adverb: elsewhere]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]
BUT, uh, recently, you were working elsewhere	
General notions: spatial	General notions: spatial: YES: [location: elsewhere]
recently, you were working ELSEWHERE	
General notions: temporal	General notions: temporal: YES: [past reference: past continuous] [past reference: recently]
RECENTLY, you were working elsewhere	
Hesitating	uh
Line 01	Ms. Eckton: But, uh, recently, you were working elsewhere.
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 2 Subphase a Utterance 4		26.54	28.01
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [past reference: past continuous]		
Line 01	Mr. Sotherby: Mmm, yes I was.		
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 2 Subphase a Utterance 5		28.01	39.43
Asking for information	Tell me exactly where		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smiles] ^ [Mr. Sotherby: looks at Ms. Eckton]		
Daily life: at work	Daily life: at work: YES: [experiences] [job]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Expressing desires	I'd love to hear from you about your own experiences [...] in this job.		
Expressing knowledge	I can see it on your CV		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: me] [personal pronoun as subject: I] [personal pronoun as object: it] [possessive adjective: your] [personal pronoun as object: you] [demonstrative adjective: this]		
General notions: mental	General notions: mental: YES: [expression: to tell]		

Appendix B

General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause] [logical relations: conjunction: but]
Tell me exactly where BECAUSE ... I can see it on your CV, BUT I'd love to hear from you about your own experiences	
General notions: spatial	General notions: spatial: YES: [location: where] [location: on] [location: in]
Tell me exactly WHERE because ... I can see it ON YOUR CV, but I'd love to hear from you about your own experiences IN THIS JOB.	
Line 01	Ms. Eckton: Tell me exactly where because ... I can see it on your CV, but I'd love to hear from you about your own experiences
Line 02	Mr. Sotherby: Right.
Line 03	Ms. Eckton: in this job.
Requesting someone to do something (T)	I'd love to hear from you about your own experiences [...] in this job.
Requesting: polite requests (V)	I'd love to hear from you about your own experiences [...] in this job.
Responding request: agreeing willingly (V)	Right.
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 2 Subphase a Utterance 6		39.43	53
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Daily life: at work	Daily life: at work: YES: [to work] [teacher] [experience] [profession]		
Education: schooling	Education: schooling: YES: [English language teacher]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: there] [indefinite article: an] [demonstrative adjective: that]		
General notions: quantitative	General notions: quantitative: YES: [number: 4] [number: two and a half]		
about FOUR years ago, I moved to Italy. [...] I have TWO AND A HALF years experience in that profession			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [possessive relations: possession: to have]		
about four years ago, I moved to Italy. AND I have been working there up until now. Um, I started off as an English language teacher AND I HAVE two AND a half years experience in that profession			
General notions: spatial	General notions: spatial: YES: [motion: to move to] [location: there] [location: in]		
I MOVED TO ITALY. And I have been working THERE up until now [...] I have two and a half years experience IN THAT PROFESSION			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [indications of time: ago] [present and past reference: present perfect continuous] [duration: up until]		
about FOUR YEARS AGO, I moved to Italy. And I have been working there UP UNTIL NOW			

Line 01	Mr. Sotherby: Okay, well, about four years ago, I moved to Italy. And I have been working there up until now. Um, I started off as an English language teacher and I have two and a half years experience in that profession.
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]
Narrating	about four years ago, I moved to Italy. And I have been working there up until now. Um, I started off as an English language teacher
Opening/resuming a turn (NS)	well
Responding request: agreeing willingly (V)	Okay
Stating	I have two and a half years experience in that profession.
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Sotherby]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 2 Subphase a Utterance 7		53	54.3
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Line 01	Ms. Eckton: Mmm.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 2 Subphase b		54.3	74.73
Film clip: subphase(s)	Film clip: phase(s): YES: Text 1 Phase 2 Sub-phase B		
Mr. Sotherby's past experiences - description the kind of schools he taught			

Text 1 Phase 2 Subphase b Utterance 1		54.3	56.96
Asking for specification (V)	what kind of schools did you teach in?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [schools] [to teach]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Ms. Eckton: what kind of schools did you teach in?		
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Sotherby]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Appendix B

Text 1 Phase 2 Subphase b Utterance 2		56.96	73.46
Answering questions for specification (V)	I taught only in English language schools. So private schools. [...] as part of my, my, my teaching, I also went into state schools to teach English occasionally.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [to teach] [English language schools] [private schools] [teaching] [state schools]		
Education: subjects	Education: subjects: YES: [English]		
Enumerating	to begin with [...] And then		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my] [indefinite article: an]		
General notions: quantitative	General notions: quantitative: YES: [number: two]		
So I == have an experience in TWO different sectors			
General notions: relational	General notions: relational: YES: [logical relations: inclusion: also] [logical relations: purpose: to ...] [possessive relations: possession: to have]		
I ALSO went into state schools TO teach English occasionally. So I == HAVE an experience in two different sectors, really.			
General notions: spatial	General notions: spatial: YES: [location: in]		
I taught only IN ENGLISH LANGUAGE SCHOOLS			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [frequency: occasionally] [reference without time focus: simple present]		
I also went into state schools to teach English OCCASIONALLY			
Line 01	Mr. Sotherby: Well, to begin with, I taught only in English language schools. So private schools. And then, as part of my, my, my teaching, I also went into state schools to teach English occasionally. So I == have		
Line 02	Ms. Eckton: == Mm.		
Line 03	Mr. Sotherby: an experience in two different sectors, really.		
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]		
Opening/resuming a turn (NS)	Well		
Showing attention to the speaker	== Mm.		
Stating	So I == have [...] an experience in two different sectors, really.		
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks] ^ [Mr. Sotherby: speaks; Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Sotherby]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 2 Subphase b Utterance 3		73.46	74.73
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		

Line 01	Ms. Eckton: I see.
Showing attention to the speaker	I see.
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 3		74.73	118
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 3		
Reasons why Mr. Sotherby decided to apply for the job			

Text 1 Phase 3 Utterance 1		74.73	85.63
Asking for information	What made you decide to apply f- - to our school, in particular		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smirks] ^ [Mr. Sotherby: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [school]		
Emphasising	it does have a somewhat, uh, important reputation		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you] [possessive adjective: our] [personal pronoun as subject: it] [indefinite article: a]		
General notions: quantitative	General notions: quantitative: YES: [degree: somewhat]		
it does have a SOMEWHAT, uh, important reputation			
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause] [possessive relations: possession: to have]		
What made you decide to apply f- - to our school, in particular, BECAUSE, you know, it does HAVE a somewhat, uh, important reputation?			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [reference without time focus: simple present]		
Line 01	Ms. Eckton: What made you decide to apply f- - to our school, in particular, because, you know, it does have a somewhat, uh, important reputation?		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherbv: directed to Ms. Eckton]		

Text 1 Phase 3 Utterance 2	85.63	118
Answering questions for information	it's precisely that which attracted me [...] So really for the, um, professional challenge.	
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]	
Daily life: at work	Daily life: at work: YES: [to work]	
Education: schooling	Education: schooling: YES: [school] [students] [teaching staff]	
Emphasising	it's precisely that which attracted me [...] I do enjoy a challenge [...] So really for the, um, professional challenge [...] that's what attracted me mostly to your school.	

Appendix B

precisely: used to emphasize that you agree with a statement, especially because you think it is obvious or is similar to what you have just said [from the OALD] - do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD] - really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]	
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]
Expressing an opinion	I thought it would be a, a privilege to, to work with your == school. [...] I think that's what attracted me mostly to your school.
Expressing appreciation: positive appreciation	I do enjoy a challenge
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [relative pronoun: which] [personal pronoun as object: me] [personal pronoun as subject: I] [personal pronoun as subject: it] [indefinite article: a] [definite article: the] [possessive adjective: its] [possessive adjective: your] [relative pronoun: what]
General notions: mental	General notions: mental: YES: [reflection: to think]
General notions: qualitative	General notions: qualitative: YES: [evaluative: quality: well]
General notions: quantitative	General notions: quantitative: YES: [degree: very] [degree: quite] [quantity: a lot]
I heard it was a school which was VERY well managed and tried to bring the best out of its students. [...] And I heard that the standards were QUITE demanding and that students and parents expected QUITE A LOT from the teaching staff.	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: effect: so ...] [reason: for]
I heard it was a school which was very well managed AND tried to bring the best out of its students. SO, obviously, I thought it would be a, a privilege to, to work with your == school. [...] AND I heard that the standards were quite demanding AND that students AND parents expected quite a lot from the teaching staff.	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past] [present reference: simple present]
Line 01	Mr. Sotherby: Yes, well it's precisely that which attracted me. I heard it was a school which was very well managed and tried to bring the best out of its students. So, obviously, I thought it would be a, a privilege to, to work with your == school.
Line 02	Ms. Eckton: == Mm.
Line 03	Mr. Sotherby: And also, I do enjoy a challenge. And I heard that the standards were quite demanding and that students and parents expected quite a lot from the teaching staff. So really for the, um, professional challenge, I think that's what attracted me mostly to your school.
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]
Opening/resuming a turn (NS)	Yes, well
Personal identification: family	Personal identification: family: YES: [parents]

Reporting: people's words/thoughts/beliefs	I heard it was a school which was very well managed and tried to bring the best out of its students [...] And I heard that the standards were quite demanding and that students and parents expected quite a lot from the teaching staff.
Showing attention to the speaker	== Mm.
Verbal process(es)	Verbal process(es): YES: [Mr Sotherby: speaks] ^ [Mr Sotherby: speaks; Ms. Eckton: speaks] ^ [Mr Sotherby: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Sotherby]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 4		118	434.78
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 4		
1) Identification of internal problems the school has to deal with: discipline 2) Imaginary situation concerned with discipline and Mr. Sotherby's suggestion about how to sort it out 3) Identification of another aspect related to discipline, i.e. bullying 4) Identification of a specific situation related to bullying 5) Identification of another aspect related to discipline, bullying, and Mr. Sotherby's suggestion about how to deal with it			

Text 1 Phase 4 Subphase a		118	170.34
Film clip: subphase(s)	Film clip: phase(s): YES: Text 1 Phase 4 Sub-phase a		
Identification of internal problems the school has to deal with: discipline			

Text 1 Phase 4 Subphase a Utterance 1		118	170.34
Affect displays	Affect displays: YES: [Mr. Sotherby: disapproval]		
Mr. Sotherby raises his eyebrows in disapproval when Ms. Eckton says: 'nowadays, corporal punishment is no yong- - longer used'			
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: smiles; Mr. Sotherby looks at Ms. Eckton] ^ [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: smiles; Mr. Sotherby looks at Ms. Eckton] ^ [Mr. Sotherby: looks at Ms. Eckton]		
Defining (V)	That is, the parent's child.		
Education: schooling	Education: schooling: YES: [fees] [school]		
Emphasising	we do have some internal problems to deal == with.		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Expressing necessity (including logical deduction)	[There's one element] that of course publicly isn't necessarily known about.		
General notions: deixis	General notions: deixis: YES: [relative pronoun: that] [personal pronoun as subject: we] [demonstrative pronoun: these] [demonstrative pronoun: this] [possessive adjective: our] [definite article: the] [personal pronoun as subject: they] [possessive adjective: their]		
General notions: existential	General notions: existential: YES: [availability: There's + NP]		
THERE'S one element			

Appendix B

General notions: qualitative	General notions: qualitative: YES: [evaluative: price: hefty]
General notions: quantitative	General notions: quantitative: YES: [quantity: some] [quantity: a bit of]
we do have SOME internal problems to deal == with [...] we sometimes find this A BIT OF a problem	
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] [logical relations: conjunction: and] [logical relations: conjunction: but] [logical relations: purpose: to ...]
we do have some internal problems to deal == with AND these concern the ... well ... discipline. [...] nowadays, corporal punishment is no yong- - longer used AND we find - we sometimes find this a bit of a problem. [...] our... children are, in a sense, our users BUT of course, the parents are our clients == AND you know, they pay hefty fees TO HAVE their children at our school [...] because of the reputation of the school AND because of the product == that we're responsible for.	
General notions: spatial	General notions: spatial: YES: [location: at]
they pay hefty fees to have their children AT OUR SCHOOL	
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [present reference: nowadays] [frequency: sometimes] [reference without time focus: simple present]
NOWADAYS, corporal punishment is no yong- - longer used and [...] we SOMETIMES find this a bit of a problem.	
Hesitating	Uh... [...] == Uh
Identifying	these concern the... well... discipline. [...] our ... children are, in a sense, our users [...] the parents are our clients
Line 01	Ms. Eckton: Uh, yes. There's one element that of course publicly isn't necessarily known about. Uh... we do have some internal problems to deal == with and
Line 02	Mr. Sotherby: == Mm, of course.
Line 03	Ms. Eckton: these concern the ... well ... discipline.
Line 04	Mr. Sotherby: Mm.
Line 05	Ms. Eckton: Uh, you know, nowadays, corporal punishment is no yong- - longer used and
Line 06	Mr. Sotherby: Yes.
Line 07	Ms. Eckton: we find - we sometimes find this a bit of a problem. == Uh
Line 08	Mr. Sotherby: == Yes.
Line 09	Ms. Eckton: our... children are, in a sense, our users
Line 10	Mr. Sotherby: == Mm hmm.
Line 11	Ms. Eckton: == but, of course, the parents are our clients == and you
Line 12	Mr. Sotherby: == Of course.
Line 13	Ms. Eckton: know, they pay hefty fees to have their children at our school
Line 14	Mr. Sotherby: Mm.
Line 15	Ms. Eckton: because of the reputation of the school and because of the product
Line 16	Mr. Sotherby: == Mm.
Line 17	Ms. Eckton: == that we're responsible for. That is, the parent's child.
Personal identification: family	Personal identification: family: YES: [children] [parents]
Regulators	Regulators: YES: [Mr. Sotherby: nods]

Showing attention to the speaker	[Ms. Eckton: Uh, yes.] [Mr. Sotherby: == Mm, of course. [...] Mm. [...] Yes. [...] == Yes. [...] == Mm hmm. [...] == Of course. [...] == Mm.]
Stating	There's one element [...] nowadays, corporal punishment is no yong- - longer used and [...] we find – we sometimes find this a bit of a problem. [...] they pay hefty fees to have their children at our school [...] because of the reputation of the school and because of the product [...] == that we're responsible for.
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 4 Subphase b		170.34	272.2
Film clip: subphase(s)	Film clip: phase(s): YES: Text 1 Phase 4 Sub-phase b		
Imaginary situation concerned with discipline and Mr. Sotherby's suggestion about how to sort it out			

Text 1 Phase 4 Subphase b Utterance 1		170.34	206.36
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Describing	== You [...] have a class of, let's say, 18 pupils [...] And you have one particularly difficult child who knows that whatever you tell me [...] I will believe, but whatever you tell his parents about his behavior, they simply == won't		
Education: schooling	Education: schooling: YES: [class(es)] [pupils] [child]		
Emphasising	sometimes they do step up over the, uh, number that appears in our brochure. [...] they simply == won't [believe]		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD] - simply: used to emphasize a statement [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Expressing intentions	I'll give you an imaginary situation.		

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: you] [indefinite article: an] [personal pronoun as subject: you] [indefinite article: a] [personal pronoun as subject: we] [personal pronoun as subject: they] [definite article: the] [relative pronoun: that] [possessive adjective: our] [relative pronoun: who] [indefinite pronoun: whatever] [personal pronoun as object: me] [possessive adjective: his]
General notions: mental	General notions: mental: YES: [expression: to say] [reflections: to know] [expression: to tell] [reflection: to believe]
General notions: qualitative	General notions: qualitative: YES: [physical: dimension: small]
General notions: quantitative	General notions: quantitative: YES: [number: 18] [number: one]
You have a class of, let's say, 18 pupils [...] And you have ONE particularly difficult child	
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] [logical relations: reason: because + sub-clause] [logical relations: conjunction: but] [logical relations: conjunction: and]
You have a class of, let's say, 18 pupils BECAUSE we have a reputation for having small classes BUT sometimes they do step up over the, uh, number that appears in our brochure. AND you have one particularly difficult child who knows that whatever you tell me I will believe, BUT whatever you tell his parents about his behavior, they simply == won't	
General notions: spatial	General notions: spatial: YES: [location: in]
sometimes they do step up over the, uh, number that appears IN OUR BROCHURE	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [frequency: sometimes]
but SOMETIMES they do step up over the, uh, number that appears in our brochure.	
Hesitating	Um
Line 01	Ms. Eckton: Um, I'll give you an imaginary situation. == You
Line 02	Mr. Sotherby: == Ok.
Line 03	Ms. Eckton: have a class of, let's say, 18 pupils because we have a reputation for having small classes but sometimes they do step up over the, uh, number that appears in our brochure.
Line 04	Mr. Sotherby: Mm.
Line 05	Ms. Eckton: And you have one particularly difficult child who knows that whatever you tell me
Line 06	Mr. Sotherby: Mm.
Line 07	Ms. Eckton: I will believe, but whatever you tell his parents about his behavior, they simply == won't
Personal identification: family	Personal identification: family: YES: [parents]
Regulators	Regulators: YES: [Mr. Sotherby: nods]
Showing attention to the speaker	== Ok. [...] Mm. [...] Mm.
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 4 Subphase b Utterance 2		206.36	207.77
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: laughs]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: mental	General notions: mental: YES: [reflection: to believe]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Sotherby shakes his head when he says 'won't believe'			
Line 01	Mr. Sotherby: == won't believe. [Mr. Sotherby laughs]		
Sound	Sound: YES: [Mr. Sotherby's laugh]		
Supplying a word or expression	== won't believe.		
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks; Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 4 Subphase b Utterance 3		207.77	219.72
Affect displays	Affect displays: YES: [Mr. Sotherby: puzzle-ment]		
Mr. Sotherby frowns in puzzlement			
Agreeing: statement: negative statement	That's right.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smiles] ^ [Mr. Sotherby: looks at Ms. Eckton]		
Describing	the parents [...] are well known in the area		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Expressing fellow-feeling (V)	You == understand me.		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [personal pronoun as subject: you] [personal pronoun as object: me] [definite article: the] [personal pronoun as subject: I] [demonstrative pronoun: this] [indefinite article: a]		
General notions: relational	General notions: relational: YES: [logical relations: focusing: only]		
of course I'm ONLY using this as a possible example			
General notions: spatial	General notions: spatial: YES: [locations: in]		
the parents are well known IN THE AREA			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [present reference: present continuous]		
Hesitating	Um		
Line 01	Ms. Eckton: That's right. You == understand me.		
Line 02	Mr. Sotherby: == Yes. Yes. Yeah.		
Line 03	Ms. Eckton: Um, the parents, of course I'm only using this as a possible example, are well known in the area and it is a ra-...		
Personal identification: family	Personal identification: family: YES: [parents]		
Regulators	Regulators: YES: [Mr. Sotherby: nods]		
Showing attention to the speaker	== Yes. Yes. Yeah.		
Stating	of course I'm only using this as a possible example		

Appendix B

Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 4 Subphase b Utterance 4		219.72	223.12
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [indefinite article: a]		
Line 01	Mr. Sotherby: Mm. Mm. A delicate matter perhaps?		
Regulators	Regulators: YES: [Mr. Sotherby: nods]		
Showing attention to the speaker	Mm. Mm.		
Supplying a word or expression	A delicate matter perhaps?		
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 4 Subphase b Utterance 5		223.12	225.94
Agreeing: statement: positive statement	It is very == delicate.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at Ms. Eckton]		
Enquiring about intentions	How would you cope with it?		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as subject: you] [personal pronoun as object: it]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
It is VERY == delicate			
General notions: relational	General notions: relational: YES: [action/event relations: manner: how?]		
HOW would you cope with it?			
General notions: temporal	General notions: temporal: YES: [hypothetical reference: 2nd conditional]		
Line 01	Ms. Eckton: It is very == delicate.		
Line 02	Mr. Sotherby: == Okay.		
Line 03	Ms. Eckton: How would you cope with it?		
Regulators	Regulators: YES: [Mr. Sotherby: nods]		
Showing attention to the speaker	== Okay.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 4 Subphase b Utterance 6		225.94	267.71
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [teacher] [subjects] [to study]		

Emphasising	Or even, um, consider whether the child is happy in their environment.
even: used to emphasize sth unexpected or surprising [from the OALD]	
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]
Expressing intentions	I would try not to sound as though I was criticizing the, the child and the parents
Expressing knowledge	I realize it's very important, ah, to be diplomatic in these == situations.
Expressing possibility (NS)	What I might try to suggest is that the child isn't happy in that particular situation perhaps with the, the teacher or with their friends and they may wish to consider, perhaps, the subjects the child is, is studying. Or even, um, consider whether the child is happy in their environment. So == perhaps [...] explain as a problem related not so much to the child and to the parenting, but more related to the circumstances in which the child finds himself.
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the] [personal pronoun as subject: it] [demonstrative adjective: these] [independent relative pronoun: what] [demonstrative adjective: that] [possessive adjective: their] [personal pronoun as subject: they] [indefinite article: a] [relative pronoun: which]
General notions: quantitative	General notions: quantitative: YES: [degree: very]
it's VERY important, ah, to be diplomatic in these == situations	
General notions: relational	General notions: relational: YES: [logical relations: condition: as though + sub-clause] [logical relations: conjunction: and] [logical relations: reason: because + sub-clause] [logical relations: disjunction: or] [logical relations: conjunction: but]
I would try not to sound AS THOUGH I was criticizing the, the child AND the parents, BECAUSE I realize it's very important, ah, to be diplomatic in these == situations [...] the child isn't happy in that particular situation perhaps with the, the teacher OR with their friends AND they may wish to consider, perhaps, the subjects the child is, is studying. OR even, um, consider whether the child is happy in their environment. So == perhaps explain as a problem related not so much to the child AND to the parenting, BUT more related to the circumstances in which the child finds himself.	
General notions: spatial	General notions: spatial: YES: [location: in]
it's very important, ah, to be diplomatic IN THESE == SITUATIONS [...] the child isn't happy IN THAT PARTICULAR SITUATION [...] Or even, um, consider whether the child is happy IN THEIR ENVIRONMENT [...] more related to the circumstances IN WHICH the child finds himself.	
General notions: temporal	General notions: temporal: YES: [hypothetical reference: 2nd conditional] [reference without time focus: simple present]
Line 01	Mr. Sotherby: Right. Well, I would try not to sound as though I was criticizing the, the child and the parents, because I realize it's very important, ah, to be diplomatic in these == situations.
Line 02	Ms. Eckton: == Mmmm.

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Line 03	Mr. Sotherby: What I might try to suggest is that the child isn't happy in that particular situation perhaps with the, the teacher or with their friends and they may wish to consider, perhaps, the subjects the child is, is studying. Or even, um, consider whether the child is happy in their environment. So == perhaps
Line 04	Ms. Eckton: == Mmmm.
Line 05	Mr. Sotherby: explain as a problem related not so much to the child and to the parenting, but more related to the circumstances in which the child finds himself.
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]
Opening/resuming a turn (NS)	Right. Well
Personal identification: family	Personal identification: family: YES: [child] [parents] [parenting]
Showing attention to the speaker	== Mmmm. [...] == Mmmm.
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks] ^ [Mr. Sotherby: speaks; Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Mr. Sotherby: speaks; Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Sotherby]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 4 Subphase b Utterance 7		267.71	272.2
Affect displays	Affect displays: [Mr. Sotherby: satisfaction]		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Expressing positive judgement	Yes, I think that would be a very good approach to, to the matter.		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: that] [indefinite article: a] [definite article: the]		
General notions: mental	General notions: mental: YES: [reflection: to think]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
that would be a VERY good approach to, to the matter			
Line 01	Ms. Eckton: Yes, I think that would be a very good approach to, to the matter.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 4 Subphase c		272.2	294.05
Film clip: subphase(s)	Film clip: phase(s): YES: Text 1 Phase 4 Sub-phase c		
Identification of another aspect related to discipline, i.e. bullying			

Text 1 Phase 4 Subphase c Utterance 1		272.2	294.05
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: sighs] ^ [Mr. Sotherby: looks at Ms. Eckton]		
Emphasising	We do have a problem with bullying.		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Enquiring about intentions	how would you single out the bullies that could cause a scandal and deal with them?		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [relative pronoun: which] [demonstrative pronoun: this] [personal pronoun as subject: we] [indefinite article: a] [personal pronoun as subject: you] [definite article: the] [personal pronoun as object: them]		
General notions: quantitative	General notions: quantitative: YES: [number: another]		
ANOTHER aspect, which is related to this, is bullying.			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] [logical relations: conjunction: but] [action/event relations: manner: how?] [logical relations: conjunction: and]		
We don't have a reputation for there being bullying. BUT HOW would you single out the bullies that could cause a scandal AND deal with them?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [hypothetical reference: 2nd conditional]		
Hesitating	Um		
Line 01	Ms. Eckton: Um, another aspect, which is related to this, is bullying.		
Line 02	Mr. Sotherby: Mmm.		
Line 03	Ms. Eckton: We do have a problem with bullying. We don't have a reputation for there being bullying.		
Line 04	Mr. Sotherby: Right.		
Line 05	Ms. Eckton: But how would you single out the bullies that could cause a scandal and deal with them?		
Regulators	Regulators: YES: [Mr. Sotherby: nods]		
Showing attention to the speaker	Mmm. [...] Right.		
Sound	Sound: YES: [Mr. Hutchinson's sigh]		
Stating	another aspect, which is related to this, is bullying. [...] We don't have a reputation for there being bullying.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		
Text 1 Phase 4 Subphase d		294.05	333.94
Film clip: subphase(s)	Film clip: phase(s): YES: Text 1 Phase 4 Subphase d		
Identification of a specific situation related to bullying			

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Text 1 Phase 4 Subphase d Utterance 1		294.05	298.2
Asking for clarification	Could you perhaps outline a, a, a specific situation?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite article: a]		
Line 01	Mr. Sotherby: Could you perhaps outline a, a, a specific situation?		
Requesting: polite requests (V)	Could you perhaps outline a, a, a specific situation?		
perhaps: used when making a polite request, offer or suggestion [from the OALD]			
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherbv: directed to Ms. Eckton]		

Text 1 Phase 4 Subphase d Utterance 2		298.2	333.94
Affect displays	Affect displays: YES: [Mr. Sotherby: puzzlement]		
Mr. Sotherby frowns in puzzlement			
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: half smiles]		
Changing the theme	Now		
now: used to get sb's attention before changing the subject or asking them to do sth [from the OALD]			
Describing	it was basically about random violence perpetrated by a group of boys [...] outside the supervision of teachers themselves.		
Education: schooling	Education: schooling: YES: [teachers]		
Enquiring as to degrees of probability	It's probably before your times		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Expressing an opinion	in the film, the teachers, I think, knew what was going on [...] they underestimated the full impact of what was going on.		
Free time: public entertainment	Free time: public entertainment: YES: [film]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [possessive adjective: your] [personal pronoun as subject: you] [indefinite article: a] [relative pronoun: that] [demonstrative pronoun: this] [definite article: the] [personal pronoun as subject: I] [personal pronoun as subject: they]		
General notions: existential	General notions: existential: YES: [existence: there was + NP]		
General notions: mental	General notions: mental: YES: [reflection: to think] [reflection: to know]		
General notions: qualitative	General notions: qualitative: YES: [physical: age: young]		
General notions: quantitative	General notions: quantitative: YES: [degree: rather]		
you are REATHER young			
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause] [logical relations: conjunction: but]		

It's probably before your times BECAUSE you are rather young, BUT there was a film that dealt with this. It was called AND ... it was basically about random violence perpetrated by a group of boys	
General notions: spatial	General notions: spatial: YES: [location: in]
IN THE FILM, the teachers, I think, knew what was going on	
General notions: temporal	General notions: temporal: YES: [anteriority: before + NP] [present reference: simple present] [past reference: simple past] [past reference: past continuous]
Line 01	Ms. Eckton: Uh, yes. It's probably before your times because you are rather young,
Line 02	Mr. Sotherby: Mm.
Line 03	Ms. Eckton: but there was a film that dealt with this. It was called "If"
Line 04	Mr. Sotherby: Mm.
Line 05	Ms. Eckton: and ... it was basically about random violence perpetrated by a group of boys
Line 06	Mr. Sotherby: Mm.
Line 07	Ms. Eckton: outside the supervision of teachers themselves. Now in the film, the teachers, I think, knew what was going on
Line 08	Mr. Sotherby: Mm.
Line 09	Ms. Eckton: uh, but not - they didn't - they underestimated
Line 10	Mr. Sotherby: Mm.
Line 11	Ms. Eckton: the full impact of what was going on.
Line 12	Mr. Sotherby: Yes.
Personal identification: name	Personal identification: name: YES: [to be called]
It WAS CALLED 'If'	
Responding request: agreeing with reluctance (V)	Uh, yes.
Showing attention to the speaker	Mm. [...] Mm. [...] Mm. [...] Mm. [...] Mm. [...] Yes.
Stating	you are rather young, [...] but there was a film that dealt with this. It was called 'If'
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 4 Subphase e		333.94	434.78
Film clip: subphase(s)	Film clip: phase(s): YES: Text 1 Phase 4 Subphase e		
Identification of another aspect related to discipline, bullying, and Mr. Sotherby's suggestion about how to deal with it			

Text 1 Phase 4 Subphase e Utterance 1		333.94	352.7
Affect displays	Affect displays: YES: [Mr. Sotherby: puzzlement]		
Mr. Sotherby frowns in puzzlement			
Asking for confirmation of understanding	You know what I mean?		

Appendix B

Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]
Changing the theme	Now
now: used to get sb's attention before changing the subject or asking them to do sth [from the OALD]	
Enquiring about intentions	how would you sort of keep your feelers out to ensure that a little bullying happened, because, you know, boys will be boys [...] but that it didn't really get so out of hand that all this area knew about it?
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [possessive adjective: your] [personal pronoun as subject: it] [demonstrative adjective: this] [personal pronoun as object: it] [personal pronoun as subject: I]
General notions: mental	General notions: mental: YES: [reflection: to know]
General notions: quantitative	General notions: quantitative: YES: [quantity: a little]
to ensure that A LITTLE bullying happened	
General notions: relational	General notions: relational: YES: [action/event relations: manner: how?] [hypothetical reference: 2nd conditional] [logical relations: purpose: to ...] [logical relations: because + sub-clause] [logical relations: conjunction: but]
HOW would you sort of keep your feelers out TO ensure that a little bullying happened BECAUSE, you know, boys will be boys BUT that it didn't really get so out of hand that all this area knew about it?	
Line 01	Ms. Eckton: Now ... how would you sort of keep your feelers out to ensure that a little bullying happened because, you know, boys will be boys
Line 02	Mr. Sotherby: Mm.
Line 03	Ms. Eckton: but that it didn't really get so out of hand that all this area knew about it? You know what I mean?
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]
Showing attention to the speaker	Mm.
Stating	boys will be boys
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Sotherby]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 4 Subphase e Utterance 2		352.7	424.11
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [children] [class] [studies] [headmaster] [school] [assembly]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		

Exp. degrees of certainty: tentative assertion	I think I would probably suggest to the headmaster of the school, uh, that the bullying be addressed in a, an assembly, perhaps, uh, == and [...] the, the headmaster talk to each of the, uh, yet to the each class as a unit == ()
Expressing an opinion	I think it's important not to end up stigmatizing the, the children who are actually the subjects of the bullies. And I think any approach which took them aside would make their life more difficult. [...] and so, being treated as a victim, I think is, perhaps, not ideal for their - for them and for their self-esteem and for integrating them into the class.
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [definite article: the] [relative pronoun: who] [relative pronoun: which] [personal pronoun as object: them] [possessive adjective: their] [indefinite article: a] [demonstrative pronoun: that]
General notions: mental	General notions: mental: YES: [reflection: to think] [expression: to suggest] [expression: to talk]
General notions: quantitative	General notions: quantitative: YES: [quantity: any] [degree: comparative]
And I think ANY approach which took them aside would make their life MORE difficult	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] logical relations: effect: and so] [logical relations: conjunction: but]
I think it's important not to end up stigmatizing the, the children who are actually the subjects of the bullies. AND I think any approach which took them aside would make their life more difficult. Children who's suffered bullying, I've found, always want to feel included in the class, AND SO, being treated as a victim, I think is, perhaps, not ideal for their - for them AND for their self-esteem AND for integrating them into the class. I would prefer approach which aimed at the children as a whole AND explain to them that bullying is a phenomenon which happens, BUT which is counterproductive to their studies, AND try ensure that the children understand that, in all of their interests, it's better to try and, um, prevent bullying as far as possible.	
General notions: spatial	General notions: spatial: YES: [location: in]
Children who's suffered bullying, I've found, always want to feel included IN THE CLASS [...] I think I would probably suggest to the headmaster of the school, uh, that the bullying be addressed IN A, AN ASSEMBLY	
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [hypothetical reference: 2nd conditional] [reference without time focus: simple present] [present and past reference: present perfect] [frequency: always]
Children ALWAYS want to feel included in the class	

Appendix B

Line 01	Mr. Sotherby: Okay. Well I think it's important not to end up stigmatizing the, the children who are actually the subjects of the bullies. And I think any approach which took them aside would make their life more difficult. Children who's suffered bullying, I've found, always want to feel included in the class, and so, being treated as a victim, I think is, perhaps, not ideal for their – for them and for their self-esteem and for integrating them into the class. I would prefer approach which aimed at the children as a whole and explain to them that bullying is a phenomenon which happens, but which is counterproductive to their studies, and try ensure that the children understand that, in all of their interests, it's better to try and, um, prevent bullying as far as possible == And
Line 02	Ms. Eckton: == Mmmm.
Line 03	Mr. Sotherby: I think I would probably suggest to the headmaster of the school, uh, that the bullying be addressed in a, an assembly, perhaps, uh, == and
Line 04	Ms. Eckton: == Mmmm.
Line 05	Mr. Sotherby: the, the headmaster talk to each of the, uh, yet to the each class as a unit == ()
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]
Opening/resuming a turn (NS)	Well
Reporting: facts/events	Children who's suffered bullying, I've found, always want to feel included in the class
Showing attention to the speaker	[Mr. Sotherby: Okay.] [Ms. Eckton: == Mmmm. [...] == Mmmm.]
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks] ^ [Mr. Sotherby: speaks; Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Sotherby]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 4 Subphase e Utterance 3		424.11	429.92
Affect displays	Affect displays: YES: [Mr. Sotherby: embarrassment]		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smiles] ^ [[Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smiles; Ms. Eckton: laughs] ^ [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smiles]		
Correcting a positive statement	== Yes, you could actually suggest it to the headmistress		
actually: used to correct sb in a polite way [from the OALD]			
Education: schooling	Education: schooling: YES: [headmistress]		
Emphasising	we do have a == headmistress.		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: it] [definite article: the] [personal pronoun as subject: we] [indefinite article: a]
General notions: mental	General notions: mental: YES: [expression: to suggest]
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause] [possessive relations: possession: to have]
== Yes, you could actually suggest it to the headmistress BECAUSE we do have a == headmistress.	
Line 01	Ms. Eckton: == Yes, you could actually suggest it to the headmistress because we do have a == headmistress.
Sound	Sound: YES: [Ms. Eckton's laugh]
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 4 Subphase e Utterance 4		429.92	433.93
Apologizing	I apologize. That was, uh, a, a, a slip		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smiles]		
Correcting oneself	yes, of course, the, the, the head of the school, == yeah.		
Education: schooling	Education: schooling: YES: [the head of the school]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: that] [indefinite article: a] [definite article: the]		
General notions: mental	General notions: mental: YES: [expression: to apologize]		
Line 01	Mr. Sotherby: == I apologize. That was, uh, a, a, a slip, yes, of course, the, the, the head of the school, == yeah.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks; Mr. Sotherby: speaks] ^ [Mr. Sotherby: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 4 Subphase e Utterance 5		433.93	434.78
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Sotherby nods when he says "yeah"			
Line 01	Ms. Eckton: == Yes.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 5		434.78	532.15
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 5		
The post of housemaster			

Appendix B

Text 1 Phase 5 Utterance 1		434.78	447.75
Affect displays	Affect displays: YES: [Mr. Sotherby: happiness] [Mr. Sotherby: puzzlement]		
Mr. Sotherby frowns in puzzlement			
Asking for confirmation or denial	Have you ever considered applying for the post of housemaster?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		
Daily life: prospects	Daily life: prospects: YES: [Have you ever considered applying for the post of housemaster?]		
Education: schooling	Education: schooling: YES: [housemaster]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Exp. degrees of certainty: tentative assertion	you appear to have the ability to create cohesion within a group		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the] [indefinite article: a]		
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: present perfect]		
Hesitating	Em		
Line 01	Ms. Eckton: Em, I see that you have - you appear to have the ability to create cohesion within a group. Have you ever considered applying for the post of housemaster?		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 5 Utterance 2		447.75	472.41
Answering questions for confirmation	I would certainly consider that, if the post was offered. [...] If this role was to be extended as housemaster, yes, I think it would be a role I would, would certainly consider.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Daily life: prospects	Daily life: prospects: YES: [I would certainly consider that, if the post was offered]		
Education: schooling	Education: schooling: YES: [students] [teacher] [housemaster]		
Emphasising	I would certainly consider that [...] I do think [...] I would certainly be very interested in my students' well being as, as a teacher [...] I would, would certainly consider.		
certainly: used to emphasise that something is really true [from the OALD] - do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Expressing affect: positive affect	I would certainly be very interested in my students' well being as, as a teacher.		
positive affect: interest			
Expressing an opinion	I do think that pastoral care, or caring for the, the students, um, is part of a teacher's role as well.		

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: that] [definite article: the] [indefinite article: a] [possessive adjective: my] [demonstrative adjective: this] [personal pronoun as subject: it]
General notions: mental	General notions: mental: YES: [reflection: to think]
General notions: quantitative	General notions: quantitative: YES: [degree: very]
I would certainly be VERY interested in my students' well being as, as a teacher	
General notions: relational	General notions: relational: YES: [logical relations: hypothetical condition: if + sub-clause] [logical relations: conjunction: and]
I would certainly consider that, IF the post was offered [...] IF this role was to be extended as housemaster, yes, I think it would be a role I would, would certainly consider	
General notions: temporal	General notions: temporal: YES: [hypothetical reference: second conditional] [reference without time focus: simple present]
Hesitating	Um
Line 01	Mr. Sotherby: Well, I would certainly consider that, if the post was offered. Um, I do think that pastoral care, or caring for the, the students, um, is part of a teacher's role as well
Line 02	Ms. Eckton: Yes.
Line 03	Mr. Sotherby: and I would certainly be very interested in my students' well being as, as a teacher. If this role was to be extended as housemaster, yes, I think it would be a role I would, would certainly consider.
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]
Opening/resuming a turn (NS)	Well
Showing attention to the speaker	Yes.
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Sotherby]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 5 Utterance 3		472.41	481.96
Affect displays	Affect displays: YES: [Mr. Sotherby: puzzlement]		
Mr. Sotherby frowns in puzzlement			
Asking someone's opinion	And in what way do you think that that would be conducive to your... re- - reducing the bullying in the school?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [school]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative pronoun: that] [possessive adjective: your] [definite article: the]		
General notions: mental	General notions: mental: YES: [reflection: to think]		

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General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [action/event relations: manner: in what way]
AND IN WHAT WAY do you think that that would be conducive to your... re- - reducing the bullying in the school?	
General notions: spatial	General notions: spatial: YES: [location: in]
And in what way do you think that that would be conducive to your... re- - reducing the bullying IN THE SCHOOL?	
Line 01	Ms. Eckton: And in what way do you think that that would be conducive to your... re- - reducing the bullying in the school?
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 5 Utterance 4		481.96	523.81
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [students] [teacher]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Exp. degrees of certainty: confident assertion	obviously, as a teacher, it's rather difficult to, perhaps, isolate individual, um, individuals or take them aside == and talk to them.		
Exp. degrees of certainty: tentative assertion	perhaps, if I could, um, have a few words with the people involved, I could try help them, uh, or explain to them, the negative impact of their actions, or, perhaps, ways to respond and cope with the, the situation to improve it.		
Expressing an opinion	I think it would enable me to have a more close rapport with each of the, the students.		
Expressing hope	hopefully, that would also allow me to talk directly with the people concerned with the bullying.		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [personal pronoun as object: me] [indefinite article: a] [definite article: the] [demonstrative pronoun: that] [personal pronoun as object: them] [possessive adjective: their] [personal pronoun as object: it]		
General notions: mental	General notions: mental: YES: [reflection: to think] [expression: to talk]		
General notions: quantitative	General notions: quantitative: YES: [degree: comparative] [quantity: a few] [degree: rather]		
I think it would enable me to have a MORE close rapport with each of the, the students [...] if I could, um, have A FEW words with the people involved [...] it's RATHER difficult to, perhaps, isolate individual, um, individuals or take them aside == and talk to them			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: condition: if + sub-clause] [logical relations: disjunction: or]		
I think it would enable me to have a more close rapport with each of the, the students. AND, hopefully, that would also allow me to talk directly with the people concerned with the bullying. [...] IF I could, um, have a few words with the people involved, I could try help them, uh, OR explain to them, the negative impact of their actions, OR, perhaps, ways to respond AND cope with the, the situation to improve it. Um, obviously, as a teacher, it's rather difficult to, perhaps, isolate individual, um, individuals OR take them aside == AND talk to them.			

General notions: temporal	General notions: temporal: YES: [present reference: simple present]
Hesitating	Um [...] Um
Illustrators: pictographs	Illustrators: pictographs: YES:
Mr. Sotherby depicts the referent 'individual'	
Line 01	Mr. Sotherby: Well, I think it would enable me to have a more close rapport with each of the, the students. And, hopefully, that would also allow me to talk directly with the people concerned with the bullying. Um
Line 02	Ms. Eckton: Yes.
Line 03	Mr. Sotherby: perhaps, if I could, um, have a few words with the people involved, I could try help them, uh, or explain to them, the negative impact of their actions, or, perhaps, ways to respond and cope with the, the situation to improve it. Um, obviously, as a teacher, it's rather difficult to, perhaps, isolate individual, um, individuals or take them aside == and talk to them.
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]
Opening/resuming a turn (NS)	Well
Relations with other people: relationship	Relations with other people: relationship: YES: [to have a more close rapport with]
Showing attention to the speaker	Ms. Eckton: Yes.
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Sotherby: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Sotherby]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 5 Utterance 5		523.81	529.24
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at Ms. Eckton; Mr. Sotherby: smirks]		
Correcting a positive statement	when you say isolate, it's a question of identifying them, rather than == isolating them.		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite article: a] [personal pronoun as object: them]		
General notions: mental	General notions: mental: YES: [expression: to say]		
General notions: temporal	General notions: temporal: YES: [simultaneousness: when + sub-clause]		
WHEN you say isolate			
Line 01	Ms. Eckton: == You are not really - when you say isolate, it's a question of identifying them, rather than == isolating them.		
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks; Ms. Eckton: speaks] ^ [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Appendix B

Text 1 Phase 5 Utterance 6		529.24	530.95
Agreeing: statement: positive statement		== Yes, that's the better word. Yes.	
Behavioural process(es)		Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]	
Existential process(es)		Existential process(es): YES: [Mr. Sotherby: sitting]	
General notions: deixis		General notions: deixis: YES: [demonstrative pronoun: that]	
Line 01		Mr. Sotherby: == Yes, that's the better word. Yes.	
Regulators		Regulators: YES: [Mr. Sotherby: nods]	
Verbal process(es)		Verbal process(es): YES: [Mr. Sotherby: speaks]	
VF: O: DW: E: other participant		VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]	

Text 1 Phase 5 Utterance 7		530.95	532.15
Agreeing: statement: positive statement		Yes, yes.	
Behavioural process(es)		Behavioural process(es): YES: [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]	
Existential process(es)		Existential process(es): YES: [Mr. Sotherby: sitting]	
Line 01		Ms. Eckton: Yes, yes.	
Verbal process(es)		Verbal process(es): YES: [Ms. Eckton: speaks]	
VF: O: DW: E: other participant		VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]	

Text 1 Phase 6		532.15	553
Film clip: phase(s)		Film clip: phase(s): YES: Text 1 Phase 6	
Leave taking			

Text 1 Phase 6 Utterance 1		532.15	543.82
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		
Closing: at the end of a conversation	it was very pleasant meeting you.		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Exp. degrees of certainty: confident assertion	You will be hearing from us shortly.		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: you] [personal pronoun as subject: you] [personal pronoun as subject: I] [indefinite article: a]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
it was VERY pleasant meeting you. [...] I hope you have a VERY pleasant week			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [future reference: future continuous] [future reference: shortly] [in the meantime] [divisions of time: week]		
You will be hearing from us SHORTLY. And, um, IN THE MEANTIME, I hope you have a very pleasant WEEK.			
Good wishes: when parting from s.o. (V)	in the meantime, I hope you have a very pleasant week.		
Hesitating	Um		
Indicating that one is coming to an end	Good!		

Line 01	Ms. Eckton: Good! Um, it was very pleasant meeting you. You will be hearing from us shortly. And, um, in the meantime, I hope you have a very pleasant week.
Regulators	Regulators: YES: [Mr. Sotherby: nods]
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 1 Phase 6 Utterance 2		543.82	546
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Sotherby: sitting]		
Expressing gratitude	Thank you very much.		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
Thank you VERY much			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Mr. Sotherby: Thank you very much. It was a pleasure talking with you.		
Material process(es)	Material process(es): YES: [Mr Sotherby: stands up] ^ [Mr Sotherby: shakes hands with Ms. Eckton]		
Repl. to good wishes: when parting from s.o. (NS)	Thank you very much.		
Taking leave: formal	It was a pleasure talking with you.		
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 6 Utterances 3 and 4		546	546.7
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: smiles; Mr. Sotherby: looks at Ms. Eckton]		
Expressing gratitude	Thank you very much.		
General notions: mental	General notions: mental: YES: [expression: to talk]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
Thank you VERY much			
Line 01	Ms. Eckton: == Good bye.		
Line 02	Mr. Sotherby: == Thank you very much.		
Material process(es)	Material process(es): YES: [Mr Sotherby: shakes hands with Ms. Eckton]		
Repl. to taking leave: formal (NS)	Good bye.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks; Mr. Sotherby: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]		

Text 1 Phase 6 Utterance 5		546.7	553
Behavioural process(es)	Behavioural process(es): YES: [Mr. Sotherby: looks at Ms. Eckton] ^ [Mr. Sotherby: looks at the door]		
Line 01	Mr. Sotherby: Good bye.		

Material process(es)	Material process(es): YES: [Mr Sotherby: walks in the direction of the door] ^ [Mr Sotherby: opens the door] ^ [Mr Sotherby: leaves the room]
Repl. to taking leave: formal (NS)	Good bye.
Sound	Sound: YES: [Mr. Sotherby's steps] ^ [handle turning; door opening] ^ [door opening]
Verbal process(es)	Verbal process(es): YES: [Mr. Sotherby: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Mr. Sotherby: directed to the door]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Mr. Sotherby: directed to the door]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Sotherby: directed to Ms. Eckton]

Text 30: Mr. Hutchinson's interview

Text 2: Mr. Hutchinson's interview	553.3	964.99
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 2: Mr. Hutchinson's Interview	

Text 2 Phase 1		553.3	574.05
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 1		
Mr. Hutchinson enters the office			

Text 2 Phase 1 Utterance 1	553.3	554.15
Enquiring about permissibility	Mr. Hutchinson knocks on the door	
Non-verbal request		
Line 01	Mr. Hutchinson: knocks on the door	
Material process(es)	Material process(es): YES: [Mr. Hutchinson: knocks on the door]	
Sound	Sound: YES: [knock on the door]	

Text 2 Phase 1 Utterance 2	554.15	560.94
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at the door] ^ [Mr. Hutchinson: looks at Ms. Eckton]	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]	
General notions: temporal	General notions: temporal: YES: [present reference: simple present]	
Granting permission	Come in.	
Greeting people: formal	Good morning.	
Line 01	Ms. Eckton: Come in. [] Good morning. Mr. Hutchinson, I assume.	
Material process(es)	Material process(es): YES: [Mr. Hutchinson: opens the door; Mr. Hutchinson: enters the room] ^ [Mr. Hutchinson: closes the door] ^ [Mr. Hutchinson: turns his head in the direction of Ms. Eckton]	
Personal identification: name	Personal identification: name: YES: [Mr. Hutchinson]	
Seeking identification	Mr. Hutchinson, I assume.	

Sound	Sound: YES: [handle turning] ^ [door opening] ^ [door closing] ^ [door opening]
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Mr. Hutchinson: directed to the door]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 1 Utterance 3		560.94	562.55
Answering questions for identification	Yes, that's right, yes.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: cracks a smile] ^ [Mr. Hutchinson: looks at Ms. Eckton]		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
Line 01	Mr. Hutchinson: Yes, that's right, yes. Good morning.		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: walks towards Mrs. Eckton]		
Replying to greeting: normal health	Good morning.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 1 Utterance 4		562.55	567.02
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: stands in front of Ms. Eckton]		
Expressing affect: negative affect	nice to see you at last.		
Negative affect: annoyance. There is sarcasm in this utterance.			
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: you]		
General notions: temporal	General notions: temporal: YES: [indications of time: at]		
nice to see you AT LAST			
Hesitating	Um...		
Line 01	Ms. Eckton: Good morning. Um... nice to see you at last.		
Making someone welcome (V)	nice to see you at last.		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: walks towards Mrs. Eckton] ^ [Mr. Hutchinson: stops in front of Ms. Eckton]		
Replying to greeting: normal health	Good morning.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 1 Utterance 5		567.02	571.31
Apologizing	I'm sorry, um, I'm sorry I'm late.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at the chair] ^ [Mr. Hutchinson: looks at Ms. Eckton; smiles]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: stands in front of Ms. Eckton]		

Appendix B

Expressing gratitude	== Yes, um, thank you.
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
General notions: temporal	General notions: temporal: YES: [lateness: late]
Line 01	Ms. Eckton: == Do si-
Line 02	Mr. Hutchinson: == Yes, um, thank you. I'm sorry, um, I'm sorry I'm late.
Material process(es)	Material process(es): YES: [Mr. Hutchinson: steps forward] ^ [Mr. Hutchinson: sits down]
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks; Mr. Hutchinson: speaks] ^ [Mr. Hutchinson: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Mr. Hutchinson: directed to the chair]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 1 Utterance 6		571.31	572.6
Emphasising	Yes, do sit down.		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Expressing negative judgement	Yes, do sit down.		
Negative judgement: disapproval. Ms. Eckton disapproves Mr. Hutchinson behaviour, because he sits down before she tells him to do so. There is sarcasm in this utterance.			
Granting permission	Yes, do sit down.		
Line 01	Ms. Eckton: Yes, do sit down.		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: adjusts the chair]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 1 Utterance 7		572.6	574.05
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing gratitude	Thank you.		
Line 01	Mr. Hutchinson: Thank you.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 2		574.05	617.7
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 2		
1) Mr. Hutchinson's journey to the office 2) Ms. Eckton's comments on Mr. Hutchinson's reason for being late			

Text 2 Phase 2 Subphase a		574.05	603.6
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 2 Subphase a		
Mr. Hutchinson's journey to the office			

Text 2 Phase 2 Subphase a Utterance 1		574.05	577.78
Agreeing: statement: positive statement	oh, you were late, yes.		

Asking for information	Did you have problems?
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: smiles; Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at Ms. Eckton]
nervous smile	
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [lateness: late]
Hesitating	[] Uh
Introducing a theme: a topic	oh, you were late, yes.
Line 01	Ms. Eckton: [] Uh, oh, you were late, yes. Did you have problems?
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 2 Subphase a Utterance 2		577.78	587.8
Apologizing	I'm afraid.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing obligation	I had to drive to the station.		
General notions: existential	General notions: existential: YES: [presence: there was]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]		
there was A LOT OF traffic			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I had to drive to the station. AND there was a lot of traffic AND then the trains were late. AND I got caught up in a rush			
General notions: spatial	General notions: spatial: YES: [motion: to]		
I had to drive TO THE STATION			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [sequence: then] [lateness: late]		
there was a lot of traffic and THEN the trains were LATE			
Line 01	Mr. Hutchinson: Well, yes. I had to drive to the station. And - and there was a lot of traffic and then the trains were late. == And		
Line 02	Ms. Eckton: == Oh.		
Line 03	Mr. Hutchinson: I got caught up in a rush, I'm afraid.		
Narrating	I had to drive to the station. And - and there was a lot of traffic and then the trains were late.		
Opening/resuming a turn (NS)	Well, yes.		
Showing attention to the speaker	== Oh.		
Travel: private transport	Travel: private transport: YES: [to drive]		
Travel: public transport	Travel: public transport: YES: [station] [trains]		
Travel: traffic	Travel: traffic: YES: [traffic] [to get caught up in a rush]		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks] ^ [Mr. Hutchinson: speaks; Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks]		

Appendix B

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 2 Subphase a Utterance 3		587.8	592.57
Asking for information	what route did you take to come here?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing affect: positive affect	Oh that was inconvenient		
Positive affect: sympathy			
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [interrogative adjective: what] [personal pronoun as subject: you] [adverb: here]		
General notions: relational	General notions: relational: YES: [logical relations: purpose: to ...]		
what route did you take TO COME here?			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Ms. Eckton: Oh that was inconvenient. And what route do you take - did you take to come here?		
Travel: traffic	Travel: traffic: YES: [route]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 2 Subphase a Utterance 4		592.57	594.18
Answering questions for information	I come from Guildford.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [origin: from]		
I come FROM GUILDFORD			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Line 01	Mr. Hutchinson: Well, I come from Guildford.		
Opening/resuming a turn (NS)	Well		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 2 Subphase a Utterance 5		594.18	595.93
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Line 01	Ms. Eckton: [] Ah!		
Showing attention to the speaker	Ah!		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 2 Subphase a Utterance 6		595.93	596.99
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
General notions: quantitative	General notions: quantitative: YES: [degree: quite]		
That's QUITE a way			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Mr. Hutchinson: == That's quite a way.		
Line 02	Ms. Eckton: == S-		
Stating	== That's quite a way.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks; Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 2 Subphase a Utterance 7		596.99	600.9
Agreeing: statement: positive statement	It is quite a way, yes.		
Asking for confirmation or denial	And you came via Clapham?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: personal pronoun as subject: it] [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [degree: quite]		
It is QUITE a way			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past]		
Line 01	Ms. Eckton: It is quite a way, yes. And you came via Clapham?		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 2 Subphase a Utterance 8		600.9	603.6
Answering questions for confirmation	Yes, that's right. Yes. Via Clapham Junction. Yes.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Hutchinson nods when he says 'Yes, that's right. Yes. Via Clapham Junction. Yes.'			
Line 01	Mr. Hutchinson: Yes, that's right. Yes. Via Clapham Junction. Yes.		
Travel: traffic	Travel: traffic: YES: [junction]		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		

Appendix B

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 2 Subphase b		603.6	617.7
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 2 Subphase b		
Ms. Eckton's comments on Mr. Hutchinson's reason for being late			

Text 2 Phase 2 Subphase b Utterance 1		603.6	610.8
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles] ^ [Mr. Hutchinson: looks at Ms. Eckton; Ms. Eckton: laughs]		
Emphasising	That's a coincidence really		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Exp. degrees of certainty: doubt/incredulity (V)	That's a coincidence really		
Expressing affect: positive affect	[Ms. Eckton: That's a coincidence really] [Mr. Hutchinson: == Ah.]		
'That's a coincidence really': positive affect: surprise - '== Ah.': positive affect: embarrassment			
Expressing knowledge	I know it very well.		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as object: it] [demonstrative pronoun: that] [indefinite article: a] [definite article: the] [relative pronoun: that] [personal pronoun as subject: I] [adverb: here] [demonstrative adjective: this]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
I know it VERY well			
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause] [logical relations: purpose: to ...]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past] [indications of time: this morning] [divisions of time: morning]		
that's the route that I took to get here THIS MORNING			
Identifying	that's the route that I took to get == here this morning.		
Ms. Eckton is very sarcastic here			
Line 01	Ms. Eckton: Yes, I know it very well. That's a coincidence really because that's the route that I took to get == here		
Line 02	Mr. Hutchinson: == Ah.		
Line 03	Ms. Eckton: this morning. [Ms. Eckton laughs]		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: scratches his nose; Mr. Hutchinson: shifts his position]		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Sound	Sound: YES: [Ms. Eckton's laugh]		
Travel: traffic	Travel: traffic: YES: [route]		

Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Hutchinson: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 2 Subphase b Utterance 2		610.8	612.02
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: smiles; Ms. Eckton: laughs] ^ [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing affect: positive affect	Ah, okay. Right.		
Positive affect: embarrassment			
Line 01	Mr. Hutchinson: Ah, okay. Right.		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Sound	Sound: YES: [Ms. Eckton's laugh]		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 2 Subphase b Utterance 3		612.02	615.04
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing an opinion	I seem to have been a little luckier than you.		
In this utterance Ms. Eckton expresses sarcasm too.			
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: you]		
General notions: quantitative	General notions: quantitative: YES: [degree: a little]		
I seem to have been A LITTLE luckier than you			
General notions: relational	General notions: relational: YES: [correspondence: comparative degree + than]		
I seem to have been a little LUCKIER THAN you.			
Line 01	Ms. Eckton: I seem to have been a little luckier than you.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 2 Subphase b Utterance 4		614.18	616.69
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing agreement with knowledge etc. (NS)	Yes. You've seem to have beaten me here. Yes.		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Hutchinson nods when he says 'Yes.'			
Line 01	Mr. Hutchinson: Yes. You've seem to have beaten me here. Yes.		

Appendix B

Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 2 Subphase b Utterance 5		616.69	617.7
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles] ^ [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Line 01	Ms. Eckton: Yes.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phases 3 and 4		617.7	720.5
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phases 3 and 4		
Phase 3: 1) Mr. Hutchinson's schooling - BA degree in Manchester 2) Mr. Hutchinson's schooling - LSE 3) Mr. Hutchinson's schooling - doctorate; Phase 4: Mr. Hutchinson's experience in Manchester			

Text 2 Phase 3 Subphase a		617.7	651.8
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 3 Subphase a		
Mr. Hutchinson's schooling - BA degree in Manchester			

Text 2 Phase 3 Subphase a Utterance 1		617.7	627.74
Attracting attention	now		
now: used to get sb's attention before changing the subject or asking them to do sth [from the OALD]			
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: sighs] ^ [Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: sighs] ^ [Mr. Hutchinson: looks at Ms. Eckton]		
Education: qualifications	Education: qualifications: YES: [qualifications]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [definite article: the] [relative pronoun: that] [personal pronoun as subject: you] [personal pronoun as subject: I] [possessive adjective: your]		
General notions: mental	General notions: mental: YES: [expression: to talk]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
let's talk about the, uh, work that you've applied for, BUT first I'd like to talk about, uh, your qualifications			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [sequence: first]		
let's talk about the, uh, work that you've applied for, but FIRST I'd like to talk about, uh, your qualifications			

Introducing a theme: a topic	let's talk about the, uh, work that you've applied for, but first I'd like to talk about, uh, your qualifications.
Line 01	Ms. Eckton: Um, now then, let's talk about the, uh, work that you've applied for, but first I'd like to talk about, uh, your qualifications.
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position]
Opening/resuming a turn (NS)	then
then: used to show the beginning or end of a conversation, statement, etc. [from the OALD]	
Sound	Sound: YES: [Mr. Hutchinson's sigh]
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Mr. Hutchinson]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 3 Subphase a Utterance 2		627.74	628.5
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Encouraging someone to continue	Okay.		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Line 01	Mr. Hutchinson: Okay.		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 3 Subphase a Utterance 3		628.5	639.47
Asking for information	tell me about the degrees. Where did you take them?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: qualifications	Education: qualifications: YES: [degrees]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [possessive adjective: your] [personal pronoun as subject: I] [personal pronoun as subject: you] [indefinite article: a] [personal pronoun as object: me] [personal pronoun as object: them]		
General notions: mental	General notions: mental: YES: [expression: to tell]		
General notions: qualitative	General notions: qualitative: YES: [physical: age: young]		
you're a YOUNG man			
General notions: quantitative	General notions: quantitative: YES: [number: three]		
you have THREE different degrees			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] logical relations: concession: yet]		
you HAVE three different degrees, YET you're a young man			
General notions: spatial	General notions: spatial: YES: [location: where?]		
WHERE did you take them?			

General notions: temporal	General notions: temporal: YES: [present reference: simple present] [past reference: simple past]
Hesitating	Em [...] Uh
Line 01	Ms. Eckton: Em from your CV, I see that you have three different degrees, yet you're a young man. Uh, tell me about the degrees. Where did you take them?
Material process(es)	Material process(es): YES: [Mr. Hutchinson: scratches his nose] ^ [Mr. Hutchinson: scratches his neck]
Regulators	Regulators: YES: [Mr. Hutchinson: nods]
Reporting: facts/events	from your CV, I see that you have three different degrees
Stating	you're a young man.
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 3 Subphase a Utterance 4		639.47	646.66
Answering questions for information		The first degree I did in Manchester.	
Behavioural process(es)		Behavioural process(es): YES: [Mr. Hutchin- son: looks at Ms. Eckton]	
Education: qualifications		Education: qualifications: YES: [degree]	
Existential process(es)		Existential process(es): YES: [Mr. Hutchinson: sitting]	
General notions: deixis		General notions: deixis: YES: [definite article: the] [personal pronoun as subject: I] [demon- strative pronoun: that] [indefinite article: a]	
General notions: quantitative		General notions: quantitative: YES: [number: first] [number: three]	
The FIRST degree I did in Manchester [...] that was a THREE year degree			
General notions: relational		General notions: relational: YES: [logical rela- tions: conjunction: and]	
The first degree I did in Manchester. AND that was a three year degree.			
General notions: spatial		General notions: spatial: YES: [location: in]	
The first degree I did IN MANCHESTER			
General notions: temporal		General notions: temporal: YES: [past refer- ence: simple past]	
Hesitating		Um	
Line 01		Mr. Hutchinson: The first degree I did in Man- chester.	
Line 02		Ms. Eckton: Mmmmm.	
Line 03		Mr. Hutchinson: Um, and that was a three year degree.	
Mental process(es)		Mental process(es): YES: [Mr. Hutchinson: thinks]	
Showing attention to the speaker		Mmmmm.	
Specifying (V)		and that was a three year degree.	
Behavioural process(es)		Behavioural process(es): YES: [Mr. Hutchin- son: looks at Ms. Eckton]	
Verbal process(es)		Verbal process(es): YES: [Mr. Hutchinson: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Hut- chinson: speaks]	
VF: O: DW: DIS: mental process		VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]	
VF: O: DW: E: other participant		VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]	

Text 2 Phase 3 Subphase a Utterance 5		646.66	650.39
Asking for confirmation or denial	Your BA?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: qualifications	Education: qualifications: YES: [BA]		
BA: the abbreviation for 'Bachelor of Arts' (a first university degree in an ARTS subject)			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: your]		
Line 01	Ms. Eckton: Ah, I see ... Your BA?		
Showing attention to the speaker	Ah, I see		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 3 Subphase a Utterance 6		650.39	651.8
Answering questions for confirmation	Yes, my BA, yes.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: qualifications: YES: [BA]		
BA: the abbreviation for 'Bachelor of Arts' (a first university degree in an ARTS subject)			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Hutchinson nods when he says 'Yes, my BA, yes.'			
Line 01	Mr. Hutchinson: Yes, my BA, yes.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 4		651.8	674.42
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 4		
Mr. Hutchinson's experience in Manchester			

Text 2 Phase 4 Utterance 1		651.8	657.15
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles]		
Changing the theme	Yeah, an interesting city, Manchester.		
Enquiring about agreement and disagreement	lots of different areas, aren't there?		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [indefinite article: an]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: quality: interesting]		
General notions: quantitative	General notions: quantitative: YES: [quantity: lots of]		

Appendix B

LOTS OF different areas, aren't there?	
Line 01	Ms. Eckton: Yeah, an interesting city, Manchester. Em, lots of different areas, aren't there?
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position]
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 4 Utterance 2		656.8	660.67
Agreeing: statement: positive statement	[Mr. Hutchinson: Yes, == yes.] [Ms. Eckton: == Yes.]		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles]		
Education: schooling	Education: schooling: YES: [to study]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing appreciation: positive appreciation	That's, that's a lovely city. I enjoyed - I enjoyed studying there.		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [indefinite article: a] [personal pronoun as subject: I] [adverb: there]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: quality: lovely]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Hutchinson nods when he says 'Yes, == yes.'			
Line 01	Mr. Hutchinson: Yes, == yes.		
Line 02	Ms. Eckton: == Yes.		
Line 03	Mr. Hutchinson: That's, that's a lovely city. I enjoyed - I enjoyed studying there.		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position]		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks] ^ [Mr. Hutchinson: speaks; Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 4 Utterance 3		660.67	666.39
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [to study]		
Enquiring about knowledge/ignorance	you didn't know quarters like, the say, Chinatown, or?		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Ms. Eckton: You enjoyed studying? So you didn't know quarters like, the say, Chinatown, or?		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position]		

Opening/resuming a turn (NS)	You enjoyed studying?
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 4 Utterances 4, 5 and 6		666.39	670.91
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Emphasising	I did go to Chinatown quite, uh, quite frequently.		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing appreciation: positive appreciation	I like eating out.		
Food and drink: eating + drinking out	Food and drink: eating + drinking out: YES: [to eat out]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: mental	General notions: mental: YES: [reflection: to imagine]		
General notions: quantitative	General notions: quantitative: YES: [degree: quite]		
I did go to Chinatown QUITE frequently			
General notions: spatial	General notions: spatial: YES: [motion: to go to]		
I did GO TO CHINATOWN, uh, quite frequently			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [frequency: frequently] [reference without time focus: simple present]		
Line 01	Mr. Hutchinson: Well, I did go to Chinatown quite, uh, quite frequently. == Yes.		
Line 02	Ms. Eckton: == Yes, I == imagine.		
Line 03	Mr. Hutchinson: == I like eating out.		
Narrating	I did go to Chinatown quite, uh, quite frequently.		
Opening/resuming a turn (NS)	Well		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Showing attention to the speaker	== Yes, I == imagine.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks] ^ [Mr. Hutchinson: speaks; Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 4 Utterance 7		670.91	673.8
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles] [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing an opinion	I imagine so.		
Food and drink: eating + drinking out	Food and drink: eating + drinking out: YES: [to eat out]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [adverb: so]		
General notions: mental	General notions: mental: YES: [reflection: to imagine]		

Appendix B

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Ms. Eckton: You like eating out, == yes.
Line 02	Mr. Hutchinson: == Yes.
Line 03	Ms. Eckton: I imagine so.
Opening/resuming a turn (NS)	You like eating out, == yes.
Regulators	Regulators: YES: [Mr. Hutchinson: nods]
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Hutchinson: speaks] ^ [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 4 Utterance 8		673.8	674.42
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Line 01	Mr. Hutchinson: Yes.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 3 Subphase b		674.42	702.63
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 3 Subphase b		
Mr. Hutchinson's schooling – LSE			

Text 2 Phase 3 Subphase b Utterances 1 and 2		674.42	681.45
Apologizing	Oh, sorry about that.		
Asking for information	where did you co- go after that?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: smiles] ^ [Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at the printing error on his CV]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing inability	I can't work out.		
Expressing negative judgement	'cause there's a printing error on you CV		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative pronoun: that] [indefinite article: a] [possessive adjective: your] [personal pronoun as subject: I]		
General notions: existential	General notions: existential: YES: [presence: there's]		
THERE'S a printing error on you CV			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: reason: 'cause + sub-clause]		
AND then you came to [...] 'CAUSE there's a printing error on you CV			
General notions: spatial	General notions: spatial: YES: [motion: where?] [location: on]		
WHERE did you co- go after that? [...] THERE'S a printing error on you CV			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [sequence: then] [posteriority: after + NP]		

and THEN you came to - where did you co- go AFTER THAT?	
Line 01	Ms. Eckton: Uh, and then you came to - where did you co- go after that? I - 'cause there's a printing error on you CV == I can't work out.
Line 02	Mr. Hutchinson: == Oh, sorry about that.
Material process(es)	Material process(es): YES: [Mr. Hutchinson: leans over to look at the printing error on his CV]
Reporting: facts/events	and then you came to -
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Ms. Eckton: speaks; Mr. Hutchinson: speaks] ^ [Mr. Hutchinson: speaks]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Mr. Hutchinson: CV]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 3 Subphase b Utterance 3		681.45	685.94
Asking for confirmation or denial	Was it the LSE?		
Asking for information	Where was it?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at the printing error on his CV] ^ [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [LSE]		
LSE: London School of Economics			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [definite article: the] [demonstrative pronoun: that]		
General notions: spatial	General notions: spatial: YES: [location: where?]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Ms. Eckton: Mmmm... Where was it? Was it the LSE is? == Is that		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Mr. Hutchinson: CV]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 3 Subphase b Utterance 4		685.94	692.2
Answering questions for confirmation	The LSE. That's right. Yes.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [LSE] [Masters in teaching]		
LSE: London School of Economics			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [definite article: the] [demonstrative pronoun: that] [personal pronoun as subject: I] [adverb: there]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [duration: for] [divisions of time: year]		
I was there FOR A YEAR			
Illustrators: pictographs	Illustrators: pictographs: YES:		

Appendix B

Mr. Hutchinson nods when he says 'The LSE. That's right. Yes.'	
Line 01	Mr. Hutchinson: == The LSE. That's right. Yes. I was there for a year, where I - I did a Masters in teaching.
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position]
Stating	I was there for a year, where I - I did a Masters in teaching.
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 3 Subphase b Utterance 5		692.2	696.76
Asking for confirmation or denial	So you've, you definitely wanted to teach.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [to teach]		
Emphasising	So you've, you definitely wanted to teach.		
definitely: (informal) a way of emphasizing that sth is true and that there is no doubt about it [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing positive judgement	Oh that's good.		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [personal pronoun as subject: you]		
Line 01	Ms. Eckton: Oh that's good. So you've, you definitely wanted to teach.		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position] ^ [Mr. Hutchinson: scratches his neck]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 3 Subphase b Utterance 6		696.76	701.81
Answering questions for confirmation	Oh, yes. == Yes		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchin- son: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [school]		
Emphasising	from the very start		
very: used to emphasize an extreme place or time [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [possessive adjective: my] [definite article: the] [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [past refer- ence: simple past] [simultaneousness: when + sub-clause]		
that was my aim from the very start WHEN I left school			
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Hutchinson nods when he says 'Oh, yes. Yes'			
Line 01	Mr. Hutchinson: Oh, yes. == Yes,		
Line 02	Ms. Eckton: == Mm. == That was		
Line 03	Mr. Hutchinson: == that was my, that was my aim from the very start when I left school.		

Material process(es)	Material process(es): YES: [Mr. Hutchinson: scratches his neck] ^ [Mr. Hutchinson: shifts his position]
Stating	that was my, that was my aim from the very start when I left school.
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks] ^ [Mr. Hutchinson: speaks; Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 3 Subphase b Utterance 7		701.81	702.63
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Line 01	Ms. Eckton: Yah.		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Showing attention to the speaker	Yah.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 3 Subphase c		702.63	720.5
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 3 Subphase c		
Mr. Hutchinson's schooling - doctorate			

Text 2 Phase 3 Subphase c Utterance 1		702.63	704.42
Asking for information	and the third degree?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [degree]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
General notions: quantitative	General notions: quantitative: YES: [number: third]		
Hesitating	Uh		
Line 01	Ms. Eckton: Uh, and the third degree?		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 3 Subphase c Utterance 2		704.42	711.67
Answering questions for information	after my Masters, I remained at LSE == and I did a doctorate there.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [degree] [Masters] [LSE] [doctorate]		
LSE: London School of Economics			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		

Appendix B

General notions: deixis	General notions: deixis: YES: [definite article: the] [possessive adjective: my] [personal pronoun as subject: I] [indefinite article: a] [adverb: there]
General notions: quantitative	General notions: quantitative: YES: [number: third]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]
I remained at LSE AND I did a doctorate there	
General notions: spatial	General notions: spatial: YES: [location: at]
I remained AT LSE	
General notions: temporal	General notions: temporal: YES: [posteriority: after + NP] [past reference: simple past]
AFTER MY MASTERS	
Line 01	Mr. Hutchinson: Uh, the third degree. Well, after my Masters,
Line 02	Ms. Eckton: Mm.
Line 03	Mr. Hutchinson: I remained at LSE == and
Line 04	Ms. Eckton: == Yes.
Line 05	Mr. Hutchinson: I did a doctorate there.
Mental process(es)	Mental process(es): YES: [Mr. Hutchinson: thinks]
Opening/resuming a turn (NS)	Uh, the third degree. Well
Showing attention to the speaker	Mm. [...] == Yes.
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks] ^ [Mr. Hutchinson: speaks; Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 3 Subphase c Utterance 3		711.67	720.2
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Changing the theme	Okay, well that's slightly off the point as far as the qualifications are req- - required for here are concerned.		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: that] [definite article: the] [adverb: here]		
General notions: quantitative	General notions: quantitative: YES: [degree: slightly]		
that's SLIGHTLY off the point			
Line 01	Ms. Eckton: I see. Okay, well that's slightly off the point as far as the qualifications are req- - required for here are concerned.		
Showing attention to the speaker	I see.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 3 Subphase c Utterance 4		720.2	720.5
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		

Line 01	Mr. Hutchinson: Okay.
Regulators	Regulators: YES: [Mr. Hutchinson: nods]
Showing attention to the speaker	Okay.
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]

Text 2 Phase 5		720.5	822.61
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 5		
1) Mr. Hutchinson's teaching experience in Singapore 2) way in which Mr. Hutchinson found a replacement for his job in Singapore 3) Way in which Mr. Hutchinson got out of teaching in Singapore 4) Way in which Mr. Hutchinson found a replacement for his job in Singapore			

Text 2 Phase 5 Subphase a		720.5	743.66
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 5 Subphase a		
Mr. Hutchinson's teaching experience in Singapore			

Text 2 Phase 5 Subphase a Utterance 1		720.5	731.13
Asking for information		and this took you up to the age of?	
Behavioural process(es)		Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: cracks a smile] ^ [Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: fidgets] ^ [Mr. Hutchinson: looks at Ms. Eckton]	
Education: schooling		Education: schooling: YES: [degrees]	
Existential process(es)		Existential process(es): YES: [Mr. Hutchinson: sitting]	
General notions: deixis		General notions: deixis: YES: [possessive adjective: your] [personal pronoun as subject: you] [indefinite article: a] [demonstrative pronoun: this] [definite article: the]	
General notions: qualitative		General notions: qualitative: YES: [physical: age: young]	
You're a YOUNG man			
General notions: quantitative		General notions: quantitative: YES: [number: three]	
you took THREE degrees			
General notions: relational		General notions: relational: YES: [logical relations: conjunction: and]	
You took three degrees, AND this took you up to the age of?			
General notions: temporal		General notions: temporal: YES: [present reference: simple present] [past reference: simple past]	
Introducing a theme: a topic		So let's talk about your direct experience for language teaching.	
Line 01		Ms. Eckton: So let's talk about your direct experience for language teaching. You're a young man. You took three disea- - degrees,	
Line 02		Mr. Hutchinson: Mm hmm.	
Line 03		Ms. Eckton: and this took you up to the age of?	
Material process(es)		Material process(es): YES: [Mr. Hutchinson: shifts his position] ^ [Mr. Hutchinson: shifts his position; Mr. Hutchinson: scratches his neck]	
Personal identification: age		Personal identification: age: YES:	
Regulators		Regulators: YES: [Mr. Hutchinson: nods]	
Showing attention to the speaker		Mm hmm.	

Appendix B

Summarizing	You're a young man. You took three disea- - degrees
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks] ^ [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 5 Subphase a Utterance 2		731.13	732.25
Answering questions for information	About 28.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: quantitative	General notions: quantitative: YES: [number: 28]		
Line 01	Mr. Hutchinson: About 28.		
Personal identification: age	Personal identification: age: YES:		
Verbal process(es)	Verbal process(es): YES: [Mr Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase a Utterance 3		732.25	736.4
Asking for information	now how old == are you?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [number: 28]		
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [present reference: now]		
NOW how old == are you?			
Line 01	Ms. Eckton: 28. And so now you're... now how old == are you?		
Opening/resuming a turn (NS)	28.		
Personal identification: age	Personal identification: age: YES:		
now how old == are you?			
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase a Utterance 4		735.65	736.8
Answering questions for information	I'm 30 now.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 30]		
I'm 30 now			

General notions: temporal	General notions: temporal: YES: [present reference: simple present] [present reference: now]
I'm 30 NOW	
Line 01	Mr. Hutchinson: == I'm 30 now.
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 5 Subphase a Utterance 5		736.8	742.54
Asking for confirmation or denial	And so you had a year or two ex- - a year's experience in Singapore?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [number: 30]		
You're 30			
General notions: spatial	General notions: spatial: YES: [location: in]		
you had a year's experience IN SINGAPORE?			
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [past reference: simple past]		
Line 01	Ms. Eckton: You're 30. And so you had a year or two ex- - a year's experience in Singapore?		
Opening/resuming a turn (NS)	You're 30.		
Personal identification: age	Personal identification: age: YES:		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase a Utterance 6		742.54	743.66
Answering questions for confirmation	Yes, that's right. Yes.		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Hutchinson nods when he says 'Yes, that's right. Yes.'			
Line 01	Mr. Hutchinson: Yes, that's right. Yes.		
Verbal process(es)	Verbal process(es): YES: [Mr Hutchinson: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Mr. Hutchinson]		

Text 2 Phase 5 Subphase b		743.66	777.14
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 5 Subphase b		
Reason why Mr. Hutchinson terminated the contract early			

Text 2 Phase 5 Subphase b Utterance 1		743.66	752.6
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		

Appendix B

Enquiring about agreement and disagreement	I've noticed that you terminated the contract somewhat, uh, early, didn't you?
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: you] [definite article: the]
General notions: quantitative	General notions: quantitative: YES: [degree: somewhat]
I've noticed that you terminated the contract SOMEWHAT early	
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [past reference: present perfect] [earliness: early]
I've noticed that you terminated the contract somewhat EARLY	
Line 01	Ms. Eckton: Singapore, though, you were on a three-year contract. I've noticed that you terminated the contract somewhat, uh, early, didn't you?
Material process(es)	Material process(es): YES: [Mr. Hutchinson: scratches his nose]
Regulators	Regulators: YES: [Mr. Hutchinson: nods]
Reporting: facts/events	Singapore, though, you were on a three-year contract.
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 5 Subphase b Utterance 2		752.6	753.97
Answering questions for confirmation	Yes, == that's right. Yes.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchin- son: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Hutchinson nods when he says 'Yes, that's right. Yes.'			
Line 01	Mr. Hutchinson: Yes, == that's		
Line 02	Ms. Eckton: == Mm.		
Line 03	Mr. Hutchinson: right. Yes.		
Verbal process(es)	Verbal process(es): YES: [Mr Hutchinson: speaks] ^ [Mr Hutchinson: speaks; Ms. Eck- ton: speaks] ^ [Mr Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase b Utterance 3		753.97	757.27
Addressing someone: formal	Mr. Hutchinson		
Asking for information	What caused you to change your mind		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [possessive adjective: your]		
General notions: relational	General notions: relational: YES: [logical relations: reason]		

Line 01	Ms. Eckton: What caused you to change your mind, Mr. Hutchinson?
Mental process(es)	Mental process(es): YES: [Mr. Hutchinson: thinks]
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 5 Subphase b Utterance 4		757.27	766.96
Answering questions for information	although I enjoyed the teaching, uh, life in Singapore was not what I expected it to be.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing affect: negative affect	life in Singapore was not what I expected it to be		
Negative affect: disappointment			
Expressing appreciation: positive appreciation	although I enjoyed the teaching		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the] [personal pronoun as object: it]		
General notions: relational	General notions: relational: YES: [logical relations: reason] [logical relations: concession: although]		
ALTHOUGH I enjoyed the teaching			
General notions: spatial	General notions: spatial: YES: [location: in]		
life IN SINGAPORE was not what I expected it to be			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Hesitating	Uh...		
Line 01	Mr. Hutchinson: Uh... well, although I enjoyed the teaching, uh, life in Singapore was not what I expected it to be.		
Mental process(es)	Mental process(es): YES: [Mr. Hutchinson: thinks]		
Opening/resuming a turn (NS)	well		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase b Utterance 5		766.96	771.78
Attaching blame (V)	Oh, you didn't do your research before you going there, did you?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton; Ms. Eckton: laughs] ^ [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [possessive adjective: your]		

Appendix B

General notions: temporal	General notions: temporal: YES: [past reference: simple past] [anteriority: before + sub-clause]
BEFORE you going there	
Line 01	Ms. Eckton: Oh, [Ms. Eckton laughs] you didn't do your research before you going there, did you?
Sound	Sound: YES: [Ms. Eckton's laugh]
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Mr. Hutchinson]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 5 Subphase b Utterance 6		771.78	776.3
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing affect: negative affect	It wasn't, it wasn't what I was expecting.		
Negative affect: disappointment			
Expressing regret	maybe I should have researched it better.		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: it] [personal pronoun as subject: it]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Hesitating	Mmmm		
Line 01	Mr. Hutchinson: Mmmm, maybe I should have researched it better. It wasn't, it wasn't what I was expecting.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Mr. Hutchinson]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase b Utterance 7		776.3	777.14
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
Line 01	Ms. Eckton: I see.		
Showing attention to the speaker	I see.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase c		777.14	805.65
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 5 Subphase c		
Way in which Mr. Hutchinson got out of teaching in Singapore			

Text 2 Phase 5 Subphase c Utterance 1		777.14	784.25
Asking for information	how did you actually get out of teaching in Singapore? How did you do it?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: it]		
General notions: relational	General notions: relational: YES: [action/event relations: manner: how?]		
HOW did you actually get out of teaching in Singapore? HOW did you do it?			
General notions: spatial	General notions: spatial: YES: [location: in]		
how did you actually get out of teaching IN SINGAPORE?			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Ms. Eckton: So you – how did you actually get out of teaching in Singapore? How did you do it?		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase c Utterance 2		784.25	804.36
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [headmaster] [school]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the] [possessive adjective: my] [personal pronoun as subject: they] [personal pronoun as object: me] [personal pronoun as object: them]		
General notions: mental	General notions: mental: YES: [expression: to explain]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
they were VERY good to me			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I went to see the headmaster of the school. AND I explained my situation [...] They understood my position. AND, um, they, they, they, they, they let me go.			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Hesitating	Um... and I, um		
Line 01	Mr. Hutchinson: Ah, well, I went to see the headmaster of the school.		
Line 02	Ms. Eckton: == Mm.		
Line 03	Mr. Hutchinson: == And I explained my situation.		
Line 04	Ms. Eckton: Mm.		

Line 05	Mr. Hutchinson: Um... and I, um, they were very good to me. They understood my position. And, um, they, they, they, they let me go. I, I gave them my notice.
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position] ^ [Mr. Hutchinson: scratches his neck] ^ [Mr. Hutchinson: shifts his position]
Mental process(es)	Mental process(es): YES: [Mr. Hutchinson: thinks]
Narrating	I went to see the headmaster of the school. And I explained my situation. They were very good to me. They understood my position. And, um, they, they, they, they let me go. I, I gave them my notice.
Opening/resuming a turn (NS)	Ah, well
Showing attention to the speaker	== Mm. [...] Mm.
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks] ^ [Mr. Hutchinson: speaks; Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 5 Subphase c Utterance 3		804.36	805.65
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [personal pronoun as object: you]		
Interrupting	Ah, they let you go.		
Line 01	Ms. Eckton: Ah, they let you go.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase d		805.65	822.61
Film clip: subphase(s)	Film clip: subphase(s): Text 2 Phase 5 Subphase d		
Way in which Mr. Hutchinson found a replacement for his job in Singapore			

Text 2 Phase 5 Subphase d Utterance 1		805.65	812.56
Asking for information	And did you manage to find a replacement for yourself or was that left to the school to have to find a replacement for you?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [school]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite article: a] [demonstrative pronoun: that] [definite article: the] [personal pronoun as object: you]		

General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: disjunction: or]
AND did you manage to find a replacement for yourself OR was that left to the school to have to find a replacement for you?	
General notions: temporal	General notions: temporal: YES: [past reference: simple past]
Line 01	Ms. Eckton: And did you manage to find a replacement for yourself or was that left to the school to have to find a replacement for you?
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 5 Subphase d Utterance 2		812.56	818.06
Answering questions for information	I, I did actually know someone who was looking for a job at the time.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Emphasising	I did actually know someone who was looking for a job at the time.		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]; actually: used in speaking to emphasize a fact or a comment, or that sth is really true [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite pronoun: someone] [relative pronoun: who] [definite article: the]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [past reference: at the time]		
Line 01	Mr. Hutchinson: Well, as luck would have it, I, I did actually know someone who was looking for a job at the time.		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position]		
Mental process(es)	Mental process(es): YES: [Mr. Hutchinson: thinks]		
Opening/resuming a turn (NS)	Well		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 5 Subphase d Utterance 3		818.06	819.81
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing an opinion	Oh, that was extremely lucky.		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		

Appendix B

General notions: quantitative	General notions: quantitative: YES: [degree: extremely]
that was EXTREMELY lucky	
General notions: temporal	General notions: temporal: YES: [past reference: simple past]
Line 01	Ms. Eckton: Oh, that was extremely lucky. == ()
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 5 Subphase d Utterance 4		819.81	822.61
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [school]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing agreement with knowledge etc. (NS)	It was, yes.		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as object: me] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
Both for me AND the school			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Mr. Hutchinson nods when he says 'It was, yes. Both for me and the school.'			
Indicating that one is coming to an end	So.		
Line 01	Mr. Hutchinson: == It was, yes. Both for me and the school.		
Line 02	Ms. Eckton: Mm.		
Line 03	Mr. Hutchinson: So.		
Showing attention to the speaker	Mm.		
Specifying (V)	Both for me and the school.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 6		822.61	939.76
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 6		
Imaginary situation concerned with discipline and	Mr. Hutchinson's suggestion about how to sort it out		

Text 2 Phase 6 Utterance 1		822.61	869.18
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton] ^ [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: sighs] ^ [Mr. Hutchinson: looks at Ms. Eckton]		
Changing the theme	Okay so let's come back to our situation		
Describing	You have a class of children. You have one particularly unruly or difficult child to deal with. [...] Uh, his parents are supportive of the child. They don't really want to hear criticism as far as the child is concerned.		

Education: schooling	Education: schooling: YES: [school] [institution] [class] [children] [child]
Emphasising	actually it's not that imaginary. It does happen. [...] They don't really want to hear criticism as far as the child is concerned.
actually: used in speaking to emphasize a fact or a comment, or that sth is really true [from the OALD] - that: (BrE, informal) used to emphasize how much [from the OALD] - do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD] - really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]	
Enquiring about intentions	how do you go about sorting out this somewhat tricky situation?
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]
Expressing intentions	I'll give you, uh, an imaginary situation
General notions: deixis	General notions: deixis: YES: [possessive adjective: our] [definite article: the] [relative pronoun: that] [personal pronoun as subject: we] [personal pronoun as subject: I] [personal pronoun as object: you] [indefinite article: an] [personal pronoun as subject: it] [personal pronoun as subject: you] [indefinite article: a] [possessive adjective: his] [personal pronoun as subject: they] [demonstrative pronoun: this]
General notions: quantitative	General notions: quantitative: YES: [degree: somewhat] [quantity: one] [degree: particularly]
the school that we run is SOMEWHAT different from the institution that you worked in, uh, at Singa- - in Singapore [...] You have ONE PARTICULARLY unruly or difficult child [...] how do you go about sorting out this SOMEWHAT tricky situation?	
General notions: relational	General notions: relational: YES: [logical relations: reason: 'cause + sub-clause] [possessive relations: possession: to have] [logical relations: disjunction: or] [action/event relations: manner: how?]
Okay so let's come back to our situation 'CAUSE the school that we run is somewhat different from the institution that you worked in, uh, at Singa- - in Singapore [...] You HAVE a class of children. You HAVE one particularly unruly OR difficult child [...] HOW do you go about sorting out this somewhat tricky situation?	
General notions: spatial	General notions: spatial: YES: [location: in]
the school that we run is somewhat different from the institution that you worked in, uh, IN SINGAPORE	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past]
Line 01	Ms. Eckton: Okay so let's come back to our situation 'cause the school that we run is somewhat different from the institution that you worked in, uh, at Singa- - in Singapore.
Line 02	Mr. Hutchinson: Okay.
Line 03	Ms. Eckton: So... I'll give you, uh, an imaginary situation - actually it's not that imaginary. It does happen. You have a class of children. You have one particularly unruly or difficult child
Line 04	Mr. Hutchinson: Mm hmm.
Line 05	Ms. Eckton: to deal with.
Line 06	Mr. Hutchinson: Okay.

Appendix B

Line 07	Ms. Eckton: Uh, his parents are supportive of the child. They don't really want to hear criticism as far as the child is concerned... how do you go about sorting out this somewhat tricky situation?
Material process(es)	Material process(es): YES: [Mr. Hutchinson: scratches his nose] ^ [Mr. Hutchinson: shifts his position] ^ [Mr. Hutchinson: scratches his nose] ^ [Mr. Hutchinson: shifts his position]
Mental process(es)	Mental process(es): YES: [Mr. Sotherby: thinks]
Opening/resuming a turn (NS)	So
Personal identification: family	Personal identification: family: YES: [parents] [child]
Regulators	Regulators: YES: [Mr. Hutchinson: nods]
Showing attention to the speaker	Okay. [...] Mm hmm. [...] Okay.
Sound	Sound: YES: [Mr. Hutchinson's sigh]
Stating	the school that we run is somewhat different from the institution that you worked in, uh, at Singa- - in Singapore.
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks] ^ [Ms. Eckton: speaks] ^ [Mr. Hutchinson: mutters] ^ [Ms. Eckton: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 6 Utterance 2		869.18	885.45
Asking for information	So how do you go about it?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [school]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing intentions	I'll do my best to ex- - explain to the parents - give the parents examples of what their, their child had been up to and try to explain to them that his behavior was very different, um, at school than it, than it was at home.		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my] [definite article: the] [possessive adjective: their] [personal pronoun as object: them] [possessive adjective: his] [personal pronoun as subject: it]		
General notions: mental	General notions: mental: YES: [expression: to explain]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [contrastive relations: correspondence: comparative degree + than]		
I'll do my best to give the parents examples of what their, their child had been up to AND try to explain to them that his behavior was VERY DIFFERENT, um, at school THAN it, THAN it was at home			
General notions: spatial	General notions: spatial: YES: [location: at]		
his behavior was very different, um, AT SCHOOL than it, than it was AT HOME			
General notions: temporal	General notions: temporal: YES: [past reference: past perfect] [past reference: simple past]		

Line 01	Mr. Hutchinson: [] Uh, well, I'll do my best to ex- - explain to the parents - give the parents examples of what their, their child had been up to and try to explain to them that his behavior was very different, um, at school than it, than it was at home.
Mental process(es)	Mental process(es): YES: [Mr. Hutchinson: thinks]
Opening/resuming a turn (NS)	[] Uh, well
Personal identification: family	Personal identification: family: YES: [parents] [child]
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 6 Utterance 3		885.45	909.07
Addressing someone: formal	Mr. Hutchinson		
Asking for confirmation of understanding	You understand == me?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [school]		
Emphasising	we do run a school [...] parents do pay for their children to come to our school		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [definite article: the] [possessive adjective: their] [personal pronoun as subject: we] [indefinite article: a] [relative pronoun: which] [possessive adjective: our] [personal pronoun as subject: you] [personal pronoun as object: me]		
General notions: relational	General notions: relational: YES: [action/event relations: manner: properly] [logical relations: conjunction: and] [logical relations: purpose: to...]		
the parents aren't interested in hearing that, that their child doesn't behave PROPERLY AND we do run a school, uh, which is independent. [...] parents do pay for their children TO come to our school so we can't risk losing a child			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Ms. Eckton: Mr. Hutchinson, the parents aren't interested in hearing that, that their child doesn't behave properly and we do run a school, uh, which is independent. You know, we, we, parents do pay for their children to come to our school so we can't risk losing a child... You understand == me?		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position]		
Personal identification: family	Personal identification: family: YES: [parents] [child] [children]		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Stating	the parents aren't interested in hearing that, that their child doesn't behave properly [...] which is independent.		

Appendix B

Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 6 Utterance 4		908.39	910.51
Answering questions for confirmation	Yes, yes, I, I understand completely, yes.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [degree: completely]		
I understand COMPLETELY			
Line 01	Mr. Hutchinson: == Yes, yes, I, I understand completely, yes.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 6 Utterance 5		910.51	914.28
Asking for information	how do you go about it?		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchin- son: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [personal pro- noun as subject: you] [personal pronoun as object: it]		
General notions: relational	General notions: relational: YES: [action/event relations: manner: how?]		
So HOW do you go about it?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Ms. Eckton: Mm. So how do you go about it?		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 6 Utterance 6		914.28	921.4
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Education: schooling	Education: schooling: YES: [children]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
General notions: deixis	General notions: deixis: YES: [indefinite article: a] [definite article: the]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
The children were all VERY well behaved			
General notions: spatial	General notions: spatial: YES: [location: in]		
discipline was never really a problem IN SINGAPORE			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [frequency: never]		
discipline was NEVER really a problem in Singapore			

Line 01	Mr. Hutchinson: Uh, well, discipline was never really a problem in, uh, Singapore. The children were all very well behaved.
Mental process(es)	Mental process(es): YES: [Mr. Hutchinson: thinks]
Opening/resuming a turn (NS)	Uh, well
Stating	discipline was never really a problem in, uh, Singapore. The children were all very well behaved.
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 6 Utterance 7		921.4	930.33
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Emphasising	things might not necessarily be exactly the same.		
exactly: used to emphasize that sth is correct in every way or in every detail [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Exp. degrees of certainty: tentative assertion	things might not necessarily be exactly the same.		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [semi-deictic: things]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
Oh, they have been very well behaved in Singapore, BUT we are in Great Britain			
General notions: spatial	General notions: spatial: YES: [location: in]		
they have been very well behaved IN SINGAPORE, but we are IN GREAT BRITAIN			
Line 01	Ms. Eckton: Oh, they have been very well behaved in Singapore, but we are in Great Britain.		
Line 02	Mr. Hutchinson: Right, == uh		
Line 03	Ms. Eckton: == And, uh, things might not necessarily be exactly the same.		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shifts his position]		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks] ^ [Mr. Hutchinson: speaks; Ms. Eckton: speaks] ^ [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 6 Utterance 8		930.33	937.4
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Emphasising	I really don't know		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing ignorance	I really don't know how, how I would deal with the problem.		
Expressing obligation	[it's not something] I've had to deal with		

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [indefinite pronoun: something] [personal pronoun as subject: I] [definite article: the]
General notions: mental	General notions: mental: YES: [reflection: to know]
General notions: relational	General notions: relational: YES: [action/event relations: manner: how]
I really don't know HOW I would deal with the problem	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [present and past reference: present perfect] [hypothetical reference: second conditional]
Line 01	Mr. Hutchinson: Right, uh, well it's, it's not something I've had to deal with so I really don't know how, how I would deal with the problem.
Mental process(es)	Mental process(es): YES: [Mr. Hutchinson: thinks]
Opening/resuming a turn (NS)	Right, uh, well
Stating	it's not something I've had to deal with
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Mr. Hutchinson]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 6 Utterance 9		937.4	939.76
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton] [Mr. Hutchinson: looks at Ms. Eckton; Mr. Hutchinson: sighs]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Hesitating	um		
Line 01	Ms. Eckton: I see, um...		
Showing attention to the speaker	I see		
Sound	Sound: YES: [Mr. Hutchinson's sigh]		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 7		939.76	964.99
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 7		
Leave taking			

Text 2 Phase 7 Utterance 1		939.76	956.07
Addressing someone: formal	Mr. Hutchinson.		
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Closing: at the end of a conversation	It was very pleasant interviewing you		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Exp. degrees of certainty: confident assertion	we'll let you know of our decision [...] You'll be hearing from us.		
Expressing an opinion	I think we can wind up now.		
Expressing intentions	We'll let you know of our decision as soon as I've decided the matters together with the committee.		

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as object: you] [personal pronoun as subject: we] [possessive adjective: our] [personal pronoun as subject: I] [definite article: the] [personal pronoun as object]
It was VERY pleasant interviewing you	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: inclusion: together with]
It was very pleasant interviewing you AND we'll let you know of our decision [...] We'll let you know of our decision as soon as I've decided the matters TOGETHER WITH the committee	
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [future reference: NP + will ...] [present reference: now] [simultaneousness: as soon as + sub-clause]
We'll let you know of our decision AS SOON AS I've decided the matters together with the committee	
Indicating that one is coming to an end	Good, Mr. Hutchinson.
Line 01	Ms. Eckton: Good, Mr. Hutchinson. It was very pleasant interviewing you and we'll let you know of our decision. I think we can wind up now. We'll let you know of our decision
Line 02	Mr. Hutchinson: Okay.
Line 03	Ms. Eckton: as soon as I've decided the matters together with the committee. You'll be hearing from us.
Regulators	Regulators: YES: [Mr. Hutchinson: nods]
Showing attention to the speaker	Okay.
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks] ^ [Mr. Hutchinson: speaks] ^ [Ms. Eckton: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

Text 2 Phase 7 Utterance 2		956.07	957.25
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Existential process(es)	Existential process(es): YES: [Mr. Hutchinson: sitting]		
Expressing gratitude	Mr. Hutchinson: Thank you.		
Line 01	Mr. Hutchinson: Okay. Thank you.		
Regulators	Regulators: YES: [Mr. Hutchinson: nods]		
Showing attention to the speaker	Okay.		
Verbal process(es)	Verbal process(es): YES: [Mr. Hutchinson: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]		

Text 2 Phase 7 Utterance 3		957.25	960.25
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]		
Line 01	Ms. Eckton: Goodbye.		
Material process(es)	Material process(es): YES: [Mr. Hutchinson: stands up] ^ [Mr. Hutchinson: shakes hands with Ms. Eckton]		
Taking leave: formal	Goodbye.		
Verbal process(es)	Verbal process(es): YES: [Ms. Eckton: speaks]		

Appendix B

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]
Text 2 Phase 7 Utterance 4	
Behavioural process(es)	Behavioural process(es): YES: [Mr. Hutchinson: looks at Ms. Eckton]
Line 01	Mr. Hutchinson: [] Bye bye.
Material process(es)	Material process(es): YES: [Mr. Hutchinson: shakes hands with Ms. Eckton] ^ [Mr. Hutchinson: walks in the direction of the door] ^ [Mr. Hutchinson: opens the door]
Repl. to taking leave: informal (NS)	Bye bye.
Replying to taking leave (NS)	Bye bye.
Sound	Sound: YES: [Mr. Hutchinson's steps]
Verbal process(es)	Verbal process(es): YES: [Mr Hutchinson: speaks]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Mr. Hutchinson: door]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Mr. Hutchinson: directed to Ms. Eckton]

The *Personal domain* subcorpis

Text 31: Where do you live?

Text 1: Where do you live?		0	43.33
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 1: Where do you live?		
Irish speaker(s)	Irish speaker(s): YES:		
Text 1 Phase 1		0	11.94
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 1		
Giove's accommodation			
Irish speaker(s)	Irish speaker(s): YES:		
Text 1 Phase 1 Utterance 1		0	1.52
American speaker(s)	American speaker(s): YES:		
Asking for information	Where you live?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		

General notions: spatial	General notions: spatial: YES: [location: where?]
WHERE you live?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Timothy: Where you live?
Personal identification: address	Personal identification: address: YES: [to live]
Where you live?	
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]

Text 1 Phase 1 Utterance 2		3.89	7.2
Answering questions for information	I live very close to the Basilica		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
I live VERY close to the Basilica			
General notions: spatial	General notions: spatial: YES: [distance: close to]		
I live very CLOSE TO the Basilica			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: I live very close to the Basilica – il Santo.		
Personal identification: address	Personal identification: address: YES: [to live]		
I live very close to the Basilica			
Specifying (V)	il Santo.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 1 Utterance 3		7.2	7.78
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Okay. I live == in		
Regulators	Regulators: YES: [Timothy; Giove]		
Showing attention to the speaker	Okay.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		

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VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]

Text 1 Phase 1 Utterance 4		7.78	10.31
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
General notions: spatial	General notions: spatial: YES: [location: in]		
IN THE CENTRE OF THE CITY			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: == In the centre of the city. == ()		
Regulators	Regulators: YES: [Timothy: nods; Giove: nods]		
Specifying (V)	In the centre of the city.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 1 Utterance 5		10.31	11.94
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emphasising	I know exactly where that is.		
exactly: used to emphasize that sth is correct in every way or in every detail [from the OALD]			
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing knowledge	I know exactly where that is.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: that]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: == I know exactly where that is.		
Regulators	Regulators: YES: [Timothy: nods; Giove: nods]		
Self-adaptors	Self-adaptors: YES: [Timothy: scratches his chin]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 2		11.94	27.19
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 2		
Timothy's accommodation			
Irish speaker(s)	Irish speaker(s): YES:		

Text 1 Phase 2 Utterance 1		11.94	13.8
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about knowledge/ignorance	You know where Via Mazzolo is?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: You know where Via Mazzolo is?		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 2 Utterance 2		13.8	15.06
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy; Giove: laughs]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing ignorance	No.		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Giove shakes his head when he says "No"			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: No.		
Sound	Sound: YES: [Giove's laugh]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove] ^ [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Appendix B

Text 1 Phase 2 Utterances 3 and 4		15.06	17.69
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about knowledge/ignorance	Oh, you know where the mensa is? == Fusina – oh, Fusinato?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing knowledge	== Yes, yes.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Timothy]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Timothy: Oh, you know where the mensa is? == Fusina – oh, Fusinato?		
Line 02	Giove: == Yes, yes.		
Regulators	Regulators: YES: [Giove]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks] ^ [Timothy: speaks; Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 2 Utterance 5		17.69	18.66
Asking for confirmation or denial	close to there?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [adverb: there]		
General notions: spatial	General notions: spatial: YES: [distance: close to]		
Oh, CLOSE TO there?			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Oh, close to there?		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 2 Utterance 6		18.66	20.16
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	It's, it's exactly right next to it.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		

Emphasising	it's exactly right next to it
exactly: used to emphasize that sth is correct in every way or in every detail [from the OALD]	
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as object: it]
General notions: spatial	General notions: spatial: YES: [location: to be] [relative position: next to]
it's exactly right NEXT TO it	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Illustrators: spatial movements	Illustrators: spatial movements: YES: [Timothy]
Line 01	Timothy: It's, it's exactly right next to it.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 2 Utterance 7		20.16	20.63
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Oh.		
Regulators	Regulators: YES: [Giove: nods]		
Showing attention to the speaker	Oh.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 2 Utterances 8 and 9		20.63	23.26
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing an opinion	that comes in handy		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [demonstrative pronoun: that] [personal pronoun as subject: you]		
General notions: relational	General notions: relational: YES: [logical relations: purpose: to...]		
You go next door TO EAT			
General notions: spatial	General notions: spatial: YES: [location: to be] [relative position: next door]		
IT'S just NEXT DOOR [...] You go NEXT DOOR to eat			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		

Appendix B

Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Timothy: It's == just next door.
Line 02	Giove: == So that comes in handy. You go next door to eat.
Specifying (V)	It's just next door.
Stating	You go next door to eat
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks] ^ [Timothy: speaks; Giove: speaks] ^ [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 2 Utterance 10		23.26	27.19
Agreeing: statement: positive statement	Yeah.		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Giove: looks at Timothy; Giove: laughs; Timothy: smiles] ^ [Giove: laughs; Timothy: smiles]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: negative appreciation	Not that it's very good		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: qualitative	General notions: qualitative: YES: [quality: good]		
Not that it's very GOOD			
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
Not that it's VERY good			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: Yeah. Not that it's very good, but it's		
Self-adaptors	Self-adaptors: YES: [Timothy: scratches his nose]		
Sound	Sound: YES: [Giove's laugh]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove]		

Text 1 Phase 3		27.19	43.33
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 3		
Timothy's nightlife			
Irish speaker(s)	Irish speaker(s): YES:		

Text 1 Phase 3 Utterance 1		27.19	35.51
American speaker(s)	American speaker(s): YES:		

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
Expressing appreciation: positive appreciation	I've a lot of fun here
File type: video	File type: video: YES:
Free time: public entertainment	Free time: public entertainment: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here] [definite article: the] [demonstrative pronoun: those]
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]
I've A LOT OF fun here	
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]
Usually I'll hit the Banale OR, uh, Fish Market, OR go to one of those every Thursday	
General notions: spatial	General notions: spatial: YES: [location: here] [movement: to go to]
I've a lot of fun HERE [...] [I] GO TO one of those every Thursday	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [frequency: usually] [frequency: every] [division of time: Thursday]
USUALLY I'll hit the Banale or, uh, Fish Market, or go do one of those EVERY THURSDAY	
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]
Timothy counts the places he goes to	
Line 01	Timothy: Yeah, I've a lot of fun here. Usually I'll hit the Banale or, uh, Fish Market, or go to one of those every Thursday.
Opening/resuming a turn (NS)	Yeah
Regulators	Regulators: YES: [Giove: nods]
Stating	Usually I'll hit the Banale or, uh, Fish Market, or go to one of those every Thursday.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy] ^ [Timothy; Giove] ^ [Giove] ^ [Timothy; Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 3 Utterance 2		35.51	38.09
Asking for confirmation or denial	at nights, do you go out to clubs or == () ?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [to go out to clubs]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		

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General notions: temporal	General notions: temporal: YES: [frequency: at nights]
AT NIGHTS, do you go out to clubs or == () ?	
Illustrators: batons	Illustrators: batons: YES: [Giove]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: And at nights, do you go out to clubs or == () ?
Opening/resuming a turn (NS)	And
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]

Text 1 Phase 3 Utterance 3		38.09	43.33
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yeah, I'll go to those – I'll go to those ones. Or the Highlander or something		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative pronoun: those] [definite article: the] [demonstrative adjective: those]		
General notions: spatial	General notions: spatial: YES: [movement: to go to]		
I'll GO TO those			
General notions: temporal	General notions: temporal: YES: [frequency: usually]		
I'll USUALLY do those things			
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy]		
Line 01	Timothy: == Yeah, I'll go to those – I'll go to those ones. Or the Highlander or something ... I'll usually do those things.		
Regulators	Regulators: YES: [Giove]		
Stating	I'll usually do those things.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove] ^ [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 32: Diana's great grandparents

Text 2: Diana's great grandparents		43.33	151.32
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		

Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 2: Diana's great grandparents

Text 2 Phase 1		43.33	65.4
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 1		
1) Richard asks Diana what she is studying 2) reason why Diana is studying Polish			

Text 2 Phase 1 Subphase a		43.33	51.45
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 1 Subphase a		
Richard asks Diana what she is studying			

Text 2 Phase 1 Subphase a Utterance 1		43.33	45.38
Asking for information	What are you studying at university?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to study] [university]		
Education: subjects	Education: subjects: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you]		
General notions: spatial	General notions: spatial: YES: [location: at]		
What are you studying AT UNIVERSITY?			
General notions: temporal	General notions: temporal: YES: [present reference: present continuous]		
Line 01	Richard: What are you studying at university?		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 1 Subphase a Utterance 2		45.38	48.92
American speaker(s)	American speaker(s): YES:		
Answering questions for information	I'm taking the language course.		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [language course]		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		

Appendix B

General notions: temporal	General notions: temporal: YES: [present reference: present continuous]
Hesitating	Um
Line 01	Diana: Um, I'm taking the language course.
Mental process(es)	Mental process(es): YES: [Diana: thinks]
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana] ^ [Diana: directed to Richard]

Text 2 Phase 1 Subphase a Utterance 3		48.92	50.24
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: subjects	Education: subjects: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: which]		
Line 01	Richard: Mmm uhmm. Which languages?		
Seeking identification	Which languages?		
Showing attention to the speaker	Mmm uhmm.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 1 Subphase a Utterance 4		50.24	51.45
American speaker(s)	American speaker(s): YES:		
Answering questions for identification	English and Polish.		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: subjects	Education: subjects: YES: [English] [Polish]		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
English AND Polish			
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: English and Polish.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 1 Subphase b		51.45	65.4
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 1 Subphase b		
reason why Diana is studying Polish			

Text 2 Phase 1 Subphase b Utterance 1		51.45	53.41
Asking for information	Why Polish?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: subjects	Education: subjects: YES: [Polish]		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: relational	General notions: relational: YES: [logical relations: reason: why]		
WHY Polish?			
Line 01	Richard: Polish, goodness! Why Polish?		
Showing attention to the speaker	Polish, goodness!		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 1 Subphase b Utterance 2		53.41	65.4
American speaker(s)	American speaker(s): YES:		
Answering questions for information	Polish for curiosity		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my] [personal pronoun as subject: I] [personal pronoun as subject: they]		
General notions: mental	General notions: mental: YES: [reflection: to wonder]		
General notions: relational	General notions: relational: YES: [logical relations: reason: for] [logical relations: reason: because + sub-clause]		
Polish FOR curiosity, BECAUSE my great-great grandparents came from Poland			
General notions: spatial	General notions: spatial: YES: [origin: from]		
my great-great grandparents came FROM Poland			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [past reference: past continuous]		
Hesitating	Em		
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: Em, Polish for curiosity, because my great-great grandparents came from Poland == and so		

Appendix B

Line 02	Richard: == Mmm uhmm.
Line 03	Diana: I was – I was wondering what they were like, what they spoke.
Mental process(es)	Mental process(es): YES: [Diana: thinks]
Personal identification: family	Personal information: family: YES: [great-great grandparents]
Personal identification: origin	Personal information: origin: YES: [to come from]
Regulators	Regulators: YES: [Richard: nods]
Reporting: people's words/thoughts/beliefs	was wondering what they were like, what they spoke.
Showing attention to the speaker	== Mmm uhmm.
Stating	because my great-great grandparents came from Poland
Verbal process(es)	Verbal process(es): YES: [Diana: speaks] ^ [Diana: speaks; Richard: speaks] ^ [Diana: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana] ^ [Diana: directed to Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2		65.4	86.39
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 2		
Diana's great-great grandparents: their story			

Text 2 Phase 2 Utterance 1		65.4	70.14
Answering questions for confirmation	== Right.		
Asking for confirmation or denial	They were one of the, sort of, part of the wave of immigrants that went from == Poland to America?		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [relative pronoun: that]		
General notions: spatial	General notions: spatial: YES: [origin: from] [motion: to]		
They were one of the, sort of, part of the wave of immigrants that went FROM POLAND TO AMERICA?			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Illustrators: batons	Illustrators: batons: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES: [Diana]		
Diana nods when she says "Right"			

Line 01	Richard: They were one of the, sort of, part of the wave of immigrants that went from == Poland
Line 02	Diana: == Right.
Line 03	Richard: to America?
Verbal process(es)	Verbal process(es): YES: [Richard: speaks] ^ [Richard: speaks; Diana: speaks] ^ [Richard: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Utterance 2		70.14	72.08
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yeah		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
General notions: temporal	General notions: temporal: YES: [indications of time: in]		
IN the early 1900s			
Illustrators: pictographs	Illustrators: pictographs: YES: [Diana]		
Diana nods when she says "Yeah"			
Line 01	Diana: Yeah, in the early 1900s.		
Specifying (V)	in the early 1900s		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Utterance 3		72.08	74.84
Asking for information	did they arrive in New York?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they]		
General notions: spatial	General notions: spatial: YES: [motion: to arrive in]		
did they ARRIVE IN NEW YORK?			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Richard: Right. And they – did they arrive in New York?		
Mental process(es)	Mental process(es): YES: [Richard: thinks]		

Appendix B

Showing attention to the speaker	Right.
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Richard]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Utterance 4		74.84	76.45
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yeah		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES: [Diana]		
Diana nods when she says "Yeah"			
Line 01	Diana: Yeah, Ellis island.		
Specifying (V)	Ellis island.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Utterance 5		76.45	76.71
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Richard: Mmm uhmm.		
Regulators	Regulators: YES: [Richard: nods]		
Showing attention to the speaker	Mmm uhmm.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Utterance 6		76.71	77.01
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Diana: And		
Opening/resuming a turn (NS)	And		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard; Diana]		

Text 2 Phase 2 Utterance 7		77.01	80.57
Apologizing	excuse me		

Asking for confirmation or denial	That's where near where the Statue of == Liberty is.
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Diana: looks at Richard] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [definite article: the]
General notions: spatial	General notions: spatial: YES: [distance: near]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Richard: That's where, excuse me, near where the Statue of == Liberty is.
Mental process(es)	Mental process(es): YES: [Richard: beats his chest]
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Utterance 8		80.07	84.06
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yeah, exactly.		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at Diana] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [definite article: the]		
Illustrators: kinetographs	Illustrators: kinetographs: YES: [Diana]		
Illustrators: pictographs	Illustrators: pictographs: YES: [Diana]		
Diana nods when she says "Yeah, exactly"			
Line 01	Diana: == Yeah, exactly. They would go in, they'd see the statue, and		
Regulators	Regulators: YES: [Richard: nods]		
Reporting: facts/events	They would go in, they'd see the statue		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES:		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

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Text 2 Phase 2 Utterance 9		84.06	85.21
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Emblems	Emblems: YES: [Richard]		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Richard: Freedom!		
Line 02	Diana: Exactly.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		

Text 2 Phase 2 Utterance 10		85.21	86.39
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Richard: Right.		
Showing attention to the speaker	Right.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		

Text 2 Phase 3		86.39	94.41
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): Text 2 Phase 3		
The rest of the family			

Text 2 Phase 3 Utterance 1		86.39	92.77
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [sequence: then] [indications of time: in]		
THEN the rest of the family was, um, killed off by Hitler IN World War 2.			
Hesitating	Em [...] um		
Line 01	Diana: Em, and then the rest of the family was, um, killed off by Hitler in == World War 2.		
Opening/resuming a turn (NS)	and		
Personal identification: family	Personal information: family: YES: [family]		
Reporting: facts/events	then the rest of the family was killed off by Hitler in == World War 2.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		

VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]

Text 2 Phase 3 Utterance 2		92.77	94.41
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing fellow-feeling (V)	Oh, how unfortunate.		
File type: video	File type: video: YES:		
Line 01	Richard: == Oh, how unfortunate.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		

Text 2 Phase 4		94.41	146.55
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 4		
1) Reason why Diana's great-great grandparents left Poland for America 2) Diana's great-great grandparents: how they travelled to America 3) Diana's great-great grandparents: number of children who went to America 4) Diana's great-great grandparents: what they did once they arrived in America			

Text 2 Phase 4 Subphase a		94.41	106.93
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 4 Subphase a		
Reason why Diana's great-great grandparents left Poland for America			

Text 2 Phase 4 Subphase a Utterance 1		94.41	100.67
Asking for information	why did those, sort of, your great-grandparents travel? == ()		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: those] [possessive adjective: your]		
General notions: relational	General notions: relational: YES: [logical relations: reason: why?]		
WHY did those, sort of, your great-grandparents travel? == ()			
Line 01	Richard: And why ... and why did those, sort of, your great-grandparents travel? == ()		
Mental process(es)	Mental process(es): YES: [Richard: thinks]		
Personal identification: family	Personal identification: family: YES: [great-grandparents]		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Richard]		

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VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]

Text 2 Phase 4 Subphase a Utterance 2		100.44	106.93
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: reason]		
No element is used to mark reason			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [past reference: at the time]		
they were children AT THE TIME			
Line 01	Diana: == Well, they were – they were children == at the time,		
Line 02	Richard: == Right.		
Line 03	so they were sent off to look for, you know, the – the fortune.		
Opening/resuming a turn (NS)	Well		
Showing attention to the speaker	== Right.		
Stating	they were children == at the time		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks] ^ [Diana: speaks; Richard: speaks] ^ [Diana: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		

Text 2 Phase 4 Subphase b		106.93	115.64
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: TExt 2 Phase 4 Subphase b		
Diana's great-great grandparents: how they travelled to America			

Text 2 Phase 4 Subphase b Utterance 1		106.93	108.09
Asking for confirmation or denial	They travelled on their own?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Line 01	Richard: They travelled on their own?		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]

Text 2 Phase 4 Subphase b Utterance 2		108.09	108.56
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yeah.		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Diana: Yeah. == ()		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		

Text 2 Phase 4 Subphase b Utterance 3		108.56	110.13
Asking for information	At what age, when you say children?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Richard: == At what age, when you say children?		
Personal identification: age	Personal identification: age: YES:		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		

Text 2 Phase 4 Subphase b Utterance 4		110.13	111.77
American speaker(s)	American speaker(s): YES:		
Answering questions for information	12		
Behavioural process(es)	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		
Correcting oneself	I mean 10, == 12.		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: quantitative	General notions: quantitative: YES: [number: 12] [number: 10]		
Line 01	Diana: Well, 12, I mean 10, == 12.		
Opening/resuming a turn (NS)	Well		
Personal identification: age	Personal identification: age: YES:		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		

Text 2 Phase 4 Subphase b Utterance 5		111.77	113.67
Asking for confirmation or denial	they went at 12 to America on their own?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		

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English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they]
General notions: spatial	General notions: spatial: YES: [movement: to go to]
they WENT at 12 TO AMERICA on their own?	
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [indications of time: at]
they went AT 12 to America on their own?	
Line 01	Richard: == So they went at 12 to America on their own?
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]

Text 2 Phase 4 Subphase b Utterance 6		113.67	114.08
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Right.		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Diana: Right.		
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		

Text 2 Phase 4 Subphase b Utterance 7		114.08	115.01
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing affect: positive affect	That's incredible.		
affect: surprise			
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Richard: That's incredible.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		

Text 2 Phase 4 Subphase b Utterance 8		115.01	115.64
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
Line 01	Diana: Right.		

Showing attention to the speaker	Right.
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard; Diana]

Text 2 Phase 4 Subphase c		115.64	122.3
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 4 Subphase c		
Diana's great-great grandparents: number of children who went to America			

Text 2 Phase 4 Subphase c Utterance 1		115.64	118.16
Asking for information	how many of them went together?		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: them]		
General notions: quantitative	General notions: quantitative: YES: [quantity: how many?]		
HOW MANY of them went together?			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Illustrators: pictographs	Illustrators: pictographs: YES: [Richard]		
Richard illustrates the word "together"			
Line 01	Richard: And how – and how many of them went together?		
Opening/resuming a turn (NS)	And		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard; Diana] ^ [Diana]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 4 Subphase c Utterance 2		118.16	122.3
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing an opinion	I think it was a group of brothers and sisters		
File type: video	File type: video: YES:		

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General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [indefinite article: a] [personal pronoun as object: them]
General notions: existential	General notions: existential: YES: [presence: there were]
THERE WERE 4 or 5 of them	
General notions: mental	General notions: mental: YES: [reflection: to think]
General notions: quantitative	General notions: quantitative: YES: [number: 4] [number: 5]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: disjunction: or]
a group of brothers AND sisters [...] there were 4 OR 5 of them	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past]
Hesitating	Um
Illustrators: batons	Illustrators: batons: YES: [Diana]
Line 01	Diana: Um, I think it was a group of brothers and sisters, so there were 4 or 5 of them.
Mental process(es)	Mental process(es): YES: [Diana: thinks]
Personal identification: family	Personal information: family: YES: [brothers] [sisters]
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana] ^ [Diana: directed to Richard]

Text 2 Phase 4 Subphase d		122.3	146.55
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 2 Phase 4 Subphase d		
Diana's great-great grandparents: what they did once they arrived in America			

Text 2 Phase 4 Subphase d Utterance 1		122.3	126.02
Asking for information	what did they do when they arrived in America?		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard] ^ [Richard: looks at Diana]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about knowledge/ignorance	Did they know people there?		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: they] [semi-deictic: people] [adverb: there]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: spatial	General notions: spatial: YES: [spatial: to arrive in] [location: there]		
what did they do when they ARRIVED IN America? Did they know people THERE?			

General notions: temporal	General notions: temporal: YES: [past reference: simple past] [simultaneousness: when + sub-clause]
what did they do WHEN they arrived in America?	
Line 01	Richard: And so how did – what did they do when they arrived in America? Did they know people there?
Mental process(es)	Mental process(es): YES: [Diana: thinks]
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard] ^ [Richard: directed to Diana]

Text 2 Phase 4 Subphase d Utterance 2		126.02	140.95
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: looks at Diana] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at Diana] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at Diana] ^ [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard] ^ [Richard: looks at Diana]		
Correcting oneself	I mean, I don't know actually		
actually: used to correct sb in a polite way [from the OALD]			
Daily life: at work	Daily life: at work: YES: [to work]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [school] [to learn English]		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing ignorance	No. [...] I don't know		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: they] [personal pronoun as subject: you] [possessive adjective: their] [indefinite article: an] [definite article: the]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
they started working, AND they got married, they sent their kids to an American school, they learned English, AND so ... they started brand new lives, AND the American dream			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past]		
Illustrators: batons	Illustrators: batons: YES: [Diana]		
Line 01	Diana: No. I mean, I don't know actually, but, er, they started work, they started working, and, you know, they got married, their kids, they sent their kids to an American school, they learned English, and so ... they started brand new lives, and the American dream.		
Mental process(es)	Mental process(es): YES: [Diana: thinks]		
Personal identification: family	Personal information: family: YES: [kids]		

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Personal identification: marital status	Personal information: marital status: YES: [to get married]
Regulators	Regulators: YES: [Richard: nods]
Reporting: facts/events	they started working, and they got married, they sent their kids to an American school, they learned English, and so ... they started brand new lives, and the American dream.
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Diana]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Diana]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Richard: directed to Diana]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 4 Subphase d Utterance 3		140.95	146.55
Affect displays	Affect displays: YES: [Richard: surprise]		
Behavioural process(es)	Behavioural process(es): YES: [Diana: looks at Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
Expressing appreciation: positive appreciation	That's fantastic. That's amazing ... very good.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
VERY good			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Richard: That's fantastic. That's amazing ... very good.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Richard]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Diana: directed to Richard]		

Text 2 Phase 5		146.55	150.53
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 5		
Closing			

Text 2 Phase 5 Utterance 1		146.55	149.78
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Education: subjects	Education: subjects: YES: [Polish]		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: video	File type: video: YES:		

General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [personal pronoun as subject: I]
General notions: relational	General notions: relational: YES: [logical relations: reason: that's why + sub-clause]
THAT'S WHY I decided to study Polish	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past]
Line 01	Diana: [] Oh, and that's why I decided to, um, study Polish.
Opening/resuming a turn (NS)	Oh, and
Stating	that's why I decided to, um, study Polish.
Verbal process(es)	Verbal process(es): YES: [Diana: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 5 Utterance 2		149.78	150.53
Behavioural process(es)	Behavioural process(es): YES: [Richard: makes eye contact with Diana; Diana: makes eye contact with Richard]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Richard: sitting; Diana: sitting]		
File type: audio	File type: video: YES:		
Line 01	Richard: Right.		
Showing attention to the speaker	Right.		
Verbal process(es)	Verbal process(es): YES: [Richard: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 33: What about your family?

Text 3: What about your family?		150.53	254.2
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 3: What about your family?		
Irish speaker(s)	Irish speaker(s): YES:		

Text 3 Phase 1		150.53	197.17
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 3 Phase 1		
Timothy's family			
Irish speaker(s)	Irish speaker(s): YES:		

Text 3 Phase 1 Utterance 1		150.53	153.64
Asking for confirmation or denial	Do you have brothers or sisters, or?		
Asking for information	How many people are in your family – are in your family?		
Behavioural process(es)	Behavioural process(es): YES: [Glove: looks at Timothy]		

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Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [semi-deictics: people] [possessive adjective: your] [personal pronoun as subject: you]
General notions: quantitative	General notions: quantitative: YES: [quantity: how many?]
HOW MANY people are in your family?	
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] [logical relations: disjunction: or]
Do you HAVE brothers OR sisters, or?	
General notions: spatial	General notions: spatial: YES: [location: in]
How many people are IN YOUR FAMILY?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: How many people are in your family – are in your family? Do you have brothers or sisters, or?
Material process(es)	Material process(es): YES: [Timothy: touches his beard]
Personal identification: family	Personal identification: family: YES: [family] [brothers] [sisters]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]

Text 3 Phase 1 Utterances 2, 3 and 4		153.64	187.47
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Giove: looks at Timothy] ^ [Timothy: smiles; Giove: laughs; Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove] [Timothy: smiles; Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove; Giove: laughs] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		

Expressing knowledge	I know him [...] you know him better [...] there's two ... that still live in New York that I don't really know 'em too well.
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [indefinite article: a] [possessive adjective: my] [personal pronoun as subject: he] [demonstrative adjective: that] [relative pronoun: which] [personal pronoun as subject: they] [personal pronoun as object: me] [personal pronoun as subject: I] [definite article: the] [personal pronoun as object: him] [personal pronoun as subject: you] [relative pronoun: that] [personal pronoun as object: them]
General notions: qualitative	General notions: qualitative: YES: [physical: age: young]
I got a YOUNGER sister, a YOUNGER brother	
General notions: quantitative	General notions: quantitative: YES: [number: three] [number: two] [degree: comparative] [degree: too]
So he has THREE kids in that batch [...] TWO borthers and a sister [...] then they came out to California when he got married to my mom and had me and ... TWO others [...] I got a YOUNGER sister, a YOUNGER brother [...] you know him BETTER [...] there's two ... that still live in New York that I don't really know 'em TOO well	
General notions: relational	General notions: relational: YES: [logical relations: effect: so] [possessive relations: possession: to have] [logical relations: conjunction: and] [relations: conjunction: but]
SO he HAS three kids in that batch [...] two brothers AND a sister [...] then they came out to California when he got married to my mom AND had me AND ... two others [...] SO he's more like my real brother [...] BUT there's two ... that still live in New York that I don't really know 'em too well.	
General notions: spatial	General notions: spatial: YES: [location: in] [motion: to] [origin: from]
So he has three kids IN THAT BATCH [...] they came out TO CALIFORNIA [...] One of the other siblings FROM NEW YORK moved out TO CALIFORNIA [...] [...] there's two ... that still live IN NEW YORK that I never – I don't really know 'em too well	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [duration: long] [past reference: simple past] [sequence: then] [simultaneousness: when + sub-clause] [present reference: still]
it's a LONG story [...] THEN they came out to California WHEN he got married to my mom and had me and ... two others [...] there's two ... that STILL live in New York that I never – I don't really know 'em too well.	
Identifying	which are my half-siblings, two brothers and a sister
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy]
1) Timothy points when he says 'To my mom' 2) Timothy touches his chest when he says 'which are my half-siblings' 3) Timothy touches his chest when he says 'had me'	
Illustrators: kinetographs	Illustrators: kinetographs: YES: [Timothy]
Timothy punches his hand when he says 'beat me up'	
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]
1) Timothy shows 3 fingers when he says 'he has three kids in that batch' 2) Timothy shows 2 fingers first and then 1 finger when he says 'two brothers and a sister' 3) Timothy shows two fingers when he says 'two others' 4) Timothy counts with his fingers when he says 'I got a younger sister, a younger brother'	
Illustrators: spatial movements	Illustrators: spatial movements: YES:

Appendix B

Timothy depicts a spatial movement when he says 'moved out to California'	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Timothy: Ah, it's a long story, yah. [Giove laughs] My father had a wife previously to my mom.
Line 02	Giove: Mmm mhm.
Line 03	Timothy: So he has three kids in that batch ... which are my half-siblings, two brothers and a sister. Um, then they came out to California when he got married to my mom and had me and ... two others. I got a younger sister, a younger brother. One of the other siblings from New York ... moved out to California ... so he's more like my real brother. I know him == you know?
Line 04	Giove: == Right. You know him better.
Line 05	Timothy: He used to, you know, beat me up you know, he's just like a brother. Um ... but there's two ... that still live in New York that I never – I don't really know 'em too well.
Material process(es)	Material process(es): YES: [Timothy: touches his chin] ^ [Timothy: touches his forehead]
Narrating	My father had a wife previously to my mom [...] then they came out to California when he got married to my mom and had me and ... two others. I got a younger sister, a younger brother [...] he used to beat me up
Opening (spoken discourse)	Ah, it's a long story, yah.
Personal identification: address	Personal identification: address: YES: [to live]
Personal identification: family	Personal identification: family: YES: [father] [wife] [mom] [kids] [half-siblings] [brother(s)] [sister] [siblings]
Personal identification: marital status	Personal identification: marital status: YES: [to get married to]
Regulators	Regulators: YES: [Giove: nods]
Showing attention to the speaker	Mmm mhm.
Sound	Sound: YES: [Giove's laugh] ^ [Timothy's hand touching his cheas] ^ [Timothy's hands punching] ^ [Giove's laugh]
Stating	So he has three kids in that batch [...] so he's more like my real brother [...] he's just like a brother
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks] ^ [Timothy: speaks; Giove: speaks] ^ [Giove: speaks] ^ [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove] ^ [Giove] ^ [Timothy] ^ [Giove] ^ [Timothy] ^ [Giove] ^ [Timothy; Giove] ^ [Giove] ^ [Timothy] ^ [Timothy; Giove] ^ [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy]

VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 1 Utterance 5		187.47	188.32
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Hmm.		
Regulators	Regulators: YES: [Giove: nods]		
Showing attention to the speaker	Hmm.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 1 Utterance 6		188.32	192.5
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [possessive adjective: their]		
General notions: relational	General notions: relational: YES: [logical relations: inclusion: with]		
They live WITH THEIR MOM			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [frequency: never] [reference without time focus: simple present]		
They just NEVER came out			
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Timothy]		
Timothy points when he says 'They live with THEIR mom'			
Line 01	Timothy: Yeah ... They just never came out. We never – they live with their mom.		
Narrating	They just never came out.		
Opening/resuming a turn (NS)	Yeah		
Personal identification: address	Personal identification: address: YES: [to live]		
Personal identification: family	Personal identification: family: YES: [mom]		
Regulators	Regulators: YES: [Giove: nods]		
Stating	they live with their mom.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giovre: directed at Timothy] ^ [Timothy: directed at Giove]		

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Text 3 Phase 1 Utterance 7		192.5	193.16
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Right.		
Regulators	Regulators: YES: [Giove: nods]		
Showing attention to the speaker	Right.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 1 Utterance 8		193.16	193.58
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Indicating that one is coming to an end	So.		
Line 01	Timothy: So.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 1 Utterance 9		193.58	194.62
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]		
So you HAVE different lives, really			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: So you have different lives, really.		
Stating	So you have different lives, really.		
really: used to say what is actually the fact or the truth about sth [from the OALD]			
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 1 Utterance 10		194.62	195.35
Agreeing: statement: positive statement	Yeah. Yeah.		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]		
Timothy nods when he says 'Yeah'			
Line 01	Timothy: Yeah. Yeah.		
Material process(es)	Material process(es): YES: [Timothy: bites his nail]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		

Text 3 Phase 1 Utterance 11		195.35	196.44
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Different parts of the country too.		
Material process(es)	Material process(es): YES: [Timothy: scratches his beard] ^ [Timothy: touches his forehead]		
Stating	Different parts of the country too.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]		

Text 3 Phase 1 Utterance 12		196.44	197.17
Agreeing: statement: positive statement	Yeah		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Timothy: Yeah		
Material process(es)	Material process(es): YES: [Timothy: touches his forehead]		
Regulators	Regulators: YES: [Giove: nods]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]		

Text 3 Phase 2		197.17	227.21
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 3 Phase 2		
Giove's family			
Irish speaker(s)	Irish speaker(s): YES:		

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Text 3 Phase 2 Utterance 1		197.17	198.55
American speaker(s)	American speaker(s): YES:		
Asking for information	What about yourself?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [emphatic pronoun: yourself]		
Giving over the floor	What about yourself?		
Line 01	Timothy: What about yourself?		
Regulators	Regulators: YES: [Giove: nods]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 3 Phase 2 Utterance 2		198.55	204.15
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my] [relative pronoun: who] [indefinite article: a]		
General notions: qualitative	General notions: qualitative: YES: [physical: age: old] [physical: age: young]		
I have two OLDER sisters and I have a YOUNGER brother			
General notions: quantitative	General notions: quantitative: YES: [number: two] [degree: comparative]		
I have TWO OLDER sisters and a YOUNGER brother			
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have] [logical relations: conjunction: and]		
I HAVE both of my parents, who live in Ireland, AND I HAVE two older sisters AND I HAVE a younger brother			
General notions: spatial	General notions: spatial: YES. [location: in]		
I have both of my parents, who live IN IRELAND			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	Uh		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Uh, I have both of my parents, who live in Ireland, and I have two older sisters and I have a younger brother.		
Mental process(es)	Mental process(es): YES: [Giove: thinks]		
Personal identification: address	Personal identification: address: YES: [to live]		
Personal identification: family	Personal identification: family: YES: [parents] [sisters] [brother]		
Regulators	Regulators: YES: [Timothy: nods]		
Sound	Sound: YES: [birds singing]		

Stating	I have both of my parents, who live in Ireland, and I have two older sisters and I have a younger brother.
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 2 Utterance 3		204.15	205.51
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	They all live in Ireland?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they]		
General notions: spatial	General notions: spatial: YES: [location: in]		
They all live IN IRELAND?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: They all live in Ireland?		
Personal identification: address	Personal identification: address: YES: [to live]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 4		205.51	210.14
Answering questions for confirmation	they all live in Ireland except – one of my brothers is going to University in America.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to go to University]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [possessive adjective: my]		
General notions: relational	General notions: relational: YES: [logical relations: exception: except]		
they all live in Ireland EXCEPT – one of my brothers is going to University in America			
General notions: spatial	General notions: spatial: YES: [location: in]		
they all live IN IRELAND except – one of my brothers is going to University IN AMERICA			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [present reference: present continuous]		
Hesitating	Uh		
Irish speaker(s)	Irish speaker(s): YES:		

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Line 01	Giove: Uh, they all live in Ireland except – one of my brothers is going to University in America.
Personal identification: address	Personal identification: address: YES: [to live]
Personal identification: family	Personal identification: family: YES: [brothers]
Sound	Sound: YES: [birds singing]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 2 Utterance 5		210.14	210.7
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Mmm mhm.		
Regulators	Regulators: YES: [Timothy: nods]		
Showing attention to the speaker	Mmm mhm.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 6		210.7	212.48
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to go to school]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: he]		
General notions: spatial	General notions: spatial: YES: [location: in]		
He goes to school IN PENNSYLVANIA			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: He goes to school in Pennsylvania.		
Stating	He goes to school in Pennsylvania.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 7		212.48	213.29
American speaker(s)	American speaker(s): YES:		

Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Giove: looks at Timothy]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
Line 01	Timothy: Oh wow.
Showing attention to the speaker	Oh wow.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giove: directed at Timothy]

Text 3 Phase 2 Utterance 8		213.29	216.16
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: looks at Giove; Giove: laughs] ^ [: makes eye contact with Giove; Giove: laughs; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to graduate]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: he]		
General notions: temporal	General notions: temporal: YES: [future reference: in]		
in fact he graduates IN ABOUT A WEEK			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: He's finishing – in fact he graduates in about a week. [Giove laughs]		
Regulators	Regulators: YES: [Timothy: nods]		
Sound	Sound: YES: [Giove's laugh]		
Specifying (V)	in fact he graduates in about a week		
in fact: used to give extra details about sth that has just been mentioned [from the OALD]			
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 9		216.16	216.86
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Oh! Right on!		
Showing attention to the speaker	Oh! Right on!		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		

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VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 2 Utterance 10		216.86	219.27
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing regret	unfortunately, I won't be able to go to see it.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: it]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: purpose: to...]		
BUT unfortunately, I won't be able to go TO SEE it			
General notions: temporal	General notions: temporal: YES: [future reference: NP + will...]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: But, unfortunately, I won't be able to go to see it.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 11		219.27	220.05
American speaker(s)	American speaker(s): YES:		
Asking for information	How old is he?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: he]		
General notions: quantitative	General notions: quantitative: YES: [quantity: how?]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: How old is he?		
Personal identification: age	Personal identification: age: YES: [How old...?]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 12		220.05	224.47
Answering questions for information	He is 21		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Correcting oneself	actually, no – 22.		
actually: used to correct sb in a polite way [from the OALD]			
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: he]		
General notions: quantitative	General notions: quantitative: YES: [number: 21] [number: 22]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past] [past reference: just]		
Illustrators: batons	Illustrators: batons: YES: [Giove]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: He is 21 ... twenty – actually, no – 22. He just turned 22.		
Mental process(es)	Mental process(es): YES: [Giove: thinks]		
Personal identification: age	Personal identification: age: YES: [to be] [to turn]		
Sound	Sound: YES: [birds singing] ^ [phone ringing]		
Stating	He just turned 22.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 2 Utterance 13		224.47	227.21
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
Line 01	Timothy: Ah ... that's great		
Regulators	Regulators: YES: [Timothy: nods; Giove: nods] ^ [Giove: nods]		
Showing attention to the speaker	Ah ... that's great		
Sound	Sound: YES: [phone ringing] ^ [birds singing]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove]		

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VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 3		227.21	254.2
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 3 Phase 3		
Timothy's brother			
Irish speaker(s)	Irish speaker(s): YES:		

Text 3 Phase 3 Utterance 1		227.21	229.38
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles] ^ [Timothy: smiles; Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis. YES: [possessive adjective: my] [indefinite article: a]		
General notions: qualitative	General notions: qualitative: YES: [physical: age: young]		
My YOUNGER brother wants to be a stuntman			
General notions: quantitative	General notions: quantitative: YES: [degree: comparative]		
My YOUNGER brother wants to be a stuntman			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: My younger brother wants to be a stuntman.		
Personal identification: family	Personal identification: family: YES: [brother]		
Personal identification: occupation	Personal identification: occupation: YES: [stuntman]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 3 Phase 3 Utterance 2		229.38	230.65
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove; Giove: smiles] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Mhm.		
Regulators	Regulators: YES: [Giove: nods]		
Showing attention to the speaker	Mhm.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 3 Utterance 3		230.65	234.95
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy; Giove: laughs] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: positive appreciation	his idol is Jackie Chan.		
Expressing negative judgement	he's lost his mind. He's crazy.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: he] [possessive adjective: his]		
General notions: temporal	General notions: temporal: YES: [present and past reference: present perfect] [reference without time focus: simple present]		
Line 01	Timothy: == He's – he's lost his mind. He's crazy. He – his idol is Jackie Chan.		
Sound	Sound: YES: [Giove's laugh]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 3 Utterance 4		234.95	236.8
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about wishes/wants/desires	he wants to be a movie star?		
Exemplifying	like, [he wants to be a movie star?]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis. YES: [personal pronoun as subject: he] [indefinite article: a]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Giove]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Like, he wants to be a movie == star?		
Personal identification: occupation	Personal identification: occupation: YES: [movie star]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		

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VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 3 Utterance 5		236.07	239.51
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing wants	He wants to jump off of buildings and get lit on fire and crash cars.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: he]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
He wants to jump off of buildings AND get lit on fire AND crash cars			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Giove]		
Line 01	Timothy: == He wants to jump off of buildings and get lit on fire and crash cars.		
Regulators	Regulators: YES: [Giove: nods]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 3 Utterance 6		239.51	240.42
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: == ()		
Material process(es)	Material process(es): YES: [Timothy: moves his hand over his head]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		

Text 3 Phase 3 Utterance 7		239.96	252.48
American speaker(s)	American speaker(s): YES:		

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: laughs] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove; Giove: looks at the camera] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Education: schooling	Education: schooling: YES: [stunt schools]
Emphasising	I really don't understand it.
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]	
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
Expressing ignorance	I don't know.
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: he] [demonstrative adjective: that] [semi-deictics: stuff] [personal pronoun as subject: they] [personal pronoun as object: him] [personal pronoun as subject: I] [indefinite article: a] [personal pronoun as object: it]
General notions: mental	General notions: mental: YES: [reflection: to know]
General notions: quantitative	General notions: quantitative: YES: [number: three] [number: four]
He's been to THREE or FOUR stunt schools	
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or] [possessive relations: possession: to have got]
He's been to three OR four stunt schools [...] He'S GOT a death wish	
General notions: spatial	General notions: spatial: YES: [location: to have been to]
He'S BEEN TO three or four stunt schools	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: present perfect]
Illustrators: batons	Illustrators: batons: YES: [Timothy]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Timothy: == And he's dead serious. [] He's been to three or four stunt schools. He's done all that stuff. They've lit him on fire. He's jumped off of buildings, == jumped out of planes.
Line 02	Giove: == Wow.
Line 03	Timothy: I don't know. He's got a death wish. I don't – I really don't understand it.
Narrating	He's been to three or four stunt schools. He's done all that stuff. They've lit him on fire. He's jumped off of buildings, == jumped out of planes.
Showing attention to the speaker	Wow.
Sound	Sound: YES: [Giove's laugh]
Stating	he's dead serious. [...] He's got a death wish.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks] ^ [Timothy: speaks; Giove: speaks] ^ [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove]

Appendix B

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES: [Giove]

Text 3 Phase 3 Utterance 8		252.48	253.03
Affect displays	Affect displays: YES: [Giove: surprise]		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Mhm.		
Showing attention to the speaker	Mhm.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 3 Utterance 9		253.03	254.2
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Yeah.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]		

Text 34: Where are you from?

Text 4: Where are you from?		254.2	370.93
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 4: Where are you from?		
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 1		254.2	284.57
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 1		
1) Giove interviews Timothy: Timothy's origin 2) Giove interviews Timothy: reason why Timothy is in Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 1 Subphase a		254.2	261.86
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 4 Phase 1 Subphase a		
Glove interviews Timothy: Timothy's origin			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 1 Subphase a Utterance 1		254.2	255.06
Asking for information	Where are you from?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Givoe; Givoe: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Givoe: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: spatial	General notions: spatial: YES: [origin: Where...from?]		
WHERE are you FROM?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Givoe: Where are you from?		
Personal identification: origin	Personal identification: origin: YES:		
Verbal process(es)	Verbal process(es): YES: [Givoe: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 1 Subphase a Utterance 2		255.06	256.16
American speaker(s)	American speaker(s): YES:		
Answering questions for information	I'm from California.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Givoe; Givoe: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Givoe: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [origin: from]		
I'm FROM California.			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: I'm from California.		
Personal identification: origin	Personal identification: origin: YES:		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 1 Subphase a Utterance 3		256.16	258.52
Asking for specification (V)	What part of California do you come from?		

Appendix B

Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: laughs; Giove: looks at Timothy]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]
General notions: spatial	General notions: spatial: YES: [origin: to come from]
What part of California do you COME FROM?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: Mmm. What part of California [Timothy laughs] do you come from?
Personal identification: origin	Personal identification: origin: YES:
Showing attention to the speaker	Mmm.
Sound	Sound: YES: [Timothy's laugh]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]

Text 4 Phase 1 Subphase a Utterance 4		258.52	261.05
American speaker(s)	American speaker(s): YES:		
Answering questions for specification (V)	I come from the North		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [origin: to come from] [distance: near]		
I COME FROM the North, NEAR San Francisco			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: I come from the North, near San Francisco.		
Regulators	Regulators: YES: [Giove: nods]		
Specifying (V)	near San Francisco		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 1 Subphase a Utterance 5		261.05	261.86
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Ah!		
Regulators	Regulators: YES: [Giove: nods]		
Showing attention to the speaker	Ah!		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 4 Phase 1 Subphase b		261.86	284.57
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 4 Phase 1 Subphase b		
Giove interviews Timothy: reason why Timothy is in Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 1 Subphase b Utterance 1		261.86	264.18
Asking for information	why did you come to Italy?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: relational	General notions: relational: YES: [logical relations: reason: why?]		
WHY did you come to Italy?			
General notions: spatial	General notions: spatial: YES: [motion: to come to]		
why did you COME TO ITALY?			
General notions: temporal	General notions: temporal: YES: [past reference: simple past]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: And why did you come to Italy?		
Opening/resuming a turn (NS)	And		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 1 Subphase b Utterance 2		264.18	277.95
American speaker(s)	American speaker(s): YES:		

Appendix B

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
Expressing wants	I'd wanted to perfect my Italian
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my] [indefinite pronoun: nobody]
General notions: existential	General notions: existential: YES: [existence: there's]
And, in California, THERE'S plenty of opportunities to study Spanish, but virtually nobody speaks Italian	
General notions: quantitative	General notions: quantitative: YES: [quantity: plenty of]
And, in California, there's PLENTY OF opportunities to study Spanish, but virtually nobody speaks Italian	
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause] [logical relations: conjunction: and] [logical relations: conjunction: but]
BECAUSE I'd wanted to perfect my Italian [...] I'd studied Spanish, Italian, AND German. AND, in California, there's plenty of opportunities to study Spanish, BUT virtually nobody speaks Italian	
General notions: spatial	General notions: spatial: YES: [location: in]
And, IN CALIFORNIA, there's plenty of opportunities to study Spanish, but virtually nobody speaks Italian	
General notions: temporal	General notions: temporal: YES: [past reference: past perfect] [reference without time focus: simple present]
Hesitating	Ah [...] Uh
Illustrators: batons	Illustrators: batons: YES: [Timothy]
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]
Timothy shows his fingers when he lists the languages he has studied	
Indicating that one is coming to an end	So.
Line 01	Timothy: Ah, because I'd wanted to perfect my Italian. I had studied languages back home. Uh, I'd studied Spanish, Italian, and German. And, in California, there's plenty of opportunities to study Spanish, but virtually nobody speaks Italian. [Giove laughs] So.
Mental process(es)	Mental process(es): YES: [Timothy]
Narrating	I had studied languages back home
Regulators	Regulators: YES: [Giove: nods]
Specifying (V)	I'd studied Spanish, Italian, and German.
Stating	And, in California, there's plenty of opportunities to study Spanish, but virtually nobody speaks Italian.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove]

VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 1 Subphase b Utterance 3		277.95	278.64
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]		
OR German			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Or German.		
Stating	Or German.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]		

Text 4 Phase 1 Subphase b Utterance 4		278.64	282.67
Agreeing: statement: positive statement	Or German, yeah		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing obligation	you gotta do one thing at a time		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: relational	General notions: relational: YES: [relational: logical relations: disjunction: or] [logical relations: conjunction: but]		
OR German, yeah ... BUT, uh, you gotta do one thing at a time			
Hesitating	uh		
Illustrators: batons	Illustrators: batons: YES: [Timothy]		
Indicating that one is coming to an end	so		
Line 01	Timothy: Or German, yeah ... But, uh, you gotta do one thing at a time, so.		
Regulators	Regulators: YES: [Giove: nods]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy; Giove] ^ [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giove: directed at Timothy] ^ [Timothy: directed at Giove]		

Appendix B

VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 1 Subphase b Utterance 5		282.67	283.91
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Right. Right.		
Regulators	Regulators: YES: [Giove: nods]		
Showing attention to the speaker	Right. Right.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		

Text 4 Phase 1 Subphase b Utterance 6		283.91	284.57
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Yeah.		
Regulators	Regulators: YES: [Giove: nods]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giove: directed at Timothy]		

Text 4 Phase 2		284.57	312.25
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 2		
1) Timothy interviews Giove: Giove's studies 2) Timothy interviews Giove: Giove's staying in Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 2 Subphase a		284.57	298.97
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 4 Phase 2 Subphase a		
Timothy interviews Giove: Giove's studies			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 2 Subphase a Utterance 1		284.57	285.97
American speaker(s)	American speaker(s): YES:		
Asking for information	What do you study?		

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Education: schooling	Education: schooling: YES: [to study]
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [emphatic pronoun: yourself] [interrogative pronoun: what] [personal pronoun as subject: you]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Giving over the floor	what about yourself?
Line 01	Timothy: And what about yourself? What do you study?
Opening/resuming a turn (NS)	And
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 2 Subphase a Utterance 2		285.97	291.17
Answering questions for information	I study linguistics and foreign languages:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Education: subjects	Education: subjects: YES: [linguistics] [foreign languages] [Italian] [Spanish] [Portuguese]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I study linguistics AND foreign languages			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: I study linguistics and foreign languages: Italian, Spanish, Portuguese.		
Specifying (V)	Italian, Spanish, Portuguese.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 2 Subphase a Utterance 3		291.17	293.89
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	you don't do French though?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: subjects	Education: subjects: YES: [French]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: Romance languages.		
Line 02	Giove: == ()		
Line 03	Timothy: == You don't do – you don't do French though?		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 2 Subphase a Utterance 4		293.89	296.13
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	No, no French.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: smiles; Giove: looks at Timothy] ^ [Giove: laughs]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: subjects	Education: subjects: YES: [French]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: No, no French.		
Line 02	Timothy: Yeah.		
Line 03	Giove: I don't speak French yet. [Giove laughs]		
Showing attention to the speaker	Yeah.		
Sound	Sound: YES: [Giove's laugh]		
Stating	I don't speak French yet.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks] ^ [Timothy: speaks] ^ [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy] ^ [Timothy; Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giove: directed at Timothy]		

VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 2 Subphase a Utterance 5		296.13	298.97
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove; Giove: laughs] ^ [Timothy: looks at Giove; Timothy: laughs] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Jo no se pa. [Giove laughs ^ Timothy laughs]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 2 Subphase b		298.97	312.25
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 4 Phase 2 Subphase b		
Timothy interviews Giove: Giove's staying in Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 2 Subphase b Utterance 1		298.97	301.34
American speaker(s)	American speaker(s): YES:		
Asking for information	how long have you been here?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [adverb: here]		
General notions: spatial	General notions: spatial: YES: [location: here]		
how long have you been HERE?			
General notions: temporal	General notions: temporal: YES: [duration: how long?]		
HOW LONG have you been here?			
Hesitating	Um		
Line 01	Timothy: Um, how long have you been here?		
Sound	Sound: YES: [birds singing]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]		

Appendix B

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]

Text 4 Phase 2 Subphase b Utterance 2		301.34	311.65
Answering questions for information	I've been here for about eight or nine months now		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here]		
General notions: relational	General notions: relational: YES: [logic relations: disjunction: or] [logic relations: conjunction: and] [logic relations: effect: so]		
I first came to Italy three OR four years ago AND studied in Florence ... AND then I arrived here in Padua in September SO I've been here for about eight or nine months now			
General notions: spatial	General notions: spatial: YES: [motion: to come to] [location: in] [motion: to arrive in] [location: here]		
I first CAME TO ITALY three or four years ago and studied IN FLORENCE ... and then I ARRIVED here IN PADUA in September so I've been HERE for about eight or nine months now			
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [sequence: first] [past reference: ago] [sequence: then] [indications of time: in] [present reference: present perfect] [present perfect: now]		
I FIRST came to Italy THREE OR FOUR YEARS AGO and studied in Florence ... and THEN I arrived here in Padua IN SEPTEMBER so I've been here FOR ABOUT EIGHT OR NINE MONTHS NOW			
Hesitating	Uh		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Uh, well, I first came to Italy three or four years ago and studied in Florence ... and then I arrived here in Padua in September so I've been here for about eight or nine months now.		
Mental process(es)	Mental process(es): YES: [Giove: thinks]		
Narrating	I first came to Italy three or four years ago and studied in Florence ... and then I arrived here in Padua in September		
Opening/resuming a turn (NS)	well		
Sound	Sound: YES: [birds singing]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 2 Subphase b Utterance 3		311.65	312.25
American speaker(s)	American speaker(s): YES:		

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
Line 01	Timothy: Oh, wow!
Regulators	Regulators: YES: [Timothy: nods]
Showing attention to the speaker	Oh, wow!
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]

Text 4 Phase 3		312.25	349.19
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 3		
1) Giove interviews Timothy: Timothy's staying in Italy 2) Giove interviews Timothy: Padua vs. Siena 3) Giove interviews Timothy: Timothy's future plans			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 3 Subphase a		312.25	328.75
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 4 Phase 3 Subphase a		
Giove interviews Timothy: Timothy's staying in Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 3 Subphase a Utterance 1		312.25	312.99
Asking for information	How about you?		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: you]		
Giving over the floor	How about you?		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: How about you?		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		

Text 4 Phase 3 Subphase a Utterance 2		312.99	319.04
American speaker(s)	American speaker(s): YES:		
Answering questions for information	About the same		

Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove]
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
General notions: spatial	General notions: spatial: YES: [location: in]
I was IN SIENA first.	
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [sequence: first] [indications of time: in]
I was in Siena FIRST. I arrived IN LATE AUGUST.	
Line 01	Timothy: About the same ... I was in Siena first. I started, uh – I arrived in late August.
Narrating	I was in Siena first. I arrived in late August.
Regulators	Regulators: YES: [Giove: nods]
Sound	Sound: YES: [birds singing]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove] ^ [Timothy; Giove] ^ [Timothy] ^ [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy] ^ [Timothy: directed at Giove]

Text 4 Phase 3 Subphase a Utterance 3		319.04	319.64
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Mmm.		
Regulators	Regulators: YES: [Giove: nods]		
Showing attention to the speaker	Mmm.		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove] ^ [Timothy; Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 4 Phase 3 Subphase a Utterances 4 and 5		319.64	328.75
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		

File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the] [adverb: here]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: purpose: to...]
I was in Siena for three AND a half months, went home for a month TO do Christmas AND ... New Years with the family, that kind of thing, AND then came here	
General notions: spatial	General notions: spatial: YES: [location: in] [motion: to go home] [motion: to come here]
I was IN SIENA for three and a half months, went home for a month to do Christmas and ... New Years with the family, that kind of thing, and then CAME HERE	
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [duration: for] [sequence: then]
I was in Siena FOR THREE AND A HALF MONTHS, went home FOR A MONTH to do Christmas and ... New Years with the family, that kind of thing, and THEN came here	
Illustrators: batons	Illustrators: batons: YES: [Timothy]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Timothy: I was in Siena for three and a half months, went home for a month to do Christmas and ... New Years with the family, that kind of thing, and then
Line 02	Giove: Good.
Line 03	Timothy: came here.
Narrating	I was in Siena for three and a half months, went home for a month to do Christmas and ... New Years with the family, that kind of thing, and then came here.
Personal identification: family	Personal identification: family: YES: [family]
Regulators	Regulators: YES: [Giove: nods]
Showing attention to the speaker	Good.
Sound	Sound: YES: [birds singing]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks] ^ [Giove: speaks] ^ [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]

Text 4 Phase 3 Subphase b		328.75	343.49
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 4 Phase 3 Subphase b		
Giove interviews Timothy: Padua vs. Siena			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 3 Subphase b Utterance 1		328.75	332.15
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about preference	So do you prefer living in Padua or in Siena?		

Appendix B

Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]
General notions: relational	General notions: relational: YES: [logic relations: disjunction: or]
So do you prefer living in Padua OR in Siena?	
General notions: spatial	General notions: spatial: YES: [location: in]
So do you prefer living IN PADUA or IN SIENA?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: So do you prefer living in Padua or in Siena?
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 3 Subphase b Utterance 2		332.15	334.4
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: laughs; Timothy: makes eye contact with Giove; Giove: laughs; Giove: makes eye contact with Timothy] ^ [Timothy: laughs; Giove: laughs]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing preference	Siena.		
File type: video	File type: video: YES:		
Line 01	Timothy: Siena.		
Sound	Sound: YES: [Timothy and Giove's laugh]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 3 Subphase b Utterance 3		334.4	335.88
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing positive judgement	The food is better.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the]		

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: The food is better.
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]

Text 4 Phase 3 Subphase b Utterance 4		335.88	343.49
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: smiles] ^ [Giove: laughs] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove]		
Complaining (V)	This humidity's killing me		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing positive judgement	The food's better and weather's a little better.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [demonstrative adjective: this] [personal pronoun as object: me] [personal pronoun as object: it] [personal pronoun as subject: I] [relative pronoun: that] [personal pronoun as subject: we]		
General notions: quantitative	General notions: quantitative: YES: [degree: a little]		
The food's better and weather's A LITTLE better			
General notions: spatial	General notions: relational: YES: [logic relations: conjunction: and]		
The food's better AND weather's a little better			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Illustrators: batons	Illustrators: batons: YES: [Timothy]		
Line 01	Timothy: The food's better and weather's a little better. [Giove laughs] This humidity's killing me ... Not used to it. I'm spoiled with the California weather that we have.		
Material process(es)	Material process(es): YES: [Timothy: touches his chin]		
Regulators	Regulators: YES: [Giove: nods]		
Sound	Sound: YES: [Giove's laugh]		
Stating	Not used to it. I'm spoiled with the California weather that we have.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy] ^ [Timothy; Giove] ^ [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]		
Weather: climate and weather	Weather: climate and weather: YES: [weather] [humidity]		

Text 4 Phase 3 Subphase c		343.49	349.19
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 4 Phase 3 Subphase c		

Giove interviews Timothy: Timothy's future plans	
Irish speaker(s)	Irish speaker(s): YES:

Text 4 Phase 3 Subphase c Utterance 1		343.49	345.54
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about intentions	How long will you be here in Italy?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [adverb: here]		
General notions: spatial	General notions: spatial: YES: [location: here] [location: in]		
How long will you be HERE IN ITALY?			
General notions: temporal	General notions: temporal: YES: [future reference: NP + will...] [duration: how long?]		
HOW LONG will you be here in Italy?			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: How long will you be here in Italy?		
Mental process(es)	Mental process(es): YES: [Timothy: thinks]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giove: directed at Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 3 Subphase c Utterance 2		345.54	349.19
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing degrees of probability	probably until July or August ... I think.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: mental	General notions: mental: YES: [reflection: to think]		
General notions: spatial	probably until July OR August		
General notions: temporal	General notions: temporal: YES: [duration: until] [reference without time focus: simple present]		
probably UNTIL JULY or AUGUST ... I think.			
Hesitating	Uh		
Line 01	Timothy: Uh, probably until July or August ... I think.		
Mental process(es)	Mental process(es): YES: [Timothy: thinks]		
Regulators	Regulators: YES: [Giove: nods]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		

VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 4		349.19	364.63
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 4		
Timothy interviews Giove: Giove's future plans			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 4 Utterance 1		349.19	350.39
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Enquiring about intentions	What 'bout yourself?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [emphatic pronoun: yourself]		
Giving over the floor	What 'bout yourself?		
Line 01	Timothy: What 'bout yourself?		
Regulators	Regulators: YES: [Giove: nods]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		

Text 4 Phase 4 Utterance 2		350.39	353.23
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing intentions	I'm thinking of staying for a few years.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: mental	General notions: mental: YES: [reflection: to think]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a few]		
I'm thinking of staying for A FEW years			
General notions: temporal	General notions: temporal: YES: [reference without time focus: present continuous] [duration: for] [past and present reference: present perfect] [anteriority: yet]		
I'm thinking of staying FOR A FEW YEARS. I haven't decided YET.			
Irish speaker(s)	Irish speaker(s): YES:		

Line 01	Giove: I'm thinking of staying for a few years. I haven't decided yet.
Regulators	Regulators: YES: [Timothy: nods]
Stating	I haven't decided yet.
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 4 Utterance 3		353.23	353.93
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Oh wow!		
Showing attention to the speaker	Oh wow!		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		

Text 4 Phase 4 Utterance 4		353.93	363.11
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove; Giove: laughs] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Exp. degrees of certainty: confident assertion	I'm definitely here until – until June or July definitely: in a way that is certain or that shows that you are certain [from the OALD]		
Expressing possibility (NS)	And then, I might go home, and visit for a little while and then come back and study some more.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here]		
General notions: quantitative	General notions: quantitative: YES: [degree: a little]		
I'm definitely here until – until June or July ... And then, I might go home, and visit for A LITTLE while and then come back and study some more			
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or] [logical relations: conjunction: and]		
I'm definitely here until – until June OR July ... AND then, I might go home, AND visit for a little while AND then come back AND study some more			
General notions: spatial	General notions: spatial: YES: [location: here] [motion: to go home] [motion: come back]		
I'm definitely HERE until – until June or July ... And then, I might GO HOME, and visit for a little while and then COME BACK and study some more			
General notions: temporal	General notions: temporal: YES: [duration: until] [sequence: then] [duration: for]		

I'm definitely here UNTIL JUNE or JULY ... And THEN, I might go home, and visit FOR A LITTLE WHILE and THEN come back and study some more	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: I'm definitely here until – until June or July ... And then, I might go home, and visit for a little while and then come back [Giove laughs] and study some more.
Regulators	Regulators: YES: [Timothy: nods]
Sound	Sound: YES: [Giove's laugh]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 4 Utterance 5		363.11	364.63
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
VERY nice			
Line 01	Timothy: Very nice		
Regulators	Regulators: YES: [Timothy: nods]		
Showing attention to the speaker	Very nice		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		

Text 4 Phase 5		364.63	370.93
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 5		
EU citizenship			
Irish speaker(s)	Irish speaker(s): YES:		

Text 4 Phase 5 Utterance 1		364.63	366.59
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: positive appreciation	It's nice to have EU citizenship.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		

General notions: relational	General notions: relational: YES: [possessive relations: possession: to have]
It's nice to HAVE EU citizenship.	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Timothy: It's nice to have EU citizenship.
Regulators	Regulators: YES: [Giove: nods]
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 4 Phase 5 Utterance 2		366.59	366.96
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove; Giove: laughs]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: It is. [Giove laughs]		
Sound	Sound: YES: [giove's laugh]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 4 Phase 5 Utterance 3		366.96	367.38
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: laughs]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Yeah.		
Sound	Sound: YES: [Giove's laugh]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove]		

Text 4 Phase 5 Utterance 4		367.38	369.22
Behavioural process(es)	Behavioural process(es): YES: [Timothy: laughs; Giove: laughs] ^ [Giove: looks at Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		

General notions: quantitative	General notions: quantitative: YES: [degree: very]
You move around VERY easily	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: You move around very easily.
Sound	Sound: YES: [Giove and Timothy's laugh]
Stating	You move around very easily.
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy; Giove] ^ [Timothy] ^ [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove]

Text 4 Phase 5 Utterance 5		369.22	370.93
Agreeing: statement: positive statement	Yeah, yeah. For real!		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: Yeah, yeah. For real!		
Material process(es)	Material process(es): YES: [Timothy: touches his mouth]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]		

Text 35: My name is Giove. What is your name?

Text 5: My name is Giove. What is your name?		370.93	397.86
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 5: My name is Giove. What is your name?		
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 1		370.93	373.75
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 1		
Giove introduces himself			
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 1 Utterance 1		370.93	373.75
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at the camera; Giove: looks at the camera] ^ [Timothy: looks at Giove; Giove: looks at the camera] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Greeting people: informal	Hi.		
Introducing oneself: informal (V)	My name is Giove.		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: Hi. My name is Giove.		
Personal identification: name	Personal identification: name: YES: [My name is...]		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES: [Timothy; Giove] ^ [Giove]		

Text 5 Phase 2		373.75	379.8
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 2		
1) Giove interviews Timothy: Timothy's name 2)	Giove interviews Timothy: Timothy's origin		
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 2 Subphase a		373.75	375.81
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 2 Subphase a		
Giove interviews Timothy: Timothy's name			
Irish speaker(s)	Irish speaker(s): YES:		
American speaker(s)	American speaker(s): YES:		

Text 5 Phase 2 Subphase a Utterance 1		373.75	374.83
Asking for information	What is your name?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		

General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [possessive adjective: your]
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: What is your name?
Personal identification: name	Personal identification: name: YES:
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 2 Subphase a Utterance 2		374.83	375.81
American speaker(s)	American speaker(s): YES:		
Answering questions for information	My name's Tim.		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: My name's Tim.		
Personal identification: name	Personal identification: name: YES: [My name is...]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove]		

Text 5 Phase 2 Subphase b		375.81	379.8
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 5 Phase 2 Subphase b		
Giove interviews Timothy: Timothy's origin			
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 2 Subphase b Utterance 1		375.81	377.28
Asking for information	Where are you from?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: spatial	General notions: spatial: YES: [location: where?] [origin: from]		
WHERE are you FROM?			

Appendix B

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: Where are you from?
Personal identification: origin	Personal identification: origin: YES: [to be from]
Regulators	Regulators: YES: [Giove: nods]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 2 Subphase b Utterance 2		377.28	379.8
American speaker(s)	American speaker(s): YES:		
Answering questions for information	I'm from the northern part of California.		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: smiles; Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: smiles; Timothy: looks at Giove]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the]		
General notions: spatial	General notions: spatial: YES: [origin: from] [relative position: the northern part of]		
I'm FROM THE NORTHERN PART OF of California.			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Timothy: I'm from the northern part of California.		
Personal identification: origin	Personal identification: origin: YES: [to be from]		
Regulators	Regulators: YES: [Timothy: nods]		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy] ^ [Timothy: directed to Giove]		

Text 5 Phase 3		379.8	390.94
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 3		
Timothy interviews Giove: Giove's origin			
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 3 Utterance 1		379.8	380.93
American speaker(s)	American speaker(s): YES:		
Asking for information	Yourself?		
Yourself? = Where are you from?			

Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [reflexive pronoun: yourself]
Line 01	Timothy: Yourself?
Personal identification: origin	Personal identification: origin: YES:
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]

Text 5 Phase 3 Utterance 2		380.93	382.85
Answering questions for information	I am from Ireland.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [origin: from]		
I am FROM Ireland			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: I am from Ireland.		
Personal identification: origin	Personal identification: origin: YES: [to be from ...]		
I AM FROM Ireland			
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 3 Utterance 3		382.85	383.68
American speaker(s)	American speaker(s): YES:		
Asking for specification (V)	What part?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
Line 01	Timothy: What part?		

Appendix B

Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 3 Utterance 4		383.68	387.41
Answering questions for specification (V)	I'm from the very south of Ireland.		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	I'm from the very south of Ireland.		
very: used to emphasize that you are talking about a particular thing or person and not about another [from the OALD]			
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the] [personal pronoun as subject: it] [indefinite article: a]		
General notions: spatial	General notions: spatial: YES: [origin: from] [relative position: the south of]		
I'm FROM THE very SOUTH OF Ireland			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Identifying	It's a place called Cork		
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: I'm from the very south of Ireland. It's a place called Cork.		
Personal identification: name	Personal identification: name: YES: [to be called...]		
It's a place CALLED Cork.			
Personal identification: origin	Personal identification: origin: YES: [to be from...]		
I'M FROM the very south of Ireland			
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 3 Utterance 5		387.41	389.74
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: there]		

General notions: spatial	General notions: spatial: YES: [location: to have been] [location: there]
I'VE BEEN THERE before	
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [past reference: before]
I've been there BEFORE	
Line 01	Timothy: Ah, interesting. I've been there before.
Reporting: facts/events	I've been there before.
Showing attention to the speaker	Ah, interesting.
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Glove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 3 Utterance 6		389.74	390.94
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Timothy: makes eye contact with Glove; Glove: makes eye contact with Timothy] ^ [Timothy: smiles; Timothy: looks at Glove]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Glove: sitting]		
File type: video	File type: video: YES:		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
VERY good			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Glove: Mm. Very good.		
Regulators	Regulators: [Glove: nods]		
Showing attention to the speaker	Mm. Very good.		
Verbal process(es)	Verbal process(es): YES: [Glove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Glove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Glove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 4		390.94	397.86
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 4		
Glove interviews Timothy: Timothy's staying in Italy			
Irish speaker(s)	Irish speaker(s): YES:		

Text 5 Phase 4 Utterance 1		390.94	393.26
Asking for information	How long have you been here in Padua for?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Glove] ^ [Timothy: makes eye contact with Glove; Glove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Glove: sitting]		

Appendix B

File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [adverb: here]
General notions: spatial	General notions: spatial: YES: [location: here] [location: in]
How long have you been HERE IN PADUA for?	
General notions: temporal	General notions: temporal: YES: [present and past reference: present perfect] [duration: how long?] [duration: for]
HOW LONG have you been here in Padua FOR?	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: How long have you been here in Padua for?
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed to Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 4 Utterance 2		393.26	395.05
American speaker(s)	American speaker(s): YES:		
Answering questions for information	I've been here since January.		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [adverb: here]		
General notions: spatial	General notions: spatial: YES: [location: here]		
General notions: temporal	General notions: temporal: YES: [present and past reference: present perfect] [duration: since] [division of time: January]		
I've been here SINCE JANUARY			
Line 01	Timothy: I've been here since January.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 4 Utterance 3		395.05	396.03
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Enquiring about appreciation: positive appreciation	Do you like it here?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as subject: it] [adverb: here]
General notions: spatial	General notions: spatial: YES: [location: here]
Do you like it HERE?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: Do you like it here?
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 4 Utterance 4		396.03	397.86
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: smiles; Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing appreciation: positive appreciation	Oh yeah. I'm having a great time.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: great]		
I'm having a GREAT time			
General notions: temporal	General notions: temporal: YES: [reference without time focus: present continuous]		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Timothy nods when he says "Oh yeah."			
Line 01	Timothy: Oh yeah. I'm having a great time.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed to Timothy]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 36: My name is Stella Maliaraki

Text 6: My name is Stella Maliaraki		397.86	426.46
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 6: My name is Stella Maliaraki		
Greek speaker(s)	Greek speaker(s): YES:		

Appendix B

Text 6 Phase 1		397.86	400.25
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 1		
Stella tells her name			
Greek speaker(s)	Greek speaker(s): YES:		

Text 6 Phase 1 Utterance 1		397.86	400.25
Behavioural process(es)	Behavioural process(es): YES: [Stella: looks at the viewer]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [possessive adjective: my]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Greek speaker(s)	Greek speaker(s): YES:		
Hesitating	Em		
Line 01	Stella: Em, my name is Stella Maliaraki.		
Personal identification: name	Personal identification: name: YES: [name; first name; surname]		
my name is Stella Maliaraki			
Stating	My name is Stella Maliaraki.		
Verbal process(es)	Verbal process(es): YES: [Stella: speaks]		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES: [Stella]		

Text 6 Phase 2		400.25	403.63
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 2		
Stella talks about her age and occupation			
Greek speaker(s)	Greek speaker(s): YES:		

Text 6 Phase 2 Utterance 1		400.25	403.63
Behavioural process(es)	Behavioural process(es): YES: [Stella: looks at the viewer]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Education: subjects	Education: subjects: YES: [Archaeology]		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: quantitative	General notions: quantitative: YES: [number: 23]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
I'm 23 years old AND I'm studying Archaeology in Padova			
General notions: spatial	General notions: spatial: YES: [location: in]		
I'm studying Archaeology IN PADOVA			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [reference without time focus: present continuous]		
Greek speaker(s)	Greek speaker(s): YES:		
Line 01	Stella: I'm 23 years old and I'm studying archaeology in Padova.		

Personal identification: age	Personal identification: age: YES: [I am ... years old]
I'm 23 years old	
Stating	I'm 23 years old and I'm studying Archaeology in Padova.
Verbal process(es)	Verbal process(es): YES: [Stella: speaks]
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES: [Stella]

Text 6 Phase 3	403.63	410.41
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 3	
Stella speaks Greek		
Greek speaker(s)	Greek speaker(s): YES:	

Text 6 Phase 4	410.41	411.37
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 4	
Stella tells where she is from		
Greek speaker(s)	Greek speaker(s): YES:	

Text 6 Phase 4 Utterance 1	410.41	411.37
Behavioural process(es)	Behavioural process(es): YES: [Stella: looks at the viewer]	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Stella: sitting]	
File type: video	File type: video: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]	
General notions: spatial	General notions: spatial: YES: [origin: from]	
I'm FROM GREECE		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]	
Greek speaker(s)	Greek speaker(s): YES:	
Line 01	Stella: I'm from Greece.	
Personal identification: origin	Personal identification: origin: YES: [to be from]	
Stating	I'm from Greece.	
Verbal process(es)	Verbal process(es): YES: [Stella: speaks]	
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES: [Stella]	

Text 6 Phase 5	411.37	420.72
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:	
English speaker(s)	English speaker(s): YES:	
File type: video	File type: video: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 5	
1) Charlotte asks Stella where she is from 2) Stella talks about where she studies		
Greek speaker(s)	Greek speaker(s): YES:	

Text 6 Phase 5 Subphase a	411.37	417.66
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:	
English speaker(s)	English speaker(s): YES:	
File type: video	File type: video: YES:	
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 6 Phase 5 Subphase 1	
Charlotte asks Stella where she is from		

Greek speaker(s)	Greek speaker(s): YES:

Text 6 Phase 5 Subphase a Utterance 1		411.37	415.75
Asking for specification (V)	Whereabouts in Greece? == Which island?		
Behavioural process(es)	Behavioural process(es): YES: [Charlotte: laughs; Stella: looks at the viewer] ^ [Charlotte: laughs; Stella: laughs] ^ [Stella: looks at Charlotte]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: which?]		
General notions: spatial	General notions: spatial: YES: [location: whereabouts] [location: in]		
WHEREABOUTS IN GREECE?			
Line 01	Charlotte: Whereabouts in Greece? == Which island?		
Personal identification: origin	Personal domain: origin: YES:		
Sound	Sound: YES: [Charlotte's laugh]		
Verbal process(es)	Verbal process(es): YES: [Charlotte: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Stella: directed at Charlotte off-screen]		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES: [Stella]		

Text 6 Phase 5 Subphase a Utterance 2		415.75	416.91
Answering questions for specification (V)	I'm from Crete.		
Behavioural process(es)	Behavioural process(es): YES: [Stella: looks at Charlotte]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [origin: from]		
I'm FROM CRETE			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Greek speaker(s)	Greek speaker(s): YES:		
Hesitating	Em		
Line 01	Stella: == Em ... I'm from Crete.		
Mental process(es)	Mental process(es): YES: [Stella: thinks]		
Personal identification: origin	Personal identification: origin: YES: [to be from]		
Verbal process(es)	Verbal process(es): YES: [Stella: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Stella]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Stella: directed at Charlotte off-screen]		

Text 6 Phase 5 Subphase a Utterance 3		416.91	417.66
Behavioural process(es)	Behavioural process(es): YES: [Stella: looks at Charlotte]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
Line 01	Charlotte: Oh!		

Showing attention to the speaker	Oh!
Verbal process(es)	Verbal process(es): YES: [Charlotte: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Stella: directed at Charlotte off-screen]

Text 6 Phase 5 Subphase b		417.66	420.72
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 6 Phase 5 Subphase b		
Stella talks about where she studies			
Greek speaker(s)	Greek speaker(s): YES:		

Text 6 Phase 5 Subphase b Utterance 1		417.66	418.81
Behavioural process(es)	Behavioural process(es): YES: [Stella: looks at Charlotte]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [to study]		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
BUT I'm studying in Athens			
General notions: spatial	General notions: spatial: YES: [location: in]		
But I'm studying IN ATHENS			
General notions: temporal	General notions: temporal: YES: [reference without time focus: present continuous]		
Greek speaker(s)	Greek speaker(s): YES:		
Line 01	Stella: But I'm studying in Athens.		
Stating	But I'm studying in Athens.		
Verbal process(es)	Verbal process(es): YES: [Stella: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Stella: directed at Charlotte off-screen]		

Text 6 Phase 5 Subphase b Utterances 2, 3 and 4		418.81	420.72
Agreeing: statement: positive statement		Mmm hmm.	
Behavioural process(es)		Behavioural process(es): YES: [Stella: looks at Charlotte]	
Degrees of authenticity: authentic		Degrees of authenticity: authentic: YES:	
Education: schooling		Education: schooling: YES: [to study]	
English speaker(s)		English speaker(s): YES:	
Existential process(es)		Existential process(es): YES: [Stella: sitting]	
File type: video		File type: video: YES:	
General notions: deixis		General notions: deixis: YES: [personal pronoun as subject: you]	
General notions: relational		General notions: relational: YES: [logical relations: conjunction: but]	
Oh BUT you study in Athens			
General notions: spatial		General notions: spatial: YES: [location: in]	
Oh but you study IN ATHENS			
General notions: temporal		General notions: temporal: YES: [reference without time focus: simple present]	
Greek speaker(s)		Greek speaker(s): YES:	
Line 01		Charlotte: Oh but you study == in Athens.	
Line 02		Stella: == Mmm hmm.	

Appendix B

Regulators	Regulators: YES: [Stella: nods]
Showing attention to the speaker	Oh but you study in Athens. Gosh!
Verbal process(es)	Verbal process(es): YES: [Charlotte: speaks] ^ [Charlotte: speaks; Stella: speaks] ^ [Charlotte: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Stella: directed at Charlotte off-screen]

Text 6 Phase 6		420.72	426.46
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 6		
Stella's staying in Padova			
Greek speaker(s)	Greek speaker(s): YES:		

Text 6 Phase 6 Utterance 1		420.72	422.46
Asking for information	how long are you here for?		
Behavioural process(es)	Behavioural process(es): YES: [Stella: looks at Charlotte]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [adverb: here]		
General notions: spatial	General notions: spatial: YES: [location: here]		
how long are you HERE for?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [duration: how long...for?]		
HOW LONG are you here FOR?			
Line 01	Charlotte: And how long are you here for?		
Opening/resuming a turn (NS)	And		
Verbal process(es)	Verbal process(es): YES: [Charlotte: speaks]		
VF: O: off-screen: viewer	VF: O: DW: E: other participant: YES: [Stella: directed at Charlotte off-screen]		

Text 6 Phase 6 Utterance 2		422.46	424.11
Answering questions for information	for six months.		
Behavioural process(es)	Behavioural process(es): YES: [Stella: looks at Charlotte] ^ [Stella: looks at the viewer] ^ [Stella: looks at Charlotte]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: temporal	General notions: temporal: YES: [duration: for]		
FOR SIX MONTHS			
Greek speaker(s)	Greek speaker(s): YES:		
Hesitating	Uh		
Line 01	Stella: Uh, for six months.		
Mental process(es)	Mental process(es): YES: [Stella: thinks]		
Verbal process(es)	Verbal process(es): YES: [Stella: speaks]		
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Stella]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Stella: directed at Charlotte off-screen]		
VF: O: off-screen: viewer	VF: O: off-screen: viewer: YES: [Stella]		

Text 6 Phase 6 Utterance 3		424.11	426.46
Behavioural process(es)	Behavioural process(es): YES: [Stella: looks at Charlotte]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [semester]		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Stella: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [indefinite article: a]		
General notions: relational	General notions: relational: YES: [logical relations: effect: so]		
SO a semester			
General notions: temporal	General notions: temporal: YES: [duration: for]		
FOR SIX MONTHS			
Line 01	Charlotte: For six months. So a semester.		
Showing attention to the speaker	For six months.		
Stating	So a semester.		
Verbal process(es)	Verbal process(es): YES: [Charlotte: speaks]		

Text 37: Timothy's future career

Text 7: Timothy's future career		426.46	453.04
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 7: Tim's future career		
Irish speaker(s)	Irish speaker(s): YES:		

Text 7 Phase 1		426.46	453.04
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 7 Phase 1		
Glove asks Timothy about his future career			
Irish speaker(s)	Irish speaker(s): YES:		

Text 7 Phase 1 Utterance 1		426.46	429.63
Behavioural process(es)	Behavioural process(es): YES: [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Daily life: prospects	Daily life: prospects: YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: schooling	Education: schooling: YES: [school]		
Enquiring about wishes/wants/desires	What kind of career do you want to have after school?		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [posteriority: after + NP]		

Appendix B

What kind of career do you want to have AFTER SCHOOL?	
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: What kind of career do you want to have after school?
Mental process(es)	Mental process(es): YES: [Timothy: thinks]
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove] ^ [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 7 Phase 1 Utterance 2		429.63	446.66
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Giove: looks at Timothy] ^ [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy]		
Daily life: prospects	Daily life: prospects: YES:		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Education: qualifications	Education: qualifications: YES: [Masters in international relations]		
Education: schooling	Education: schooling: YES: [international relations school]		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
Expressing intentions	I was thinking of doing that for two years to get my Masters in international relations and then ... do something ... on the international level.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [indefinite article: an] [personal pronoun as subject: I] [demonstrative pronoun: that] [possessive adjective: my] [indefinite pronoun: something] [definite article: the]		
General notions: existential	General notions: existential: YES: [existence: there's]		
THERE'S an international relations school in California, in Monterey			
General notions: quantitative	General notions: quantitative: YES: [number: two]		
for TWO years			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: purpose: to..] [logical relations: disjunction: or]		
there's an international relations school in California, in Monterey, AND I was thinking of doing that for two years TO GET my Masters in international relations AND then ... do something ... on the international level. Maybe work for an embassy OR something			
General notions: spatial	General notions: spatial: YES: [location: in]		
there's an international relations school IN CALIFORNIA, IN MONTEREY			

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [past reference: simple past] [duration: for] [divisions of time: years] [sequence: then]
I was thinking of doing that FOR TWO YEARS to get my Masters in international relations and THEN ... do something ... on the international level	
Illustrators: batons	Illustrators: batons: YES: [Timothy]
Line 01	Timothy: Ah, I might want to do – there's an international relations school in California, in Monterey, and I was thinking of doing that for two years to get my Masters in international relations and then ... do something ... on the international level. Maybe work for an embassy or == something
Material process(es)	Material process(es): YES: [Timothy: touches his chin]
Mental process(es)	Mental process(es): YES: [Timothy: thinks]
Regulators	Regulators: YES: [Giove: nods]
Stating	there's an international relations school in California, in Monterey
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Timothy; Giove] ^ [Giove] ^ [Timothy; Giove] ^ [Timothy]
VF: O: DW: DIS: mental process	VF: O: DW: DIS: mental process: YES: [Timothy]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 7 Phase 1 Utterance 3		445.91	448.27
Asking for confirmation or denial	working abroad or working in the United States?		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]		
working abroad OR working in the United States?			
General notions: spatial	General notions: spatial: YES: [location: abroad] [location: in]		
working ABROAD or working IN THE UNITED STATES?			
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]		
Timothy nods when he says 'Yeah'			
Irish speaker(s)	Irish speaker(s): YES:		
Line 01	Giove: == working abroad or== working in the United States?		
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy]		

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VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 7 Phase 1 Utterance 4		447.05	452.05
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yeah ... in - abroad		
Behavioural process(es)	Behavioural process(es): YES: [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove] ^ [Giove: looks at Timothy] ^ [Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: they] [personal pronoun as object: me]		
General notions: spatial	General notions: spatial: YES: [location: abroad] [location: in]		
something where they'll put me IN DIFFERENT COUNTRIES			
General notions: temporal	General notions: temporal: YES: [future reference: NP + will...]		
Illustrators: kinetographs	Illustrators: kinetographs: YES: [Timothy]		
Timothy depicts the action of 'putting him in different countries'			
Illustrators: pictographs	Illustrators: pictographs: YES: [Timothy]		
Timothy nods when he says 'Yeah'			
Line 01	Timothy: == Yeah ... in - abroad ... something where they'll put me in different countries and stuff like that.		
Regulators	Regulators: YES: [Giove: nods]		
Stating	something where they'll put me in different countries and stuff like that.		
Verbal process(es)	Verbal process(es): YES: [Timothy: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Timothy] ^ [Giove] ^ [Timothy; Giove] ^ [Timothy] ^ [Giove]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Giove: directed at Timothy] ^ [Timothy: directed at Giove] ^ [Giove: directed at Timothy] ^ [Timothy: directed at Giove]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 7 Phase 1 Utterance 5		452.05	453.04
Behavioural process(es)	Behavioural process(es): YES: [Timothy: smiles; Timothy: makes eye contact with Giove; Giove: makes eye contact with Timothy] ^ [Timothy: smiles; Timothy: looks at Giove]		
Degrees of authenticity: authentic	Degrees of authenticity: authentic: YES:		
Existential process(es)	Existential process(es): YES: [Timothy: sitting; Giove: sitting]		

File type: video	File type: video: YES:
Irish speaker(s)	Irish speaker(s): YES:
Line 01	Giove: Good!
Regulators	Regulators: YES: [Giove: nods]
Showing attention to the speaker	Good!
Verbal process(es)	Verbal process(es): YES: [Giove: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Giove]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Timothy: directed at Giove]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 38: Dulwich

Text 8: Dulwich	453.04	612.31
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
English speaker(s)	English speaker(s): YES:	
File type: audio	File type: audio: YES:	
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 8: Dulwich	

Text 8 Phase 1		453.04	495.53
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 1		
Julia describes the area where she lives			

Text 8 Phase 1 Utterance 1		453.04	458.68
Addressing someone: informal	Julia		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: me] [indefinite pronoun: something] [definite article: the] [relative pronoun: that]		
General notions: mental	General notions: mental: YES: [expression: to tell]		
General notions: relational	General notions: relational: YES: [logical relations: focusing: about]		
can you tell me something ABOUT the area that you live in?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
House + home, environment: region	House + home, environment: region: YES:		
Introducing a theme: a topic	can you tell me something about the area that you live in?		
Line 01	Phil: Julia, can you tell me something about the area that you live in?		
Personal identification: address	Personal identification: address: YES: [to live]		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

Text 8 Phase 1 Utterance 2	458.68	482.28
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Describing	It's quite residential. And it isn't on the tube line.	
English speaker(s)	English speaker(s): YES:	

Appendix B

Expressing obligation	So, in order to travel to it, you need to go on the mainline trains or a bus or drive or cycle.
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a] [personal pronoun as subject: it] [definite article: the] [personal pronoun as object: it] [personal pronoun as subject: you]
General notions: quantitative	General notions: quantitative: YES: [degree: quite]
It's QUITE residential	
General notions: relational	General notions: relational: YES: [logical relational: conjunction: and] [logical relational: effect: so] [logical relational: purpose: in order to...] [logical relational: disjunction: or]
It's quite residential. AND it isn't on the tube line. SO, IN ORDER travel to it, you need to go on the mainline trains OR a bus OR drive OR cycle.	
General notions: spatial	General notions: spatial: YES: [location: in] [location: on] [motion: to]
I live IN SOUTH-EAST LONDON, IN A PLACE called East Dulwich [...] And it isn't ON THE TUBE LINE. So, in order to travel TO IT, you need to go on the mainline trains or a bus or drive or cycle	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
House + home, environment: region	House + home, environment: region: YES: [residential]
Identifying	in a place called East Dulwich.
Line 01	Julia: I live in South-East London, in a place called East Dulwich. It's quite residential. And it isn't on the tube line. So, in order to travel to it, you need to go on the mainline trains or a bus or drive or cycle.
Personal identification: address	Personal identification: address: [to live]
Personal identification: name	Personal identification: name: YES: [called]
Stating	I live in South-East London
Travel: private transport	Travel: private transport: YES: [to drive] [to cycle]
Travel: public transport	Travel: public transport: YES: [tube line] [mainline trains] [bus]
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 8 Phase 1 Utterance 3		482.28	483.15
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Phil: Mmm.		
Showing attention to the speaker	Mmm.		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		

Text 8 Phase 1 Utterance 4		483.15	495.53
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Describing	It's quite spacious, in some ways. But it's not as busy as central London. And there are several parks near our house.		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [possessive adjective: our]		

General notions: existential	General notions: existential: YES: [existence: there are]
THERE ARE several parks near our house	
General notions: qualitative	General notions: qualitative: YES: [physical: dimension: spacious]
It's quite SPACIOUS, in some ways	
General notions: quantitative	General notions: quantitative: YES: [degree: quite] [quantity: several]
It's QUITE spacious, in some ways [...] And there are SEVERAL parks near our house.	
General notions: relational	General notions: relational: YES: [logical relational: conjunction: but] [contrastive relations: correspondence: not as...as] [logical relational: conjunction: and]
It's quite spacious, in some ways. BUT it's NOT AS busy AS central London. AND there are several parks near our house	
General notions: spatial	General notions: spatial: YES: [distance: near]
there are several parks NEAR OUR HOUSE	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
House + home, environment: natural environment	House + home, environment: natural environment: YES: [parks]
House + home, environment: region	House + home, environment: region: YES:
Line 01	Julia: It's quite spacious, in some ways. But it's not as busy as central London. And there are several parks near our house.
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 8 Phase 2		495.53	514.18
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 2		
House prices in the area where Julia lives			

Text 8 Phase 2 Utterance 1		495.53	497.96
Asking for confirmation or denial	Is it expensive to live there?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [adverb: there]		
General notions: spatial	General notions: spatial: YES: [location: there]		
Is it expensive to live THERE?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
House + home, environment: cost	House + home, environment: cost: YES: [expensive]		
Line 01	Phil: Is it expensive to live there?		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

Text 8 Phase 2 Utterance 2	497.96	512.94
Answering questions for confirmation	So, it is in that way.	
Answering questions for denial	compared to the rest of London, it isn't particularly.	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
English speaker(s)	English speaker(s): YES:	
File type: audio	File type: audio: YES:	

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [demonstrative adjective: that]
General notions: quantitative	General notions: quantitative: YES: [degree: particularly] [degree: very]
compared to the rest of London, it isn't PARTICULARLY. But all houses and flats in London are VERY expensive now	
General notions: relational	General notions: relational: YES: [logical relational: conjunction: but] [logical relational: conjunction: and]
compared to the rest of London, it isn't particularly. BUT all houses AND flats in London are very expensive now	
General notions: spatial	General notions: spatial: YES: [location: in]
But all houses and flats IN LONDON are very expensive now	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [present reference: now]
But all houses and flats in London are very expensive NOW	
House + home, environment: cost	House + home, environment: cost: YES: [expensive]
House + home, environment: types of accommodation	House + home, environment: types of accommodation: YES: [houses] [flats]
Line 01	Julia: Well, compared to the rest of London, it isn't particularly. But all houses and flats in London are very expensive now. So, it is in that way.
Opening/resuming a turn (NS)	Well
Stating	all houses and flats in London are very expensive now.
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 8 Phase 2 Utterance 3		512.94	514.18
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
Line 01	Phil: I see		
Showing attention to the speaker	I see		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

Text 8 Phase 3		514.18	561.28
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 3		
Julia describes the shops she has in the area where she lives			

Text 8 Phase 3 Utterance 1		514.18	517.75
Asking for information	What shops do you have in your area?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you] [possessive adjective: your]		
General notions: relational	General notions: existential: YES: [availability: to have]		

What shops do you HAVE in your area?	
General notions: spatial	General notions: spatial: YES: [location: in]
What shops do you have IN YOUR AREA?	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Phil: What shops do you have in your area?
Shopping: shopping facilities	Shopping: shopping facilities: YES: [shops]
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]

Text 8 Phase 3 Utterance 2		517.75	561.28
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Describing	And on Lordship Lane, there is a cheese shop, there're some bakeries, there's a small supermarket, there's gift shop, chemist, um, a delicatessen, a health food shop, and various other shops [...] And there's also a very good greengrocer's.		
Emphasising	we do enjoy that		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD}			
English speaker(s)	English speaker(s): YES:		
Expressing an opinion	we feel that we're very lucky		
Expressing appreciation: positive appreciation	we do enjoy that		
Expressing possibility (NS)	So we can do our weekly shopping without going to the big supermarket		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [indefinite article: a] [personal pronoun as subject: it] [possessive adjective: our] [definite article: the] [demonstrative pronoun: that]		
General notions: existential	General notions: existential: YES: [availability: there's] [availability: there're]		
And on Lordship Lane, THERE IS a cheese shop, THERE'RE some bakeries, THERE'S a small supermarket, THERE'S gift shop, chemist, um, a delicatessen, a health food shop, and various other shops [...] And THERE'S also a very good greengrocer's			
General notions: qualitative	General notions: qualitative: YES: [physical: size: small] [physical: size: big] [evaluative: quality: good]		
And on Lordship Lane, there is a cheese shop, there're some bakeries, there's a SMALL supermarket, there's gift shop, chemist, um, a delicatessen, a health food shop, and various other shops. So we can do our weekly shopping without going to the BIG supermarket, um, and we do enjoy that. And there's also a very GOOD greengrocer's			
General notions: quantitative	General notions: quantitative: YES: [degree: very] [quantity: a bit of] [quantity: some] [quantity: various]		
we feel that we're VERY lucky because we have A BIT OF a high street [...] And on Lordship Lane, there is a cheese shop, there're SOME bakeries, there's a small supermarket, there's gift shop, chemist, um, a delicatessen, a health food shop, and VARIOUS other shops [...] And there's also a VERY good greengrocer's			
General notions: relational	General notions: relational: YES: [logical relational: reason: because + sub-clause] [possessive relations: possession: to have] [logical relations: conjunction: and] [logical relations: effect: so] [logical relations: inclusion]		
we feel that we're very lucky BECAUSE we HAVE a bit of a high street [...] AND on Lordship Lane, there is a cheese shop, there're some bakeries, there's a small supermarket, there's gift shop, chemist, um, a delicatessen, a health food shop, AND various other shops. SO we can do our weekly shopping without going to the big supermarket, um, AND we do enjoy that. AND there's ALSO a very good greengrocer's			

Appendix B

General notions: spatial	General notions: spatial: YES: [location: on]
ON LORDSHIP LANE	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Hesitating	um
Identifying	It's called Lordship Lane
Line 01	Julia: Well, we feel that we're very lucky because we have a bit of a high street. It's called Lordship Lane. And on Lordship Lane, there is a cheese shop, there're some bakeries, there's a small supermarket, there's gift shop, chemist, um, a delicatessen, a health food shop, and various other shops. So we can do our weekly shopping without going to the big supermarket, um, and we do enjoy that. And there's also a very good greengrocer's.
Opening/resuming a turn (NS)	Well
Personal identification: name	Personal identification: name: YES: [to be called]
Shopping: shopping facilities	Shopping: shopping facilities: YES: [high street] [cheese shop] [bakeries] [supermarket] [gift shop] [chemist] [delicatessen] [health food shop] [shops] [big supermarket] [greengrocer's]
Stating	we have a bit of a high street
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 8 Phase 4	561.28	609.71
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
English speaker(s)	English speaker(s): YES:	
File type: audio	File type: audio: YES:	
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 4	
Julia describes how she travels to London		

Text 8 Phase 4 Utterance 1	561.28	567.71
Asking for information	when you go into the middle of London, how do you travel there?	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
English speaker(s)	English speaker(s): YES:	
File type: audio	File type: audio: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]	
General notions: relational	General notions: relational: YES: [logical relations: condition: when + sub-clause] [action/event relations: manner: how?]	
WHEN you go into the middle of London, HOW do you travel there?		
General notions: spatial	General notions: spatial: YES: [motion: to go into] [motion: there]	
when you GO INTO THE MIDDLE OF LONDON, how do you travel THERE?		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]	
Line 01	Phil: And, when you go into the middle of London, how do you travel there?	
Opening/resuming a turn (NS)	And	
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]	

Text 8 Phase 4 Utterance 2	567.71	609.71
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	

English speaker(s)	English speaker(s): YES:
Expressing degrees of probability	Other times, I might get the bus.
Expressing obligation	You have to pay five pounds if you go into a central part of London, which requires you to pay this.
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [definite article: the] [possessive adjective: my] [adverb: there] [indefinite article: a] [personal pronoun as subject: you] [relative pronoun: which] [demonstrative pronoun: this] [personal pronoun as object: you]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [relations: conjunction: but] [logical relations: condition: if + sub-clause]
sometimes I cycle to the station AND leave my bicycle there AND get the train [...] Um, AND occasionally, I take the car. BUT, just recently, um, a new charge has been introduced, IF you drive into London on a weekday. You have to pay five pounds IF you go into a central part of London, which requires you to pay this	
General notions: spatial	General notions: spatial: YES: [motion: to] [direction: into]
sometimes I cycle TO THE STATION and leave my bicycle THERE [...] Sometimes I cycle all the way INTO LONDON [...] But, just recently, um, a new charge has been introduced, if you drive INTO LONDON on a weekday. You have to pay five pounds if you go INTO A CENTRAL PART OF LONDON, which requires you to pay this	
General notions: temporal	General notions: temporal: YES: [frequency: sometimes] [indications of time: other times] [frequency: occasionally] [past reference: present perfect] [past reference: recently] [indications of time: on] [reference without time focus: simple present]
SOMETIMES I cycle to the station and leave my bicycle there and get the train. OTHER TIMES, I might get the bus. SOMETIMES I cycle all the way into London. Um, and OCCASIONALLY, I take the car. But, just RECENTLY, um, a new charge has been introduced, if you drive into London ON A WEEKDAY	
Hesitating	Um
Identifying	what is called a congestion charge.
Line 01	Julia: Well, sometimes I cycle to the station and leave my bicycle there and get the train. Other times, I might get the bus. Sometimes I cycle all the way into London. Um, and occasionally, I take the car. But, just recently, um, a new charge has been introduced, if you drive into London on a weekday. You have to pay five pounds if you go into a central part of London, which requires you to pay this. You – what is called a congestion charge.
Opening/resuming a turn (NS)	Well
Reporting: facts/events	But, just recently, um, a new charge has been introduced, if you drive into London on a weekday.
Stating	sometimes I cycle to the station and leave my bicycle there and get the train [...] Sometimes I cycle all the way into London. Um, and occasionally, I take the car.
Travel: private transport	Travel: private transport: YES: [to cycle] [bi-cycle] [to take the car] [to drive]

Appendix B

Travel: public transport	Travel: public transport: YES: [station] [to get the train] [to get the bus]
Verbal process(es)	Verbal process(es): YES: [Julia: speaks]

Text 8 Phase 5		609.71	612.31
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 5		
closing			

Text 8 Phase 5 Utterance 1		609.71	612.31
Closing: at the end of a conversation	This is all extremely interesting.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: this]		
General notions: quantitative	General notions: quantitative: YES: [degree: extremely]		
This is all EXTREMELY interesting			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Phil: This is all extremely interesting.		
Verbal process(es)	Verbal process(es): YES: [Phil: speaks]		

Text 39: What's the weather like?

Text 9: What's the weather like?		612.31	716.47
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 9: What's the weather like?		
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 1		612.31	616.25
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): Text 9 Phase 1		
Adriana asks Mariana where she is from			
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 1 Utterance 1		612.31	614.16
Addressing someone: informal	Mariana		
American speaker(s)	American speaker(s): YES:		
Asking for information	where are you from?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: spatial	General notions: spatial: YES: [origin: Where...from?]		
WHERE are you FROM?			

General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Adriana: Mariana, where are you from?
Personal identification: origin	Personal identification: origin: YES:
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]

Text 9 Phase 1 Utterance 2		614.16	615.17
Answering questions for information	From Wales.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: spatial	General notions: spatial: YES: [origin: from]		
FROM Wales			
Line 01	Mariana: From Wales.		
Personal identification: origin	Personal identification: origin: YES:		
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks]		
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 1 Utterance 3		615.17	616.25
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: spatial	General notions: spatial: YES: [origin: from]		
You're FROM WALES			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Adriana: You're from Wales.		
Personal identification: origin	Personal identification: origin: YES:		
Showing attention to the speaker	You're from Wales.		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		

Text 9 Phase 2		616.25	632.27
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 2		
Mariana describes Wales			
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 2 Utterance 1		616.25	618.51
American speaker(s)	American speaker(s): YES:		
Asking for information	What's Wales like?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: spatial	General notions: spatial: YES: [location: to have been]		
I'VE never BEEN TO WALES			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [frequency: never] [reference without time focus: simple present]		
I've NEVER been to Wales			
Line 01	Adriana: I've never been to Wales. What's Wales like?		
Stating	I've never been to Wales.		

Appendix B

Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]

Text 9 Phase 2 Utterance 2		618.51	624.03
American speaker(s)	American speaker(s): YES:		
Defining (V)	which means that it is very green.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Expressing appreciation: positive appreciation	it's beautiful		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [relative pronoun: which]		
General notions: qualitative	General notions: qualitative: YES: [physical: colour: green]		
which means that it is very GREEN			
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot] [degree: very]		
it's beautiful but it rains A LOT, which means that it is VERY green			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
it's beautiful BUT it rains a lot			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	Um		
Line 01	Mariana: Um, it's beautiful but it rains a lot, == which means		
Line 02	Adriana: == rains a lot.		
Line 03	Mariana: that it is very green.		
Showing attention to the speaker	rains a lot.		
Stating	it rains a lot		
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks] ^ [Mariana: speaks; Adriana: speaks] ^ [Mariana: speaks]		
Weather: climate and weather	Weather: climate and weather: YES: [to rain]		
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 2 Utterance 3		624.03	626.05
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	Does it rain more than Padova?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: relational	General notion: relational: YES: [contrastive relations: correspondence: comparative degree + than]		
Does it rain MORE THAN Padova?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Adriana: Does it rain more than Padova?		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		
Weather: climate and weather	Weather: climate and weather: YES: [to rain]		

Text 9 Phase 2 Utterance 4		626.05	632.27
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yes.		
Behavioural process(es)	Behavioural process(es): YES: [Mariana: laughs]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		

General notions: existential	General notions: existential: YES: [non-existence: there isn't]
But THERE ISN'T as much fog as in Padova	
General notions: quantitative	General notions: quantitative: YES: [quantity: much]
But there isn't as MUCH fog as in Padova	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [contrastive relations: correspondence: as ... as]
BUT there isn't AS much fog AS in Padova	
General notions: spatial	General notions: spatial: YES: [location: in]
But there isn't as much fog as IN PADOVA	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Indicating that one is coming to an end	so
Line 01	Mariana: [] Yes. [Mariana laughs]
Line 02	Adriana: Yes.
Line 03	Mariana: But there isn't as much fog as in Padova, so.
Showing attention to the speaker	Yes.
Sound	Sound: YES: [Mariana's laugh]
Stating	But there isn't as much fog as in Padova
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks] ^ [Adriana: speaks] ^ [Mariana: speaks]
Weather: climate and weather	Weather: climate and weather: YES: [fog]
Welsh speaker(s)	Welsh speaker(s): YES:

Text 9 Phase 3		632.27	660.09
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 3		
Adriana describes the weather in California			
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 3 Utterance 1		632.27	633.82
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: relational	General notions: relational: YES: [logical relations: focusing: about]		
What ABOUT California			
Introducing a theme: a topic	What about California?		
Line 01	Mariana: What about California?		
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks]		
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 3 Utterance 2	633.82	642.55
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: audio	File type: audio: YES:	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it] [definite article: the] [personal pronoun as subject: they]	
General notions: qualitative	General notions: qualitative: YES: [physical: colour: gree] [physical: moisture, humidity: dry]	

Appendix B

where I live, near San Francisco, it only rains in the winter, and then the hills become very GREEN, but in the summer they're very DRY	
General notions: quantitative	General notions: quantitative: YES: [degree: very]
where I live, near San Francisco, it only rains in the winter, and then the hills become VERY green, but in the summer they're VERY dry	
General notions: relational	General notions: relational: YES: [logical relations: focusing: only] [logical relations: conjunction: and] [logical relations: effect: then] [logical relations: conjunction: but]
where I live, near San Francisco, it ONLY rains in the winter, AND THEN the hills become very green, BUT in the summer they're very dry	
General notions: spatial	General notions: spatial: YES: [distance: near]
where I live, NEAR SAN FRANCISCO	
General notions: temporal	General notions: temporal: YES: [indications of time: in] [divisions of time: winter] [divisions of time: summer]
where I live, near San Francisco, it only rains IN THE WINTER, and then the hills become very green, but IN THE SUMMER they're very dry	
House + home, environment: natural environment	House + home, environment: natural environment: YES: [hills]
Line 01	Adriana: California, um – where I live, near San Francisco, it only rains in the winter, and then the hills become very green, but in the summer they're very dry.
Personal identification: address	Personal identification: address: YES: [to live]
Stating	where I live, near San Francisco, it only rains in the winter, and then the hills become very green, but in the summer they're very dry.
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]
Weather: climate and weather	Weather: climate and weather: YES: [to rain]

Text 9 Phase 3 Utterance 3		642.55	645.53
Asking for confirmation or denial	is it colder in the winter than == Padova?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [definite article: the]		
General notions: relational	General notion: relational: YES: [contrastive relations: correspondence: comparative degree + than]		
is it COLDER in the winter THAN Padova?			
General notions: temporal	General notions: temporal: YES: [indications of time: in] [divisions of time: winter]		
is it colder IN THE WINTER than Padova?			
Line 01	Mariana: But is it colder in the winter than == Padova?		
Opening/resuming a turn (NS)	But		
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks]		
Weather: climate and weather	Weather: climate and weather: YES: [cold]		
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 3 Utterance 4		644.68	655.25
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yes		
Correcting oneself	oh no, not colder than Padova.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]
General notions: relational	General notion: relational: YES: [contrastive relations: correspondence: comparative degree + than] [logical relations: conjunction: but] [contrastive relations: correspondence: like]
not COLDER THAN than Padova. it's cold BUT never snows ... not LIKE Padova at all	
General notions: temporal	General notions: temporal: YES: [frequency: never]
it NEVER snows	
Line 01	Adriana: == Yes, oh no, not colder than Padova. It's, um [] it's not – it's cold but I's – it never snows ... not like Padova at all.
Stating	it's cold but it's – it never snows ... not like Padova at all.
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]
Weather: climate and weather	Weather: climate and weather: YES: [cold] [to snow]

Text 9 Phase 3 Utterance 5		655.25	658.15
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Enquiring about obligation	in the winter do you have to wear a coat?		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [personal pronoun as subject: you] [indefinite article: a]		
General notions: temporal	General notions: temporal: YES: [indications of time: in] [divisions of time: winter]		
IN THE WINTER do you have to wear a coat?			
Line 01	Mariana: Can you even – in the winter do you have to wear a coat?		
Shopping: clothes, fashion	Shopping: clothes, fashion: YES: [to wear] [coat]		
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks]		
Welsh speaker(s)	Welsh speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		

Text 9 Phase 3 Utterance 6		658.15	660.09
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	you do need to wear a coat		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Expressing necessity (including logical deduction)	you do need to wear a coat		
Expressing obligation	Oh yes		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite article: a]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Adriana: Oh yes, you do need to wear a coat.		
Shopping: clothes, fashion	Shopping: clothes, fashion: YES: [to wear] [coat]		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		

Text 9 Phase 4		660.09	690.29
American speaker(s)	American speaker(s): YES:		

Appendix B

Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
File type: audio	File type: audio: YES:
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 4
1) Mariana describes the weather in Wales 2) seaside resorts in Wales	
Welsh speaker(s)	Welsh speaker(s): YES:

Text 9 Phase 4 Subphase a		660.09	673.64
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 9 Phase 4 Subphase a		
Mariana describes the weather in Wales			
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 4 Subphase a Utterance 1		660.09	662.39
American speaker(s)	American speaker(s): YES:		
Asking for information	What's the weather like there?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [adverb: there]		
General notions: relational	General notions: relational: YES: [logical relations: focusing: about]		
What ABOUT Wales?			
General notions: spatial	General notions: spatial: YES: [location: there]		
What's the weather like THERE?			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Introducing a theme: a topic	What about Wales		
Line 01	Adriana: What about Wales, what's the weather like there?		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		
Weather: climate and weather	Weather: climate and weather: YES: [weather]		

Text 9 Phase 4 Subphase a Utterance 2		662.39	673.64
Answering questions for information	even in the summer it's – can be cold.		
Behavioural process(es)	Behavioural process(es): YES: [Mariana: laughs; Adriana: laughs]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	even in the summer		
even: used to emphasize sth unexpected or surprising [from the OALD]			
Expressing obligation	if you go to the beach you have to take some tea with you or something to keep you warm.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [personal pronoun as subject: it] [personal pronoun as subject: I] [personal pronoun as subject: you] [personal pronoun as object: you]		
General notions: quantitative	General notions: quantitative: YES: [quantity: some]		
if you go to the beach you have to take SOME tea with you or something to keep you warm			
General notions: relational	General notions: relational: YES: [logical relations: condition: if + sub-clause] [logical relations: disjunction: or] [logical relations: purpose: to...]		
IF you go to the beach you have to take some tea with you OR something TO keep you warm			

General notions: spatial	General notions: spatial: YES: [motion: to go to]
if you go to the beach you have to take some tea	with you or something to keep you warm
General notions: temporal	General notions: temporal: YES: [indication of time: in] [divisions of time: summer] [reference without time focus: simple present]
even IN THE SUMMER it's – can be cold	
Hesitating	Um
Indicating that one is coming to an end	So.
Line 01	Mariana: Um even in the summer it's – can be cold. I mean, if you go to the beach you have to take some tea with you or something [Mariana and Adriana laugh] to keep you warm. So.
Paraphrasing	I mean
Travel: holidays	Travel: holidays: YES: [to go to the beach]
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks]
Weather: climate and weather	Weather: climate and weather: YES: [cold]
Welsh speaker(s)	Welsh speaker(s): YES:

Text 9 Phase 4 Subphase b	673.64	690.29
American speaker(s)	American speaker(s): YES:	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: audio	File type: audio: YES:	
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 9 Phase 4 Subphase b	
seaside resorts in Wales		
Welsh speaker(s)	Welsh speaker(s): YES:	

Text 9 Phase 4 Subphase b Utterance 1	673.64	678.63
American speaker(s)	American speaker(s): YES:	
Asking for confirmation or denial	isn't Wales very popular for, um, seaside resorts and, or	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: audio	File type: audio: YES:	
General notions: quantitative	General notions: quantitative: YES: [degree: very]	
isn't Wales VERY popular for, um, seaside resorts and, or		
Line 01	Adriana: But isn't Wales very popular for, um, seaside resorts and, or	
Opening/resuming a turn (NS)	But	
Travel: holidays	Travel: holidays: YES: [seaside resorts]	
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]	

Text 9 Phase 4 Subphase b Utterance 2	678.63	679.11
Answering questions for confirmation	Yeah.	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: audio	File type: audio: YES:	
Line 01	Mariana: Yeah.	
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks]	
Welsh speaker(s)	Welsh speaker(s): YES:	

Text 9 Phase 4 Subphase b Utterance 3	679.11	680.54
American speaker(s)	American speaker(s): YES:	
Asking for confirmation or denial	[isn't Wales very popular for] going to the beach?	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
File type: audio	File type: audio: YES:	

Appendix B

Line 01	Adriana: going to the beach?
Travel: holidays	Travel: holidays: YES: [to go to the beach]
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]

Text 9 Phase 4 Subphase b Utterance 4		680.54	690.29
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yes it is		
Behavioural process(es)	Behavioural process(es): YES: [Adriana: laughs]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Exemplifying	like a good week weather-wise		
Expressing obligation	you have to be lucky. You have to have the best		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as subject: you] [indefinite article: a]		
General notions: existential	General notions: existential: YES: [presence: there are]		
THERE ARE a lot of surfers in Wales			
General notions: quantitative	General notions: quantitative: YES: [quantity: a lot of]		
There are A LOT OF surfers in Wales			
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: focusing: -wise]		
Yes it is, BUT you have to be lucky. You have to have the best, like a good week weather-wise			
General notions: spatial	General notions: spatial: YES: [location: in]		
There are a lot of surfers IN WALES			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [divisions of time: week]		
like a good WEEK weather-wise			
Line 01	Mariana: Yes it is, but you have to be lucky. [Adriana laughs] You have to have the best, like a good week		
Line 02	Adriana: Mmm.		
Line 03	Mariana: weather-wise. There are a lot of surfers == in Wales.		
Line 04	Adriana: == Oh!		
Line 05	Mariana: Yeah.		
Showing attention to the speaker	Mmm [...] == Oh!		
Sound	Sound: YES: [Adriana's laugh]		
Stating	There are a lot of surfers == in Wales.		
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks] ^ [Adriana: speaks] ^ [Mariana: speaks] ^ [Adriana: speaks] ^ [Mariana: speaks]		
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 5		690.29	716.47
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 5		
Adriana describes the weather in northern California and that in Los Angeles			
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 5 Utterance 1		690.29	697.34
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	even in the summer		
even: used to emphasize sth unexpected or surprising [from the OALD]			
Expressing obligation	you have to be careful with the weather		
Expressing possibility (NS)	you can have a very, very cold and foggy day.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [personal pronoun as subject: you] [definite article: the] [indefinite article: a]		
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
you can have a VERY, VERY cold and foggy day.			
General notions: relational	General notions: relational: YES: [logical relations: reason: because]		
That's the same in Cal – in northern California you have to be careful with the weather BECAUSE even in the summer you can have a very, very cold AND foggy day			
General notions: spatial	General notions: spatial: YES: [location: in]		
That's the same in Cal – IN NORTHERN CALIFORNIA			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [indications of time: in] [divisions of time: summer] [divisions of time: day]		
even IN THE SUMMER you can have a very, very cold and foggy day			
Line 01	Adriana: That's the same in Cal – in northern California you have to be careful with the weather because even in the summer you can have a very, very cold and foggy day.		
Stating	That's the same in Cal – in northern California		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		
Weather: climate and weather	Weather: climate and weather: YES: [weather] [cold] [foggy]		

Text 9 Phase 5 Utterance 2		697.34	697.95
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
Line 01	Mariana: Can you?		
Showing attention to the speaker	Can you?		
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks]		
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 5 Utterance 3		697.95	701.48
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Adriana: laughs]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
BUT in Los Angeles it's always burning hot in the summer.			
General notions: spatial	General notions: YES: [spatial: location: in]		
IN LOS ANGELES it's always burning hot in the summer			

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General notions: temporal	General notions: temporal: YES: [frequency: always] [indications of time: in] [divisions of time: summer]
in Los Angeles it's always burning hot IN THE SUMMER	
Line 01	Adriana: Yes, but in Los Angeles it's always burning hot in the summer. [Adriana laughs]
Sound	Sound: YES: [Adriana's laugh]
Stating	in Los Angeles it's always burning hot in the summer.
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]
Weather: climate and weather	Weather: climate and weather: YES: [burning hot]

Text 9 Phase 5 Utterance 4		701.48	708.42
American speaker(s)	American speaker(s): YES:		
Correcting oneself	well		
well: used when you want to correct or change sth that you have just said [from the OALD]			
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Free time: mass media	Free time: mass media: YES: [on TV]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it]		
General notions: relational	General notions: relational: YES: [logical relations: focusing: only] [logical relations: conjunction: and]		
I've ONLY seen California on TV AND it looks like it's always sunny			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect] [reference without time focus: simple present] [frequency: always]		
it's ALWAYS sunny			
Hesitating	um		
Line 01	Mariana: Yeah because, um, well, I've only seen California on TV		
Line 02	Adriana: Uh-Uh.		
Line 03	Mariana: it looks like it's always sunny and		
Opening/resuming a turn (NS)	Yeah		
Showing attention to the speaker	Uh-Uh.		
Stating	I've only seen California on TV and it looks like it's always sunny and		
Verbal process(es)	Verbal process(es): YES: [Mariana: speaks] ^ [Adriana: speaks] ^ [Mariana: speaks]		
Weather: climate and weather	Weather: climate and weather: YES: [sunny]		
Welsh speaker(s)	Welsh speaker(s): YES:		

Text 9 Phase 5 Utterance 5		708.42	716.47
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Expressing appreciation: positive appreciation	I personally like northern California better		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [indefinite pronoun: everything] [personal pronoun as subject: they] [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: reason: because] [logical relations: conjunction: but]		
That's BECAUSE everything they film is in southern California ... BUT I personally like northern California better			

General notions: spatial	General notions: spatial: YES: [location: in]
That's because everything they film is IN SOUTHERN CALIFORNIA	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Adriana: That's because everything they film is in southern California ... but I personally like northern California better.
Stating	That's because everything they film is in southern California
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]

The RIO subcorpus

Text 40: Do you want an apple?

Text 1: Do you want an apple?		0	10.8
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 1: Do you want an apple?		

Text 1 Phase 1		0	3.66
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 1		
Sara offers an apple to Carlo			

Text 1 Phase 1 Utterance 1		0	1.22
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara's hand; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [apple]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite article: an]		
Line 01	Sara: Do you want an apple?		
Making an offer (V)	Do you want an apple?		
Material process(es)	Material process(es): YES: [Sara: takes an apple]		
Sound	Sound: YES: [apple on bowl]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to Sara's hand]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Appendix B

Text 1 Phase 1 Utterance 2		1.22	3.66
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at apple in Sara's hands; Sara: looks at Carlo] ^ [Carlo: looks at apple in Sara's hands; Carlo: shakes his head; Sara: looks at apple in her hands]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Declining an offer (T)	No thanks		
Declining an offer: firm refusal (V)	No thanks		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing intentions	I'll have one later.		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [prop word: one]		
General notions: temporal	General notions: temporal: YES: [future reference: NP + will] [future reference: later]		
I'll have one LATER			
Illustrators: pictographs	Illustrators: pictographs: YES:		
Carlo shakes his head when he says "No"			
Line 01	Carlo: No thanks, I'll have one later.		
Material process(es)	Material process(es): YES: [Carlo: scratches his forehead; Sara: peels apple]		
Sound	Sound: YES: [Sara peeling apple]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to apple in Sara's hands] [Sara: directed to apple in her hands]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Text 1 Phase 2		3.66	10.8
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 2		
Sara peels an apple			

Text 1 Phase 2 Utterances 1 and 2		3.66	8.45
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at to Sara's actions; Sara: looks at apple in her hands] ^ [Carlo: looks at to Sara's actions; Sara: looks at Carlo] ^ [Carlo: looks at to Sara's actions; Sara: looks at apple in her hands]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Changing the theme	Anyway		
anyway: used when changing the subject of a conversation, ending the conversation, or returning to a subject [from the OALD]			
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
Expressing intentions	I'll peel it		
File type: video	File type: video: YES:		

General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: these] [personal pronoun as subject: I] [personal pronoun as object: it]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]
these haven't been washed, BUT [...] I'll peel it	
General notions: temporal	General notions: temporal: YES: [past and present reference: present perfect]
Line 01	Sara: Anyway, these haven't been washed, but, ==
Line 02	Carlo: == Ah.
Line 03	Sara: == umm, I'll peel it.
Material process(es)	Material process(es): YES: [Carlo: scratches his forehead; Sara: cuts the apple] ^ [Sara: cuts the apple] ^ [Sara: puts half apple on table]
Regulators	Regulators: YES: [Carlo: nods]
Showing attention to the speaker	Ah.
Sound	Sound: YES: [Sara cutting apple]
Stating	these haven't been washed
Verbal process(es)	Verbal process(es): YES: [Sara: speaks] ^ [Carlo: speaks; Sara: speaks] ^ [Sara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to apple in her hands]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara's actions] [Sara: directed to Carlo]

Text 1 Phase 2 Utterance 3		8.45	10.8
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Chiara's actions; Carlo: nods; Sara: looks at apple in her hands] ^ [Carlo: looks at Chiara's actions; Sara: looks at apple in her hands]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Line 01	Carlo: Oh, great.		
Material process(es)	Material process(es): YES: [Sara: peels apple]		
Regulators	Regulators: YES: [Carlo: nods]		
Showing attention to the speaker	Oh, great.		
Sound	Sound: YES: [Sara peeling apple]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to apple in her hands]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara's actions]		

Text 41: The barbecue

Text 2: The barbecue		10.8	30.87
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		

Appendix B

Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 2: The barbeque

Text 2 Phase 1		10.8	20.5
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 1		
Sarah invites Daniel to a barbeque			

Text 2 Phase 1 Utterance 1		10.8	13.17
Addressing someone: informal	Daniel!		
Attracting attention	Daniel!		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
File type: video	File type: video: YES:		
Line 01	Sarah: Daniel!		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
Even if Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the video that follows			

Text 2 Phase 1 Utterance 2		13.17	13.65
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
File type: video	File type: video: YES:		
Line 01	Daniel: Yes.		
Replying to attracting attention (NS)	Yes.		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
Even if Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the video that follows			

Text 2 Phase 1 Utterances 3 and 4		13.65	16.44
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
Expressing intentions	We are having a barbeque on Saturday		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite article: a] [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [future reference: present continuous] [indications of time: on] [divisions of time: Saturday]		
We are having a barbeque ON SATURDAY			

Line 01	Sarah: We are having a barbeque on Saturday, == do you want to come?
Line 02	Daniel: == Oh.
Making an invitation	do you want to come?
Relations with other people: invitations	Relations with other people: invitations: YES: [barbeque]
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks] ^ [Sarah: speaks; Daniel: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]
Even if Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the video that follows	

Text 2 Phase 1 Utterance 5		16.44	17.43
Accepting an invitation	Sure, yeah.		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah; Daniel: nods]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Daniel nods when he says "Sure, yeah"			
Line 01	Daniel: Sure, yeah.		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 1 Utterance 6		17.43	20.5
Behavioural process(es)	Behavioural process(es): YES: [Sarah: nods; Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah] ^ [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
Expressing appreciation: positive appreciation	Great.		
File type: video	File type: video: YES:		
General notions: temporal	General notions: temporal YES: [indications of time: at]		
AT about 7 O'CLOCK?			
Line 01	Sarah: Great. Ok, uhm, at about 7 o'clock?		
Making a suggestion	at about 7 o'clock?		
Opening/resuming a turn (NS)	Ok		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2		20.5	30.87
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		

Appendix B

Film clip: phase(s)	Film clip: phase(s): YES: Text 2 Phase 2
Daniel asks Sarah what he should bring	

Text 2 Phase 2 Utterance 1		20.5	21.59
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite pronoun: something]		
Line 01	Daniel: Should I bring something?		
Offering to do something for someone (V)	Should I bring something?		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Utterance 2		21.59	25.7
Accepting an offer	if you want to bring some sausages, something like that.		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [sausages]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [quantity: some]		
if you want to bring SOME sausages			
General notions: relational	General notions: relational: YES: [logical relations: condition: if + sub-clause]		
IF you want to bring some sausages			
Hesitating	Uhm		
Line 01	Sarah: Uhm ... if you want to bring some sausages, something like that.		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 2 Phase 2 Utterance 3		25.7	26.6
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		

Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [potato salad]
Line 01	Daniel: Potatoes salad?
Making a suggestion	Potato salad?
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 2 Phase 2 Utterances 4 and 5		26.6	30.87
Affect displays	Affect displays: YES: [Sarah: happiness]		
Agreeing to a suggestion	Why not. == Great! Fantastic!		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel; Sarah: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
File type: video	File type: video: YES:		
Line 01	Sarah: Why not. == Great! Fantastic!		
Line 02	Daniel: == right.		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks] ^ [Sarah: speaks; Daniel: speaks] ^ [Sarah: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
Even if Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the previous video			

Text 42: It's a bit cold in here!

Text 3: It's a bit cold in here!		30.87	44.13
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 3: It's a bit cold in here!		

Text 3 Phase 1		30.87	44.13
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 3 Phase 1		
Sarah asks Daniel to turn up the air conditioning			

Text 3 Phase 1 Utterance 1		30.87	33.81
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at paper in her hands] ^ [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [adverb: here]		

Appendix B

General notions: qualitative	General notions: qualitative: YES: [physical: cold]
General notions: quantitative	General notions: quantitative: YES: [degree: a bit]
It's A BIT cold in here, isn't it?	
General notions: spatial	General notions: spatial: YES: [location: in here]
It's a bit cold IN HERE, isn't it?	
General notions: temporal	General notions: temporal: YES: [present reference: simple present]
Line 01	Sarah: It's a bit cold in here, isn't it?
Requesting: dropping hints for s.o. to act on (V)	It's a bit cold in here, isn't it?
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sarah: directed to paper in her hands]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]
Even if Daniel is off-screen, we can assume that Sarah's gaze is directed to him	

Text 3 Phase 1 Utterance 2		33.81	34.45
American speaker(s)	American speaker(s): YES:		
Asking someone's opinion	Do you think so?		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [adverb: so]		
so: used to refer back to sth that has already been mentioned [from the OALD]			
General notions: mental	General notions: mental: YES: [reflection: to think]		
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Line 01	Daniel: Do you think so?		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
Even if Daniel is off-screen, we can assume that Sarah's gaze is directed to him			

Text 3 Phase 1 Utterance 3		34.45	35
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
Expressing an opinion	Yeah.		
File type: video	File type: video: YES:		
Line 01	Sarah: Yeah.		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
Even if Daniel is off-screen, we can assume that		Sarah's gaze is directed to him	

Text 3 Phase 1 Utterance 4		35	36.45
American speaker(s)	American speaker(s): YES:		

Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
Line 01	Daniel: Should I turn up? Should I turn down?
Offering to do something for someone (V)	Should I turn up? Should I turn down?
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 3 Phase 1 Utterance 5		36.45	37.65
Accepting an offer	Yeah, yeah.		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah] ^ [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Sarah: Yeah, yeah.		
Material process(es)	Material process(es): YES: [Daniel: wheels the chair; Daniel: searches for the air conditioning] ^ [Daniel: searches for the air conditioning]		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Daniel: directed to air conditioning]		
Daniel is searching for the air conditioning			
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 3 Phase 1 Utterance 6		37.65	39.2
American speaker(s)	American speaker(s): YES:		
Asking for information	Where is it?		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel; Sarah: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: spatial	General notions: spatial: YES: [location: Where?]		
WHERE is it?			
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Line 01	Daniel: Where is it?		
Material process(es)	Material process(es): YES: [Daniel: searches for the air conditioning]		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		

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VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Daniel: directed to air conditioning]
Daniel is searching for the air conditioning	
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]

Text 3 Phase 1 Utterance 7		39.2	44.13
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: laughs; Sarah: looks at Daniel; Daniel: laughs] ^ [Sarah: looks at paper in her hands; Daniel: looks at Sarah] ^ [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Daniel: ()		
Material process(es)	Material process(es): YES: [Daniel: searches for the air conditioning] ^ [Daniel: wheels the chair]		
Sound	Sound: YES: [Sarah and Daniel's laugh]		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sarah: directed to paper in her hands]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Daniel: directed to air conditioning]		
Daniel is searching for the air conditioning			
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel] [Daniel: directed to Sarah]		

Text 43: Would you whip these eggs for me?

Text 4: Would you whip these eggs for me?		44.13	64.93
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 4: Would you whip these eggs for me?		

Text 4 Phase 1		44.13	53.39
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 1		
Sara's request			

Text 4 Phase 1 Utterance 1		44.13	48.11
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara's actions; Sara: looks at items in her hands] ^ [Carlo: looks at Sara's actions; Sara: looks at Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		

Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]
File type: video	File type: video: YES:
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [eggs]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative adjective: these] [personal pronoun as object: me]
General notions: quantitative	General notions: quantitative: YES: [quantity: couple of]
would you whip these COUPLE OF eggs for me?	
General notions: relational	General notions: relational: YES: [action/event relations: benefactive: for]
would you whip these couple of eggs FOR ME?	
Line 01	Carlo: == ()
Line 02	Sara: == Do you want to - would you whip these couple of eggs for me?
Material process(es)	Material process(es): YES: [Sara: takes an item in the bowl next to her] ^ [Sara: puts the item in the dish in front of her] ^ [Sara: moves bag with currants] ^ [Sara: opens egg box]
Requesting someone to do something (T)	would you whip these couple of eggs for me?
Requesting: polite requests (V)	would you whip these couple of eggs for me?
Sound	Sound: YES: [item on dish] ^ [knife on table] ^ [paper]
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks; Sara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to items in her hands]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara's actions] [Sara: directed to Carlo]

Text 4 Phase 1 Utterance 2		48.11	50.2
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on table; Sara: looks at egg box]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
Line 01	Carlo: I'll try.		
Material process(es)	Material process(es): YES: [Carlo: shifts his position; Sara: opens egg box]		
Responding request: agreeing with reservations (V)	I'll try.		
Sound	Sound: YES: [egg box opening]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to items on table] [Sara: directed to egg box]		

Text 4 Phase 1 Utterance 3		50.2	53.39
Asking: expecting confirmation (V)	You're perfectly capable of doing that, aren't you?		

Appendix B

Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at his arms; Sara: looks at eggs in her hands] ^ [Carlo: looks at his arms; Sara: looks at items in front of her] ^ [Carlo: looks at his arms; Sara: looks at Carlo; Sara: smiles]
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]
Expressing ability	You're perfectly capable of doing that
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative pronoun: that]
General notions: qualitative	General notions: qualitative: YES: [evaluative: capacity: capable of ...]
You're perfectly CAPABLE OF DOING THAT	
Giving encouragement	Come on.
Line 01	Sara: Come on. You're perfectly capable of doing that, aren't you?
Material process(es)	Material process(es): YES: [Carlo: rolls up his sleeves; Sara: takes eggs] ^ [Carlo: rolls up his sleeves; Sara: puts eggs on table]
Sound	Sound: YES: [sleeves rolling up] ^ [sleeves rolling up; eggs on table]
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to his arms] [Sara: directed to eggs in her hands; Sara: directed to items in front of her]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 4 Phase 2		53.39	64.93
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 4 Phase 2		
Sara explains how the work has to be done and gives Carlo all he needs to whip the eggs			

Text 4 Phase 2 Utterance 1		53.39	54.82
Behavioural process(es)	Behavioural process(es): YES: [Carlo: bowl in Sara's hand; Sara: smiles; Sara: looks at Carlo] ^ [Carlo: bowl in Sara's hand; Sara: looks at bowl in her hand]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Line 01	Sara: There you are. Just		
Material process(es)	Material process(es): YES: [Carlo: rolls up his sleeves; Sara: takes bowl] ^ [Carlo: stretches for the bowl; Sara: hands Carlo the bowl]		
Sound	Sound: YES: [bowl]		
Stating	There you are.		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		

VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to bowl in Sara's hand] [Sara: directed to bowl in her hand]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 4 Phase 2 Utterance 2		54.82	55.59
Asking for confirmation or denial	Just the whites == ()?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara; Sara: looks at items in front of her]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [whites]		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
Line 01	Carlo: Just the whites == ()?		
Material process(es)	Material process(es): YES: [Carlo: takes bowl]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to items in front of her]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]		

Text 4 Phase 2 Utterance 3		55.59	64.93
Answering questions for denial	No, the whole egg.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara; Sara: looks at items in front of her] ^ [Carlo: looks at bowl in his hands; Sara: looks at items in front of her] ^ Carlo: looks at bowl in his hands; Sara: looks at Carlo's actions] ^ [Carlo: looks at glass; Sara: looks at Carlo's actions; Sara: shakes her head] ^ [Carlo: looks at eggs in his hands, fork; Sara: looks at Carlo's actions] ^ [Carlo: looks at place mat on his right; Sara: looks at items in front of her]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Denying necessity	it doesn't have to be done very well.		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [egg]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: them] [definite article: the] [personal pronoun as subject: it]		
General notions: existential	General notions: existential: YES: [presence: here's]		
HERE'S the fork			
General notions: quantitative	General notions: quantitative: YES: [degree: very]		
it doesn't have to be done VERY well			

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General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [action/event relations: manner: well]
No, the whole egg. AND here's the fork. [...] it doesn't have to be done very WELL	
Illustrators: pictographs	Illustrators: pictographs: YES:
Sara waves her hand and shakes her head when she says "No"	
Line 01	Sara: == Spray them. No, the whole egg. And here's the fork. It doesn't have to be done - it doesn't have to be done very well.
Material process(es)	Material process(es): YES: [Sara: hands Carlo the bowl] ^ [Carlo: takes the bowl; Sara: waves her hand] ^ [Carlo: puts bowl on table; Sara: takes fork and hands it to Carlo] ^ [Carlo: moves glass; takes one egg] ^ [Carlo: puts the other egg on table] ^ [Carlo: takes the fork] ^ [Carlo: puts egg and fork on table]
Requesting: instructions and orders	Spray them.
Sound	Sound: YES: [eggs in bowl] ^ [bowl on table; fork] ^ [glass on water jar] ^ [egg on table] ^ [egg on bowl]
Stating	And here's the fork.
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to bowl in his hands; Carlo: directed to glass; Carlo: directed to eggs in his hands; Carlo: directed to fork; Carlo: directed to place mat on his right] [Sara: directed to items in front of her]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara] [Sara: directed to Carlo's actions]

Text 445: The new movie

Text 5: The new movie		64.93	78.46
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 5: The new movie		

Text 5 Phase 1		64.93	78.46
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 5 Phase 1		
Daniel invites Sarah to see the new movie out			

Text 5 Phase 1 Utterance 1		64.93	66.66
American speaker(s)	American speaker(s): YES:		
Attracting attention	See Sarah.		

Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at paper on her desk; Daniel: looks at computer screen] ^ [Sarah: looks at paper on her desk; Daniel: looks at Sarah] ^ [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]
File type: video	File type: video: YES:
Line 01	Daniel: See Sarah.
Material process(es)	Material process(es): YES: [Daniel: turns his head in Sarah's direction] ^ [Sarah: raises her head]
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sarah: directed to paper on her desk] [Daniel: directed to computer screen]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Daniel: directed to Sarah]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 1 Utterance 2		66.66	67.35
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Sarah: Yeah.		
Replying to attracting attention (NS)	Yeah.		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 1 Utterance 3		67.35	69.69
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [movie]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the]		
General notions: qualitative	General notions: qualitative: YES: [physical: age: new]		
Line 01	Daniel: Do you wanna see the - the new movie out?		
Making an invitation	Do you wanna see the - the new movie out?		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

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Text 5 Phase 1 Utterance 4		69.69	70.53
Asking for information	When's it on?		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
File type: video	File type: video: YES:		
Free time: public entertainment	Free time: public entertainment: YES: [to be on]		
When'S it ON?			
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: temporal	General notions: temporal: YES: [indications of time: when?]		
WHEN's it on?			
Line 01	Sarah: When's it on?		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
Even if Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the previous video			

Text 5 Phase 1 Utterance 5		70.53	71.24
American speaker(s)	American speaker(s): YES:		
Answering questions for information	Tomorrow.		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
File type: video	File type: video: YES:		
General notions: temporal	General notions: temporal: YES: [indications of time: tomorrow]		
TOMORROW			
Line 01	Daniel: Tomorrow.		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
Even if Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the previous video			

Text 5 Phase 1 Utterance 6		71.24	75.56
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel] ^ [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Declining an invitation (T)	I promised my mum I'd call her tomorrow night		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [possessive adjective: my] [personal pronoun as object: her]		
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [indications of time: tomorrow night] [divisions of time: night]		
I promised my mum I'd call her TOMORROW NIGHT, so. Maybe another NIGHT?			

Illustrators: batons	Illustrators: batons: YES:
Line 01	Sarah: I promised my mum I'd call her tomorrow night, so. Maybe another night?
Making a suggestion	Maybe another night?
Reporting: people's words/thoughts/beliefs	I promised my mum I'd call her tomorrow night
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]
Even if in the first part of the video Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given at the end of the video	
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 5 Phase 1 Utterance 7		75.56	76.45
Agreeing to a suggestion	Ok.		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah; Daniel: nods]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Daniel nods when he says "Ok"			
Line 01	Daniel: [] Ok.		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 5 Phase 1 Utterance 8		76.45	78.46
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel; Daniel: looks at computer screen] ^ [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Sarah: Ok.		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Daniel: directed to computer screen]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 45: Sara makes some offers

Text 9: Sara makes some offers		154.46	177.93
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		

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File type: video	File type: video: YES:
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 9: Sara makes some offers

Text 9 Phase 1		154.46	161.53
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 1		
Sara offers Carlo a glass of water			

Text 9 Phase 1 Utterance 1		154.46	157.43
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on table; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [water]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a glass of]		
Want A GLASS OF water?			
Line 01	Sara: Want a glass of water?		
Making an offer (V)	Want a glass of water?		
Material process(es)	Material process(es): YES: [Sara: puts milk jar on table] ^ [Sara: takes water jar]		
Sound	Sound: YES: [milk jar on table]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to items on table]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Text 9 Phase 1 Utterance 2		157.43	161.53
Behavioural process(es)	Behavioural process(es): YES: [Carlo: shakes his head; Carlo: looks at items on table; Sara: looks at Carlo] ^ [Carlo: looks at items on table; Sara: looks at Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Declining an offer (T)	Uh, no thanks ... It's stale.		
(W) It's stale. Stale: adj. (of food, especially bread and cake) no longer fresh and therefore unpleasant to eat [from the OALD]			
Declining an offer: firm refusal (V)	Uh, no thanks ... It's stale.		
(W) It's stale. Stale: adj. (of food, especially bread and cake) no longer fresh and therefore unpleasant to eat [from the OALD]			
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it]		
General notions: qualitative	General notions: qualitative: YES: [physical: physical condition: stale]		
General notions: relational	General notions: relational: YES: [logical relations: reason]		

(BECAUSE) It's stale. (W) It's stale. Stale: adj. (of food, especially bread and cake) no longer fresh and therefore unpleasant to eat [from the OALD]	
Illustrators: pictographs	Illustrators: pictographs: YES:
Carlo shakes his head when he says "No thanks"	
Line 01	Carlo: Uh, no thanks ... It's stale.
(W) It's stale. Stale: adj. (of food, especially bread and cake) no longer fresh and therefore unpleasant to eat [from the OALD]	
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to items on table]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 9 Phase 2		161.53	168.52
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 2		
Sara offers Carlo a glass of milk			

Text 9 Phase 2 Utterance 1		161.53	164.45
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on table; Sara: looks at milk jar] ^ [Carlo: looks at milk jar; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [milk]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a glass of]		
Want A GLASS OF milk?			
Line 01	Sara: [] Want a glass of milk?		
Material process(es)	Material process(es): YES: [Sara: takes milk jar] ^ [Sara: hands milk jar to Carlo]		
Sound	Sound: YES: [glass]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to items on table ^ directed to milk jar] [Sara: directed to milk jar]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Text 9 Phase 2 Utterance 2		164.45	168.52
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Declining an offer (T)	I've already had one, thanks.		
Declining an offer: firm refusal (V)	I've already had one, thanks.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting] [Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [prop word: one]		

Appendix B

General notions: temporal	General notions: temporal: YES: [anteriority: present perfect] [anteriority: already]
I've ALREADY had one	
Line 01	Carlo: I've already had one, thanks.
Material process(es)	Material process(es): YES: [Sara: puts milk jar on table]
Sound	Sound: YES: [milk jar on table]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to milk jar] [Sara: directed to milk jar]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 9 Phase 3		168.52	177.93
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 9 Phase 3		
Sara asks Carlo to cut a tomato for her			

Text 9 Phase 3 Utterance 1		168.52	173.96
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at tomato; Sara: looks at tomato] ^ [Carlo: looks at tomato; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [tomato]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative adjective: this] [personal pronoun as object: me]		
General notions: relational	General notions: relational: YES: [action/event relations: benefactive: for]		
Would you like to ... cut this tomato FOR ME?			
Line 01	Sara: [] Would you like to ... cut this tomato for me?		
Material process(es)	Material process(es): YES: [Sara: takes the tomato] ^ [Sara: shows Carlo the tomato]		
Requesting: polite requests (V)	Would you like to ... cut this tomato for me?		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to tomato] [Sara: directed to tomato]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Text 9 Phase 3 Utterance 2	173.96	177.93
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at tomato; Sara: looks at Carlo] ^ [Carlo: looks at tomato; Sara: looks at items on table]	
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]	

File type: video	File type: video: YES:
Line 01	Carlo: Okay.
Material process(es)	Material process(es): YES: [Carlo: takes to-mato]
Responding request: agreeing willingly (V)	Okay.
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to tomato] [Sara: directed to items on table]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 46: Tickets for the opera

Text 7: Tickets for the opera		102.26	127.33
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 7: Tickets for the opera		

Text 7 Phase 1		102.26	127.33
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 7 Phase 1		
Daniel invites Sarah to the opera			

Text 7 Phase 1 Utterance 1		102.26	104.49
American speaker(s)	American speaker(s): YES:		
Attracting attention	Say, Sarah.		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at paper on her desk; Daniel: looks at Sarah] ^ [Sarah: looks at paper on her desk; Daniel: looks at Sarah; Daniel: winks]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Daniel: Say, Sarah.		
Material process(es)	Material process(es): YES: [Sarah: moves hair out of face]		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sarah: directed to paper on her desk]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Daniel: directed to Sarah]		

Text 7 Phase 1 Utterance 2		104.49	105.06
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah; Daniel: winks]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		

Appendix B

Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]
File type: video	File type: video: YES:
Line 01	Sarah: What?
Material process(es)	Material process(es): YES: [Sarah: raises her head]
Replying to attracting attention (NS)	What?
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 7 Phase 1 Utterance 3		105.06	106.35
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah; Daniel: winks]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Enquiring about intentions	What are you doing tonight?		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [future reference: present continuous] [indications of time: tonight]		
What are you doing TONIGHT?			
Line 01	Daniel: What are you doing tonight?		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 7 Phase 1 Utterance 4		106.35	108.45
Affect displays	Affect displays: YES: [Sarah: puzzlement]		
Asking for information	why?		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah; Daniel: smiles] ^ [Sarah: makes eye contact with Daniel; Sarah: frowns; Daniel: makes eye contact with Sarah; Daniel: smiles]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
Expressing intentions	Nothing		
File type: video	File type: video: YES:		
General notions: relational	General notions: relational: YES: [logical relations: reason: why ...?]		
WHY?			
Line 01	Sarah: Nothing, why?		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 7 Phase 1 Utterance 5		108.45	111.96
Affect displays	Affect displays: YES: [Sarah: puzzlement]		

American speaker(s)	American speaker(s): YES:
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah; Daniel: winks]
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
File type: video	File type: video: YES:
Free time: public entertainment	Free time: public entertainment: YES: [tickets] [opera]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative adjective: these] [definite article: the]
General notions: quantitative	General notions: quantitative: YES: [number: two]
I've got these TWO tickets for the opera	
General notions: relational	General notions: relational: YES: [possessive relations: possession: to have got]
I'VE GOT these two tickets for the opera	
General notions: temporal	General notions: temporal: YES: [present reference: simple present]
Hesitating	Well ...
Line 01	Daniel: Well ... I've got these two tickets for the opera.
Making an invitation	I've got these two tickets for the opera.
Relations with other people: invitations	Relations with other people: invitations: YES:
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 7 Phase 1 Utterance 6		111.96	116.45
Affect displays	Affect displays: YES: [Sarah: disgust]		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: screws her face up] ^ [Sarah: screws her face up; Sarah: shakes her head]		
Declining an invitation (T)	THE OPERA?!? You're kidding me! I can't stand opera!		
Declining an invitation: firm refusal (V)	THE OPERA?!? You're kidding me! I can't stand opera!		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
Expressing appreciation: negative appreciation	I can't stand opera!		
File type: video	File type: video: YES:		
Free time: public entertainment	Free time: public entertainment: YES:		
General notions: deixis	General notions: deixis: YES: [definite article: the] [personal pronoun as subject: you] [personal pronoun as object: me] [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [present reference: present continuous] [reference without time focus: simple present]		
Line 01	Sarah: THE OPERA?!? You're kidding me! I can't stand opera!		
Material process(es)	Material process(es): YES : [Sarah: bends back]		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: DIS: aversion	VF: O: DW: DIS: aversion: YES: [Sarah]		

Appendix B

Text 7 Phase 1 Utterance 7		116.45	118.55
Affect displays	Affect displays: YES: [Sarah: disgust]		
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	So you're not coming?		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: screws her face up; Daniel: looks at Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
Line 01	Daniel: Oh ... Oh. So you're not coming?		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: DIS: aversion	VF: O: DW: DIS: aversion: YES: [Sarah]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Daniel: directed to Sarah]		

Text 7 Phase 1 Utterance 8		118.55	120.35
Affect displays	Affect displays: YES: [Sarah: disgust] [Daniel: sadness]		
Answering questions for confirmation	NOO! Of course not!		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: screws her face up; Sarah: shakes her head; Daniel: looks at Sarah] ^ [Sarah: screws her face up; Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	Of course not!		
of course not: used to emphasize the fact that you are saying 'no' [from the OALD]			
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Sarah shakes her head when she says "NOO!"			
Line 01	Sarah: NOO! Of course not!		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Daniel]		
VF: O: DW: DIS: aversion	VF: O: DW: DIS: aversion: YES: [Sarah]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Daniel: directed to Sarah]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 7 Phase 1 Utterance 9		120.35	121.64
Affect displays	Affect displays: YES: [Daniel: sadness]		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Daniel: ()		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Daniel]		

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]
Even if in the second part of the video Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the first part of the video	

Text 7 Phase 1 Utterance 10		121.64	124.76
Affect displays	Affect displays: YES: [Sarah: disgust]		
Apologizing	sorry.		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel; Sarah: shakes her head] ^ [Sarah: looks at Daniel] ^ [Sarah: looks at paper on her desk; Daniel: looks at computer screen]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
Expressing obligation	You'll have to go on your own		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [possessive adjective: your]		
General notions: temporal	General notions: temporal: YES: [future reference: NP + will]		
Line 01	Sarah: You'll have to go on your own, sorry.		
Mental process(es)	Mental process(es): YES: [Sarah: shivers with disgust]		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: DIS: aversion	VF: O: DW: DIS: aversion: YES: [Sarah]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sarah: directed to paper on her desk] [Daniel: directed to computer screen]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		

Text 7 Phase 1 Utterance 11		124.76	127.33
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at paper on her desk; Daniel: looks at computer screen]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
Expressing affect: negative affect	Too bad.		
negative affect: disappointment			
File type: video	File type: video: YES:		
General notions: quantitative	General notions: quantitative: YES: [degree: too ...]		
TOO bad.			
Line 01	Daniel: Too bad.		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sarah: directed to paper on her desk] [Daniel: directed to computer screen]		

Text 47: Carlo rejects Sara's offers

Text 8: Carlo rejects Sara's offers		127.33	154.46
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 8: Carlo rejects Sara's offers		

Text 8 Phase 1		127.33	134.19
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 1		
Sara offers Carlo a glass of water			

Text 8 Phase 1 Utterance 1		127.33	129.3
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at water jar; Sara: looks at water jar] ^ [Carlo: looks at water jar; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [water]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a glass of]		
A GLASS OF water?			
Line 01	Sara: Ah, do - a glass of water?		
Making an offer (V)	a glass of water?		
Material process(es)	Material process(es): YES: [Sara: takes water jar] ^ [Sara: removes lid from water jar]		
Sound	Sound: YES: [water jar on table] ^ [lid on water jar]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: Carlo: directed to water jar] [Sara: directed to water jar]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Text 8 Phase 1 Utterance 2		129.3	134.15
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara; Sara: looks at water jar] ^ [Carlo: looks at water jar; Sara: looks at Carlo] ^ [Carlo: looks at water jar; Sara: looks at milk jar]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Declining an offer (T)	No thanks. I mean, that - that water's been there for ages.		
Declining an offer: firm refusal (V)	No thanks. I mean, that - that water's been there for ages.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		

File type: video	File type: video: YES:
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [water]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative adjective: that] [adverb: there]
General notions: relational	General notions: relational: YES: [logical relations: reason: I mean]
I MEAN, that - that water's been there for ages	
General notions: spatial	General notions: spatial: YES: [location: there]
that water's been THERE for ages	
General notions: temporal	General notions: temporal: YES: [present and past reference: present perfect] [duration: for]
that water's been there FOR AGES	
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Carlo: points at water jar]
Illustrators: pictographs	Illustrators: pictographs: YES:
Carlo stops his mother from pouring water	
Line 01	Carlo: No thanks. I mean, that - that water's been there for ages.
Material process(es)	Material process(es): YES: [Sara: starts pouring water] ^ [Sara: puts water jar on table] ^ [Sara: covers water jar with lid]
Sound	Sound: YES: [water jar on table] ^ [lid on water jar]
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to water jar] [Sara: directed to water jar] [Sara: directed to milk jar]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara] [Sara: directed to Carlo]

Text 8 Phase 2		134.15	138.33
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 2		
Sara offers Carlo a glass of milk			

Text 8 Phase 2 Utterance 1		134.15	135.7
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at milk jar; Sara: looks at milk jar] ^ [Carlo: looks at milk jar; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [milk]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a glass of]		
A GLASS OF milk?			
Line 01	Sara: A glass of milk?		
Making an offer (V)	A glass of milk?		
Material process(es)	Material process(es): YES: [Sara: takes milk jar]		
Sound	Sound: YES: [lid on water jar]		

Appendix B

Verbal process(es)	Verbal process(es): YES: [Sara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to milk jar] [Sara: directed to milk jar]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 8 Phase 2 Utterance 2		135.7	138.33
Behavioural process(es)	Behavioural process(es): YES: [Carlo: shakes his head; Carlo: looks at milk jar; Sara: looks at Carlo] ^ [Carlo: looks at milk jar; Sara: looks at milk jar]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Declining an offer (T)	No.		
Declining an offer: firm refusal (V)	No.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Illustrators: pictographs	Illustrators: pictographs: YES:		
Carlo shakes his head when he says "No"			
Line 01	Carlo: No.		
Material process(es)	Material process(es): YES: [Sara: puts milk jar on table]		
Sound	Sound: YES: [milk jar on table]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to milk jar] [Sara: directed to milk jar]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Text 8 Phase 3		138.33	147.39
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 3		
Sara offers Carlo an apple			

Text 8 Phase 3 Utterance 1		138.33	141
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara's arm; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [apple]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite article: an]		
Line 01	Carlo: [] == ()		
Line 02	Sara: == Do you want an apple?		
Making an offer (V)	Do you want an apple?		
Material process(es)	Material process(es): YES: [Sara: takes apple]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks; Sara: speaks]		

VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to Sara's arm]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 8 Phase 3 Utterance 2		141	147.39
Behavioural process(es)	Behavioural process(es): YES: [Carlo: shakes his head; Carlo: laughs; Carlo: looks at apple; Sara: looks at Carlo] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo] ^ [Carlo: shakes his head; Carlo: looks at apple; Sara: looks at apple] ^ [Carlo: shakes his head; Carlo: looks at apple; Sara: looks at Carlo] ^ [Carlo: looks at apple; Sara: looks at Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Declining an offer (T)	No thanks. I'm not - I'm not hungry.		
Declining an offer: firm refusal (V)	No thanks. I'm not - I'm not hungry.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [past reference: present perfect] [past reference: just]		
I've JUST woken up			
Health + body care: personal comfort	Health + body care: personal comfort (hunger, thirsty, tired, well, etc.): YES: [hungry]		
I'm not HUNGRY			
Illustrators: pictographs	Illustrators: pictographs: YES:		
Carlo shakes his head when he says "No thanks"			
Line 01	Carlo: [] No thanks. I'm not - I'm not hungry. I've just woken up, so.		
Material process(es)	Material process(es): YES: [Sara: puts apple on table]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: [Carlo: directed to apple] [Sara: directed to apple]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 4		147.39	154.46
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 8 Phase 4		
Sara asks Carlo when he last ate			

Text 8 Phase 4 Utterance 1		147.39	149.77
Asking for information	When did you last eat?		

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Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]
General notions: temporal	General notions: temporal: YES: [past reference: simple past] [indications of time: When?] [past reference: last]
WHEN did you LAST eat?	
Line 01	Sara: [] When did you last eat?
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 8 Phase 4 Utterance 2		149.77	152.15
Answering questions for information	Yesterday night.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: temporal	General notions: temporal: YES: [indications of time: yesterday night]		
YESTERDAY NIGHT			
Line 01	Carlo: Yesterday night.		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 8 Phase 4 Utterance 3		152.15	154.46
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara; Sara: looks at items on table] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
Line 01	Sara: I see. I see.		
Showing attention to the speaker	I see. I see.		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sara: directed to items on table]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 48: Sara offers Carlo something to drink

Text 6: Sara offers Carlo something to drink		78.46	102.26
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 7: Sara offers Carlo something to drink		

Text 6 Phase 1		78.46	88.33
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 1		
Sara offers Carlo a glass of water			

Text 6 Phase 1 Utterance 1		78.46	80.86
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at water jar; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [water]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a glass of]		
Want A GLASS OF water?			
Line 01	Sara: Want a glass of water?		
Making an offer (V)	Want a glass of water?		
Material process(es)	Material process(es): YES: [Sara: takes water jar] ^ [Sara: offers Carlo water jar]		
Sound	Sound: YES: [Sara's hand on water jar]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to water jar]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Text 6 Phase 1 Utterance 2		80.86	82.69
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at water jar; Sara: looks at Carlo] ^ [Carlo: looks at water jar; Sara: looks at water jar]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Declining an offer (T)	no thanks.		
Declining an offer: firm refusal (V)	no thanks.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Hesitating	Mmm		
Line 01	Carlo: Mmm, no thanks.		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		

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VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to water jar] [Sara: directed to water jar]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 6 Phase 1 Utterance 3		82.69	83.96
Asking for information	Why?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting] [Sara: sitting]		
File type: video	File type: video: YES:		
General notions: relational	General notions: relational: YES: [logical relations: reason: Why ...?]		
WHY?			
Line 01	Sara: Why?		
Material process(es)	Material process(es): YES: [Sara: puts water jar on table]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to water jar] [Sara: directed to water jar]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Text 6 Phase 1 Utterance 4		83.96	88.33
Answering questions for information	I'm not thirsty and that water's been there for ages.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at water jar; Sara: looks at Carlo] ^ [Carlo: looks at water jar; Sara: looks at water jar] ^ [Carlo: looks at water jar; Sara: looks at Carlo] ^ [Carlo: looks at water jar; looks at milk jar]		
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [water]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative adjective: that] [adverb: there]		
General notions: relational	General notions: relational: YES: [logical relations: reason] [logical relations: conjunction: and]		
(BECAUSE) I'm not thirsty AND that water's been there for ages			
General notions: spatial	General notions: spatial: YES: [location: there]		
that water's been THERE for ages			
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [present and past reference: present perfect] [duration: for]		
that water's been there FOR AGES			
Health + body care: personal comfort	Health + body care: personal comfort: YES: [thirsty]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Carlo: points at water jar with his chin]		

Line 01	Carlo: I'm not thirsty and that water's been there for ages.
Material process(es)	Material process(es): YES: [Sara: puts water jar on table]
Sound	Sound: YES: [water jar on table]
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to water jar] [Sara: directed to water jar] [Sara: directed to milk jar]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]

Text 6 Phase 2		88.33	102.26
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 6 Phase 2		
Sara offers Carlo a glass of milk			

Text 6 Phase 2 Utterance 1		88.33	90.73
Affect displays	Affect displays: YES: [Carlo: resignation]		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Sara's arm; Sara: looks at milk jar] ^ [Carlo: looks at Sara's arm; Sara: looks at Carlo]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [milk]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a glass of]		
Have A GLASS OF milk			
Line 01	Sara: Have a glass of milk.		
Making an offer (V)	Have a glass of milk.		
Material process(es)	Material process(es): YES: [Sara: takes milk jar]		
Verbal process(es)	Verbal process(es): YES: [Sara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to Sara's arm] [Sara: directed to milk jar]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sara: directed to Carlo]		

Text 6 Phase 2 Utterance 2	90.73	102.26
Accepting an offer	Okay.	
Affect displays	Affect displays: YES: [Carlo: resignation]	
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at at milk jar; Sara: looks at milk jar] ^ [Carlo: looks at at milk jar; Sara: looks at Carlo] ^ [Carlo: looks at at milk jar; Sara: looks at milk jar] ^ [Carlo: looks at Sara; Sara: looks at milk jar] ^ [Carlo: makes eye contact with Sara; Sara: makes eye contact with Carlo]	
Bilingual speaker(s)	Bilingual speaker(s): YES: [Italian-English]	
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:	

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Existential process(es)	Existential process(es): YES: [Carlo: sitting; Sara: sitting]
Expressing gratitude	thanks.
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]
Illustrators: pictographs	Illustrators: pictographs: YES:
Carlo stops his mother from pouring milk	
Line 01	Carlo: Okay. [] That's enough, thanks.
Material process(es)	Material process(es): YES: [Carlo: take glass] ^ [Sara: pours milk] ^ [Carlo: drinks milk; Sara: puts milk jar on table] ^ [Carlo: puts glass on table]
Requesting: dropping hints for s.o. to act on (V)	That's enough
Sound	Sound: YES: [Carlo's hand on glass] ^ [milk flowing into glass] ^ [milk jar on table] ^ [glass on table]
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: directed to milk jar] [Sara: directed to milk jar]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Sara] [Sara: directed to Carlo]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 49: The cup of tea

Text 10: The cup of tea		177.93	196.12
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 10: The cup of tea		

Text 10 Phase 1		177.93	196.12
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: video	File type: video: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 10 Phase 1		
Daniel asks Sarah to make some tea			

Text 10 Phase 1 Utterance 1		177.93	179.38
Addressing someone: informal	Sarah!		
American speaker(s)	American speaker(s): YES:		
Attracting attention	Sarah!		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at paper on her desk; Daniel: looks at Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Daniel: Sarah!		

Material process(es)	Material process(es): YES: [Sarah: moves her hair out of her face]
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sarah: directed to paper on her desk]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Daniel: directed to Sarah]

Text 10 Phase 1 Utterance 2		179.38	180.17
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at paper on her desk; Daniel: looks at Sarah] ^ [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Sarah: What?		
Material process(es)	Material process(es): YES: [Sarah: raises her head]		
Replying to attracting attention (NS)	What?		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sarah: directed to paper on her desk]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 10 Phase 1 Utterance 3		180.17	182.41
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	Could you really get me a cup of tea?		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [tea]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: me]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a cup of]		
Could you really get me A CUP OF tea?			
Line 01	Daniel: Could you really get me a cup of tea?		
Requesting: pleading (V)	Could you really get me a cup of tea?		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 10 Phase 1 Utterance 4		182.41	185.1
Affect displays	Affect displays: YES: [Sarah: disappointment]		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		

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Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:
English speaker(s)	English speaker(s): YES:
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: it] [possessive adjective: your]
I made it last time. It's your turn!	
Line 01	Sarah: Mmmm ... I made it last time. It's your turn!
Reporting: facts/events	I made it last time.
Responding request: refusing (V)	Mmmm ... I made it last time. It's your turn!
Stating	It's your turn!
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 10 Phase 1 Utterance 5		185.1	186.26
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Daniel: Please!		
Requesting: pleading (V)	Please!		
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 10 Phase 1 Utterance 6		186.26	187.21
Affect displays	Affect displays: YES: [Sarah: disappointment]		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: makes eye contact with Daniel; Daniel: makes eye contact with Sarah]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Line 01	Sarah: Oh, but.		
Objecting/protesting (V)	Oh, but.		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 10 Phase 1 Utterance 7		187.21	188.83
Affect displays	Affect displays: YES: [Sarah: disappointment]		
American speaker(s)	American speaker(s): YES:		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	I really don't wanna get up.		
really: used to emphasize sth you are saying or an opinion you are giving [from the OALD]			
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		

Expressing negative wants (V)	I really don't wanna get up.
File type: video	File type: video: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]
Line 01	Daniel: I really don't wanna get up.
Material process(es)	Material process(es): YES: [Sarah: raises her head; lowers her head]
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]
Even if Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the previous video and in the one that follows	

Text 10 Phase 1 Utterance 8		188.83	192.6
Asking for confirmation of understanding	okay?		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	just today		
just: used to emphasize what you are saying [from the LDOCE Online]			
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
File type: video	File type: video: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: it]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
Ok, just today, BUT tomorrow you'll make it all day, okay?			
General notions: temporal	General notions: temporal: YES: [indications of time: today] [indications of time: tomorrow] [duration: all day]		
Ok, just TODAY, but TOMORROW you'll make it ALL DAY, okay?			
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Sarah: points at Daniel]		
The deictic movement has a menacing connotation			
Line 01	Sarah: Ok, just today, but tomorrow you'll make it all day, okay?		
Material process(es)	Material process(es): YES: [Sarah: raises her head]		
Responding request: agreeing with reluctance (V)	Ok, just today, but tomorrow you'll make it all day		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]		
Even if Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the previous video and in the one that follows			

Text 10 Phase 1 Utterance 9		192.6	193.02
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Right.		
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting]		
File type: video	File type: video: YES:		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Sarah: points at Daniel]		
The deictic movement has a menacing connotation			

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Line 01	Daniel: Right.
Verbal process(es)	Verbal process(es): YES: [Daniel: speaks]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel]
Even if Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the previous video and in the one that follows	

Text 10 Phase 1 Utterance 10		193.02	196.12
Behavioural process(es)	Behavioural process(es): YES: [Sarah: looks at Daniel] ^ [Sarah: looks at paper on her desk; Daniel: looks at Sarah] ^ [Sarah: looks at paper on her desk; Daniel: looks at computer screen]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Existential process(es)	Existential process(es): YES: [Sarah: sitting; Daniel: sitting]		
File type: video	File type: video: YES:		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Sarah: points at Daniel]		
The deictic movement has a menacing connotation			
Line 01	Sarah: Okay!		
Material process(es)	Material process(es): NO:		
Verbal process(es)	Verbal process(es): YES: [Sarah: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Sarah: directed to paper on her desk] [Daniel: directed to computer screen]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Sarah: directed to Daniel] [Daniel: directed to Sarah]		
Even if in the first part of the video Daniel is off-screen, we can state that Sarah's gaze is directed to him because of the clues given in the previous video and in the one that follows			

Text 50: Invitation to dinner

Text 11: Invitation to dinner		196.12	235.15
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 11: Invitation to dinner		

Text 11 Phase 1		196.12	235.15
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 11 Phase 1		
Katherine invites Adriana to dinner			

Text 11 Phase 1 Utterance 1		196.12	200.73
Behavioural process(es)	Behavioural process(es): YES: [Katherine: laughs]		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		

File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [demonstrative adjective: this]
General notions: temporal	General notions: temporal: YES: [indications of time: evening]
Do you want to come round for dinner THIS EVENING?	
Line 01	Katherine: Do you want to come round for dinner this evening?
Making an invitation	Do you want to come round for dinner this evening?
Relations with other people: invitations	Relations with other people: invitations: YES: [to come round]
to come around/round: to come to a place, especially sb's house, to visit for a short time [from the OALD]	
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]

Text 11 Phase 1 Utterance 2		200.73	203.66
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Enquiring about intentions	what time were you thinking of having dinner?		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: mental	General notions: mental: YES: [reflection: to think]		
General notions: temporal	General notions: temporal: YES: [indications of time: what time?] [past reference: past continuous]		
WHAT TIME were you thinking of having dinner?			
Hesitating	Um		
Line 01	Adriana: Um, what time were you thinking of having dinner?		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		

Text 11 Phase 1 Utterance 3		203.66	208.16
Asking for confirmation or denial	Have you finished lessons == by then?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [lessons]		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [indications of time: by then]		
Have you finished lessons == BY THEN?			
Hesitating	um		
Line 01	Katherine: Well, um, about 8-ish? Have you finished lessons == by then?		
Making a suggestion	about 8-ish?		
Opening/resuming a turn (NS)	Well		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 11 Phase 1 Utterance 4		208.16	211.45
American speaker(s)	American speaker(s): YES:		
Answering questions for confirmation	Yeah, of course I will finish lessons		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Education: schooling	Education: schooling: YES: [lessons]		
Emphasising	of course I will finish lessons		

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of course not: used to emphasize the fact that you are saying 'no' [from the OALD]	
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: you] [personal pronoun as object: me] [indefinite pronoun: something]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]
== Yeah, of course I will finish lessons, BUT would you like me to bring something?	
General notions: temporal	General notions: temporal: YES: [future reference: NP + will]
Line 01	Adriana: == Yeah, of course I will finish lessons, but would you like me to bring something?
Offering to do something for someone (V)	would you like me to bring something?
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]

Text 11 Phase 1 Utterance 5		211.45	215.4
Accepting an offer	Yeah, that'd be nice		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about ability/inability	can you make cakes?		
File type: audio	File type: audio: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [cakes]		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [personal pronoun as subject: you]		
General notions: qualitative	General notions: qualitative: YES: [evaluative: nice]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	um		
Line 01	Katherine: [] Yeah, that'd be nice, um ... can you make cakes?		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 11 Phase 1 Utterances 6, 7 and 8		215.4	221.04
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about appreciation: positive appreciatio	Do you have a favourite?		
Enquiring about preference	A chocolate cake, or?		
Expressing ability	I can make cakes.		
File type: audio	File type: audio: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [cake(s)] [chocolate]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: you] [indefinite article: a]		
General notions: qualitative	General notions: qualitative: YES: [physical: material: chocolate]		
A CHOCOLATE cake, or?			
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]		
A chocolate cake, OR?			
Line 01	Adriana: I can make cakes.		
Line 02	Katherine: Mm.		

Line 03	Adriana: Do you have a favourite? A chocolate cake, or?
Showing attention to the speaker	Mm.
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks] ^ [Katherine: speaks] ^ [Adriana: speaks]

Text 11 Phase 1 Utterance 9		221.04	226.39
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing appreciation: positive appreciation	I love chocolate, yes		
File type: audio	File type: audio: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [chocolate]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
Line 01	Katherine: Well, I love chocolate, yes, but, um, but, I mean, anything really. == ()		
Opening/resuming a turn (NS)	Well		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 11 Phase 1 Utterance 10		226.39	227.37
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Adriana: == Anything really.		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		

Text 11 Phase 1 Utterance 11		227.37	229.44
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Denying necessity	you don't have to bring anything		
English speaker(s)	English speaker(s): YES:		
Expressing negative wants (V)	if you don't want to		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [indefinite pronoun: anything]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: condition: if + sub-clause]		
BUT you don't have to bring anything, IF you don't want to			
Line 01	Katherine: But you don't have to bring anything, if you don't want to.		

Text 11 Phase 1 Utterance 12		229.44	232.4
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Emphasising	I do like to make cake.		
do: used when no other auxiliary verb is present, to emphasize what you are saying [from the OALD]			
Expressing appreciation: positive appreciation	I do like to make cake.		
File type: audio	File type: audio: YES:		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [cake]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as object: you]		
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause]		
maybe I'll surprise you, BECAUSE I do like to make cake			
Line 01	Adriana: Well, maybe I'll surprise you, because		

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	I do like to make cake.
Making a suggestion	maybe I'll surprise you
Opening/resuming a turn (NS)	Well

Text 11 Phase 1 Utterance 13		232.4	235.15
Agreeing to a suggestion	Ok.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Katherine: Ok.		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 51: What are you doing this weekend?

Text 12: What are you doing this weekend?		235.15	280.15
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 12: What are you doing this weekend?		

Text 12 Phase 1		235.15	242.36
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 12 Phase 1		
Katherine asks Adriana what she is doing this weekend			

Text 12 Phase 1 Utterance 1		235.15	237.15
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about intentions	what are you doing this weekend?		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative adjective: this]		
General notions: temporal	General notions: temporal: YES: [indications of time: weekend]		
And then what are you doing THIS WEEKEND?			
Line 01	Katherine: And then what are you doing this weekend?		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 12 Phase 1 Utterance 2		237.15	242.36
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Exp. degrees of certainty: complete uncertainty	I'm not certain.		
Expressing intentions	I was thinking I would go to Verona with some friends		
File type: audio	File type: audio: YES:		

General notions: deixis	General notions: deixis: YES: [demonstrative adjective: this] [personal pronoun as subject: I] [adverb: there]
General notions: quantitative	General notions: quantitative: YES: [quantity: some]
I was thinking I would go to Verona with SOME friends	
General notions: relational	General notions: relational: YES: [logical relations: reason: because + sub-clause]
I was thinking I would go to Verona with some friends, BECAUSE I haven't been there yet	
General notions: spatial	General notions: spatial: YES: [motion: to go to] [location: there]
I was thinking I would GO TO VERONA with some friends, because I haven't been THERE yet	
General notions: temporal	General notions: temporal: YES: [present reference: simple present] [past reference: past continuous] [anteriority: present perfect] [anteriority: yet]
because I haven't been there YET	
Line 01	Adriana: This weekend? I'm not certain. I was thinking I would go to Verona with some friends, because I haven't been there yet.
Opening/resuming a turn (NS)	This weekend?
Stating	because I haven't been there yet.
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]

Text 12 Phase 2		242.36	245.56
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 12 Phase 2		
Adriana invites Katherine to Verona			

Text 12 Phase 2 Utterance 1		242.36	243.43
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
Line 01	Adriana: Would you like to come?		
Making an invitation	Would you like to come?		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		

Text 12 Phase 2 Utterance 2		243.43	245.56
Accepting an invitation	Yeah, that'd be nice		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing gratitude	thanks		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that]		
Line 01	Katherine: Yeah, that'd be nice, thanks.		
Relations with other people: invitations	Relations with other people: invitations: YES:		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 12 Phase 3		245.56	258.41
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		

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English speaker(s)	English speaker(s): YES:
File type: audio	File type: audio: YES:
Film clip: phase(s)	Film clip: phase(s): YES: Text 12 Phase 3
Katherine asks Adriana about the arrangements	

Text 12 Phase 3 Utterance 1		245.56	248.05
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about intentions	are you gonna go on Saturday or on Sunday?		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]		
are you gonna go on Saturday OR on Sunday?			
General notions: temporal	General notions: temporal: YES: [indications of time: on] [divisions of time: Saturday] [divisions of time: on Sunday]		
are you gonna go ON SATURDAY or ON SUNDAY?			
Hesitating	Em		
Line 01	Katherine: Em, are you gonna go on Saturday or on Sunday?		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 12 Phase 3 Utterance 2		248.05	249.1
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Expressing intentions	I think Saturday.		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
General notions: mental	General notions: mental: YES: [reflection: to think]		
General notions: temporal	General notions: temporal: YES: [indications of time: Saturday]		
I think SATURDAY			
Line 01	Adriana: I think Saturday.		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		

Text 12 Phase 3 Utterance 3		249.1	252.16
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Enquiring about intentions	Like all day == or		
File type: audio	File type: audio: YES:		
General notions: relational	General notions: relational: YES: [logical relations: disjunction: or]		
Like all day == OR			
General notions: temporal	General notions: temporal: YES: [duration: all day]		
Like ALL DAY == or			
Line 01	Katherine: [] Ok. Like all day == or		
Showing attention to the speaker	[] Ok.		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 12 Phase 3 Utterance 4		252.16	255.82
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		

Expressing intentions	== We were thinking of leaving at the train station around 11 o'clock.
File type: audio	File type: audio: YES:
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [definite article: the]
General notions: mental	General notions: mental: YES: [reflection: to think]
General notions: spatial	General notions: spatial: YES: [relative position: at]
We were thinking of leaving AT THE TRAIN STATION around 11 o'clock	
General notions: temporal	General notions: temporal: YES: [past reference: past continuous] [indications of time: ... o'clock]
We were thinking of leaving at the train station around 11 O'CLOCK	
Line 01	Adriana: == We were thinking of leaving at the train station around 11 o'clock.
Travel: public transport	Travel: public transport: YES:
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]

Text 12 Phase 3 Utterance 5		255.82	258.38
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Line 01	Katherine: [] Ok ... ok. Cool.		
Showing attention to the speaker	[] Ok ... ok. Cool.		
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]		

Text 12 Phase 4		258.38	270.5
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 12 Phase 4		
Adriana asks Katherine if she's available			

Text 12 Phase 4 Utterance 1		258.38	259.63
American speaker(s)	American speaker(s): YES:		
Asking for confirmation or denial	You're available?		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you]		
Line 01	Adriana: You're available?		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		

Text 12 Phase 4 Utterance 2		259.63	268.58
Answering questions for confirmation	[] Yeah.		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
English speaker(s)	English speaker(s): YES:		
Expressing ignorance	I don't know what time I'll be getting home on Friday night		
File type: audio	File type: audio: YES:		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: relational	General notions: relational: YES: [logical relations: reason: 'cause + sub-clause]		
I don't know what time I'll be getting home on Friday night, 'CAUSE sometimes I go out till about 5			

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General notions: temporal	General notions: temporal: YES: [indications of time: on] [divisions of time: Friday] [divisions of time: night] [frequency: sometimes] [duration: till]
I don't know what time I'll be getting home ON FRIDAY NIGHT, 'cause SOMETIMES I go out TILL about 5	
Hesitating	== Eh, um.
Line 01	Katherine: [] Yeah. I don't know what time I'll be getting home on Friday night, 'cause sometimes I go out till about 5. == Eh, um.
Stating	'cause sometimes I go out till about 5.
Verbal process(es)	Verbal process(es): YES: [Katherine: speaks]

Text 12 Phase 4 Utterance 3		268.58	270.5
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
File type: audio	File type: audio: YES:		
Line 01	Adriana: == Ah.		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		

Text 12 Phase 5		270.5	280.15
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Domains: personal domain	Domains: personal domain: YES:		
English speaker(s)	English speaker(s): YES:		
File type: audio	File type: audio: YES:		
Film clip: phase(s)	Film clip: phase(s): YES: Text 12 Phase 5		
Adriana says they can go to Verona on Sunday if Katherine is not available			

Text 12 Phase 5 Utterance 1		270.5	280.15
American speaker(s)	American speaker(s): YES:		
Degrees of authenticity: semi-authentic	Degrees of authenticity: semi-authentic: YES:		
Expressing desires	if you would like.		
Expressing fellow-feeling (V)	'Cause I understand		
Expressing possibility (NS)	we could - we could change it to Sunday		
File type: audio	File type: audio: YES:		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [personal pronoun as object: it] [personal pronoun as subject: you] [personal pronoun as subject: I]		
General notions: relational	General notions: relational: YES: [logical relations: condition: if + sub-clause] [logical relations: reason: 'cause + sub-clause]		
we could change it to Sunday, IF you would like. 'CAUSE I understand, sometimes I go out until about ... 4			
General notions: temporal	General notions: temporal: YES: [divisions of time: Sunday] [frequency: sometimes] [duration: until]		
we could change it to SUNDAY [...] SOMETIMES I go out UNTIL about ... 4			
Line 01	Adriana: [] Well, we could - we could change it to Sunday, if you would like. 'Cause I understand, sometimes I go out until about ... 4.		
Opening/resuming a turn (NS)	Well		
Stating	sometimes I go out until about ... 4.		
Verbal process(es)	Verbal process(es): YES: [Adriana: speaks]		

Text 52: The Tandoori chicken text

Text 1: Tandoori Chicken		0	421.8
Film clip: entire clip(s)	Film clip: entire clip(s): YES: Text 1: Tandoori Chicken		

Text 1 Phase 1		0	4.79
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 1		
Opening			

Text 1 Phase 1 Utterance 1		0	2.43
Asking for information	what are you doing?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at items on table; Chiara: looks at Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
General notions: deixis	General notions: deixis: YES: [interrogative pronoun: what] [personal pronoun as subject: you]		
General notions: temporal	General notions: temporal: YES: [present reference: present continuous]		
Hesitating	Uh		
Line 01	Carlo: Uh, what are you doing?		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: items on the table]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 1 Utterance 2		2.43	4.79
Answering questions for information	I'm making a tandoori.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on table; Chiara: looks at Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing knowledge	I know you like tandoori.		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [tandoori]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a] [personal pronoun as subject: you]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
General notions: temporal	General notions: temporal: YES: [present reference: present continuous] [reference without time focus: simple present]		
Line 01	Chiara: I'm making a tandoori. I know you like tandoori.		
Material process(es)	Material process(es): YES: [Chiara: takes tandoori pot]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: items on the table]		

Appendix B

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]

Text 1 Phase 2		4.79	15.06
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 2		
General description of tandoori			

Text 1 Phase 2 Utterance 1		4.79	15.06
Asking if you have been understood	right?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on the table; Chiara: looks at tandoori pot in her hand] ^ [Carlo: looks at items on the table; Chiara: looks at Carlo] ^ [Carlo: looks tandoori pot in Chiara's hand; Chiara: looks tandoori pot in her hand] ^ [Carlo: looks at items on the table; Chiara: looks at Carlo]		
Enumerating	the first thing you do is make the marinade.		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing obligation	you have to make it with a special marinade.		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [marinade]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: it] [indefinite article: a] [definite article: the]		
General notions: quantitative	General notions: quantitative: YES: [number: first]		
the FIRST thing you do is make the marinade			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Hesitating	And, um		
Line 01	Chiara: So basically, tandoori is a kind of Indian oven, right? And, um, you have to make it with a special marinade. So the first thing you do is make the marinade.		
Material process(es)	Material process(es): YES: [Chiara: shakes the tandoori pot] ^ [Chiara: puts the tandoori pot on the table]		
Regulators	Regulators: YES: [Carlo: nods]		
Requesting: instructions	the first thing you do is make the marinade.		
Sound	Sound: YES: [tandoori pot on table]		
Stating	basically, tandoori is a kind of Indian oven,		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: items on the table; Chiara: tandoori pot in her hand] ^ [Chiara: tandoori pot in her hand] ^ [Carlo: items on the table]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: tandoori pot in Chiara's hand]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		

Text 1 Phase 3		15.06	64.78
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 3		
1) preparing the marinade: mixing yoghurt and tandoori special blend 2) spices for tandoori marinade 3) preparing the marinade: mixing yoghurt and tandoori special blend			

Text 1 Phase 3 Subphase a		15.06	29.59
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 3 Subphase a		
Preparing the marinade: mixing yoghurt and tandoori special blend			

Text 1 Phase 3 Subphase a Utterance 1		15.06	22.6
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the yoghurt; Chiara: looks at yoghurt] ^ [Carlo: looks at the yoghurt; Chiara: looks at Carlo] ^ [Carlo: looks at the yoghurt; Chiara: looks at yoghurt]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing degrees of probability	it's probably gone bad		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [yoghurt]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as subject: it]		
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]		
Line 01	Chiara: You take yogurt [] it's probably gone bad, but.		
Material process(es)	Material process(es): YES: [Chiara: takes the yoghurt] ^ [Chiara: opens the yoghurt] ^ [Chiara: pours the yoghurt]		
Requesting: instructions	You take yogurt		
Sound	Sound: YES: [yoghurt lid opening] ^ [spoon on yoghurt pot]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: yoghurt] ^ [Chiara: items she is using]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: yoghurt]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		

Text 1 Phase 3 Subphase a Utterance 2		22.6	25.17
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the yoghurt; Chiara: looks at items she is using]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Exp. degrees of certainty: tentative assertion	Looks fine.		
General notions: temporal	General notions: temporal: YES: [present reference: simple present]		
Line 01	Carlo: [] Looks fine.		
Material process(es)	Material process(es): YES: [Carlo: leans over; Chiara: pours the yoghurt into the bowl]		
Sound	Sound: YES: [spoon on yoghurt pot]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: items she is using]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: yoghurt]		

Text 1 Phase 3 Subphase a Utterance 3		25.17	29.59
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Chiara's actions; Chiara: looks at what she is doing] ^ [Carlo: looks at tandoori pot; Chiara: looks at Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [yoghurt] [tandoori special blend]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [personal pronoun as object: it]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
You take yogurt AND then you mix it with tandoori special blend			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [sequence: then]		
You take yogurt and THEN you mix it with tandoori special blend			
Line 01	Chiara: You take yogurt and then you mix it with tandoori special blend.		
Material process(es)	Material process(es): YES: [Chiara: empties yoghurt pot] ^ [Chiara: puts the yoghurt pot on table] ^ [Chiara: takes tandoori special blend]		
Requesting: instructions	You take yogurt and then you mix it with tandoori special blend.		
Sound	Sound: YES: [spoon on yoghurt pot] ^ [yoghurt pot on table]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: items she is using]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: tandoori pot]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo] [Carlo: directed to Chiara's actions]		

Text 1 Phase 3 Subphase b		29.59	48.23
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 3 Subphase b		
Spices for tandoori marinade			

Text 1 Phase 3 Subphase b Utterance 1		29.59	48.23
Affect displays	Affect displays: YES: [Carlo: amusement]		
Answering questions for identification	That's ... paprika and cumin seeds and onion and salt and pepper and ... that's cinnamon and garlic.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: smiles; Chiara: looks at Carlo] ^ [Carlo: looks at the spices; Chiara: looks at the spices] ^ [Carlo: looks at the spices; Chiara: looks at Carlo] ^ [Carlo: looks at the spices; Chiara: looks at tandoori pot] ^ [Carlo: looks at the spices; Chiara: looks at Carlo] ^ [Carlo: looks at Chiara's actions; Chiara: looks at items she is using]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		

Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [paprika] [cumin seeds] [onion] [salt] [pepper] [cinnamon] [garlic]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the] [interrogative pronoun: what] [demonstrative pronoun: that] [indefinite article: a] [personal pronoun as object: it]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: condition: if + sub-clause]
That's ... paprika AND cumin seeds AND onion AND salt AND pepper AND... that's cinnamon AND garlic [...] IF you are a lazy sod, you can use that AND just stick it in	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Giving advice	In theory, you should actually take all the ingredients [...] If you are a lazy sod, you can use that and just stick it in.
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Chiara: points at spices]
Line 01	Chiara: In theory, you should actually take all the ingredients. You have, um, what's that? That's ... paprika and cumin seeds and onion and salt and pepper and ... that's cinnamon and garlic.
Line 02	Carlo: == ()
Line 03	Chiara: == If you are a lazy sod, you can use that and just stick it in.
Material process(es)	Material process(es): YES: [Chiara: opens tandoori pot] ^ [Chiara: leans over] ^ [Carlo: leans over] ^ [Chiara: sticks the tandoori in the yoghurt]
Regulators	Regulators: YES: [Carlo: nods]
Seeking identification	what's that?
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks] ^ [Chiara: speaks; Carlo: mutters] ^ [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: spices] ^ [Chiara: tandoori pot] ^ [Chiara: items she is using]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: spices]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo] ^ [Carlo: directed to Chiara's action]

Text 1 Phase 3 Subphase c		48.23	64.78
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 3 Subphase c		
Preparing the marinade: mixing yoghurt and tandoori special blend			

Text 1 Phase 3 Subphase c Utterance 1		48.23	64.78
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Chiara's actions; Chiara: looks at items she is using]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [yoghurt]		

Appendix B

General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative pronoun: that] [personal pronoun as object: it] [definite article: the] [personal pronoun as subject: it] [demonstrative adjective: this]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]
So you just do that. [] AND mix it with the yogurt ... AND it makes this red dy stuff.	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present]
Line 01	Chiara: So you just do that. [] And mix it with the yogurt ... and it makes this red dy stuff.
Material process(es)	Material process(es): YES: [Chiara: puts the tandoori pot and the lid on the table] ^ [Chiara: mixes the tandoori with the yoghurt]
Requesting: instructions	So you just do that [] And mix it with the yogurt
Sound	Sound: YES: [tandoori pot lid on table] ^ [spoon stirring paste in bowl]
Stating	it makes this red dy stuff.
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: bowl on table] ^ [Chiara: bowl in her hands]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: bowl in Chiara's hands]
VF: O: DW: E: other participant	O: DW: E: other participant: YES: [Carlo: directed to Chiara's action]

Text 1 Phase 4		64.78	125.8
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 4		
Preparing the chicken: cutting the chicken and covering it with lemon			

Text 1 Phase 4 Utterance 1		64.78	71.45
Attracting attention		Now	
now: used to get sb's attention before changing the subject or asking them to do sth [from the OALD]			
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Chiara's actions; Chiara: looks at bowl in her hand] ^ [Carlo: looks at chicken; Chiara: looks at chicken] ^ [Carlo: looks at lemon; Chiara: looks at lemon] ^ [Carlo: looks at lemon; Chiara: looks at items on table]		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [chicken]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative pronoun: that] [definite article: the]		
General notions: quantitative	General notions: quantitative: YES: [quantity: some]		
can you take SOME juice out of that?			
General notions: spatial	General notions: spatial: YES: [relative position: on]		
before you actually put that ON THE CHICKEN			
General notions: temporal	General notions: temporal: YES: [anteriority: before + sub-clause]		
BEFORE you actually put that on the, uh, on the chicken			
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Chiara: waves her hand in the direction of the lemon]		

Line 01	Chiara: [] Now before you actually put that on the, uh, on the chicken, you have to can you juice the - can you take some juice out of that?
Material process(es)	Material process(es): YES: [Chiara: mixes the tandoori with the yoghurt] ^ [Chiara: puts the bowl on the table] ^ [Chiara: moves the chicken leg towards her] ^ [Carlo: takes the lemon]
Requesting someone to do something (T)	can you juice the - can you take some juice out of that?
Requesting: instructions	before you actually put that on the, uh, on the chicken, you have to
Requesting: polite requests (V)	can you juice the - can you take some juice out of that?
Sound	Sound: YES: [bowl on table]
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: bowl] ^ [Carlo: chicken; Chiara: chicken] ^ [Carlo: lemon]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Chiara: lemon]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [directed to Chiara's actions]

Text 1 Phase 4 Utterance 2		71.45	74.82
Asking for confirmation or denial	So I just ()		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on table; Chiara: looks at items on table] ^ [Carlo: looks at Chiara; Chiara: looks at items on table]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I]		
Line 01	Carlo: So I just ()		
Material process(es)	Material process(es): YES: [Carlo: turns the lemon towards Chiara; Chiara: takes the knife; hands the knife to Carlo] ^ [Carlo: mimes what he has to do]		
Sound	Sound: YES: [Pyrex on table]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: items on table; Chiara: items on table] ^ [Chiara: items on table]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara]		

Text 1 Phase 4 Utterance 3		74.82	107.99
Answering questions for confirmation	Chiara: Yeah		
Asking for confirmation of understanding	right?		

Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the Chiara; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at chicken] [Carlo: looks at chicken; Chiara: looks at chicken] ^ [Carlo: looks at chicken; Chiara: looks at Carlo's actions] ^ [Carlo: looks at chicken; Chiara: looks at chicken] ^ [Carlo: looks at chicken; Chiara: looks at Carlo's actions]
Enquiring as to necessity (incl. logical deduction)	They need to be covered in that.
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]
Expressing appreciation: negative appreciation	I don't like them.
Expressing negative intentions (V)	We're not doing the wings
Expressing obligation	now you're supposed to rub it in as much as you can.
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [chicken] [wings]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: we] [personal pronoun as object: it] [demonstrative pronoun: that] [personal pronoun as subject: you] [definite article: the] [personal pronoun as subject: I] [personal pronoun as object: them] [personal pronoun as subject: they]
General notions: quantitative	General notions: quantitative: YES: [quantity: some]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: reason: because + sub-clause]
Do that AND you do some slabs on the chicken. [] AND do the same on the other bit. [...] Yeah, AND now you're supposed to rub it in as much as you can. [...] We're not doing the wings BECAUSE I don't like them. AND can you get some more juice out of it?	
General notions: spatial	General notions: spatial: YES: [relative position: on]
you do SOME slabs on the chicken [...] And do the same ON THE OTHER BIT	
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [sequence: first] [present reference: now]
we cut it FIRST [...] NOW you're supposed to rub it in as much as you can	
Line 01	Chiara: Yeah, well we cut it first, right? [] Do that and you do some slabs on the chicken. [] And do the same on the other bit. [] Yeah, and now you're supposed to rub it in as much as you can. [] We're not doing the wings because I don't like them. And can you get some more juice out of it? They need to be covered in that.
Material process(es)	Material process(es): YES: [Chiara: gives the Pyrex to Carlo; Chiara: takes the knife] ^ [Chiara: cuts the chicken] ^ [Carlo: juices the lemon; Chiara: cuts the chicken] ^ [Carlo: juices the lemon] ^ [Carlo: juices the lemon; Chiara: rubs the lemon juice in the chicken] ^ [Carlo: puts the chicken wings into the Pyrex] ^ [Chiara: sets aside the wings] ^ [Chiara: rubs the lemon juice in the chicken] ^ [Carlo: juices the lemon]

Opening/resuming a turn (NS)	well
Requesting someone to do something (T)	And can you get some more juice out of it?
Requesting: instructions	we cut it first [...] Do that and you do some slabs on the chicken. [] And do the same on the other bit.
Requesting: polite requests (V)	And can you get some more juice out of it?
Sound	Sound: YES: [Pyrex on table] ^ [knife on table] ^ [Pyrex on table] ^ [knife on Pyrex] ^ [knife on table]
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex] ^ [Carlo: Pyrex; Chiara: Pyrex] ^ [Carlo: Pyrex; Chiara: chicken] ^ [Carlo: chicken; Chiara: chicken] ^ [Carlo: chicken] ^ [Carlo: chicken; Chiara: chicken] ^ [Carlo: chicken]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara] ^ [Chiara: directed to Carlo's actions]

Text 1 Phase 4 Utterance 4		107.99	113.87
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at chicken; Chiara: looks at Carlo's actions] ^ [Carlo: looks at Chiara: Chiara: looks at Carlo's actions]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Line 01	Carlo: [] There you go.		
Material process(es)	Material process(es): YES: [Carlo: juices the lemon]		
Responding request: agreeing willingly (V)	There you go.		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: chicken]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo's actions] ^ [Carlo: directed to Chiara; Chiara: directed to Carlo's actions]		

Text 1 Phase 4 Utterance 5		113.87	125.8
Behavioural process(es)	Behavioural process(es): YES: Carlo: looks at chicken; Chiara: looks at chicken] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo] ^ [Carlo: looks at items on table; Chiara: looks at items on table] ^ [Carlo: looks at items on table; Chiara: looks at Carlo] ^ [Carlo: looks at items on table; Chiara: looks at items on table; Chiara: laughs] ^ [Carlo: looks at items on table; Chiara: looks at Carlo] ^ [Carlo: looks at items on table; Chiara: looks at items on table]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing obligation	while you're supposed to make that		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative pronoun: that] [personal pronoun as object: it] [adverb: there] [personal pronoun as subject: we] [definite article: the]		

Appendix B

General notions: quantitative	General notions: quantitative: YES: [number: 30]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: reason: because + sub-clause] [possessive relations: possession: to have got]
you keep that AND, uh, you leave it there for 30 minutes while you're supposed to make that we've already made it BECAUSE we'VE GOT the ready-made stuff	
General notions: temporal	General notions: temporal: YES: [duration: for] [divisions of time: minutes] [simultaneity: while] [past reference: present perfect] [anteriority: already]
you leave it there FOR 30 MINUTES WHILE you're supposed to make that we've ALREADY made	
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Chiara: points at the spices]
Line 01	Chiara: Okay, so you keep that and, uh, you leave it there for 30 minutes while you're supposed to make that we've already made it because we've got the ready-made stuff.
Material process(es)	Material process(es): YES: [Chiara: takes the Pyrex with the chicken] ^ [Chiara: sets aside the Pyrex with the chicken] ^ [Carlo: puts the lemon on the chopping board]
Opening/resuming a turn (NS)	Okay
Reporting: facts/events	we've already made it
Requesting: instructions	so you keep that and, uh, you leave it there for 30 minutes
Sound	Sound: YES: [Pyrex on table] ^ [Chiara's laugh]
Stating	we've got the ready-made stuff.
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: chicken] ^ [Carlo: items on table; Chiara: items on table] ^ [Carlo: items on table; Chiara: items on table] ^ [Carlo: items on table] ^ [Carlo: items on table; Chiara: items on table]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Chiara: chicken] ^ [Carlo: Pyrex]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]
Text 1 Phase 5	
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 5
... after 30 minutes...	
Text 1 Phase 5 Utterance 1	
Line 01	[... after 30 minutes...]
Text 1 Phase 6	
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 6
The hairgrip	
Text 1 Phase 6 Utterance 1	
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at hairgrip; Chiara: looks at hairgrip] ^ [Carlo: looks at hairgrip] ^ [Carlo: looks at Chiara]

Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [indefinite article: a]
General notions: temporal	General notions: temporal: YES: [present reference: present continuous]
Line 01	Chiara: I'm putting a hair grip 'cause
Material process(es)	Material process(es): YES: [Chiara: takes a hair grip] ^ [Chiara: puts a hair grip]
Reporting: facts/events	I'm putting a hair grip
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Chiara]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: hairgrip]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: hairgrip]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara]

Text 1 Phase 6 Utterance 2		131.69	132.75
Asking for confirmation of understanding	Hair grip?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Chiara]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Line 01	Carlo: Hair grip?		
Material process(es)	Material process(es): YES: [Chiara: puts a hair grip; Carlo: leans over]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Chiara]		
VF: O: DW: E: object: outside personal space			
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara]		

Text 1 Phase 6 Utterance 3		132.75	133.27
Answering questions for confirmation	Yes.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Chiara]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Line 01	Chiara: Yes.		
Material process(es)	Material process(es): YES: [Chiara: puts a hair grip]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Chiara]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara]		

Text 1 Phase 6 Utterance 4		133.27	134.38
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing positive judgement	Nice name.		
Line 01	Carlo: Nice name.		
Material process(es)	Material process(es): YES: [Chiara: puts a hair grip]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara; directed to Chiara]		

Appendix B

Text 1 Phase 7		134.38	213.88
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 7		
1) Coating the chicken with the marinade 2) The secret for a good tandoori 3) Carlo reproaches Chiara 4) Phone ringing 5) Coating the chicken with the marinade			

Text 1 Phase 7 Subphase a		134.38	144.1
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 7 Subphase a		
Coating the chicken with the marinade			

Text 1 Phase 7 Subphase a Utterance 1		134.38	144.1
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex; Chiara: looks at bowl in her hand] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex; Chiara: looks at bowl in her hand]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [marinade]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative pronoun: this] [relative pronoun: which] [personal pronoun as subject: we] [personal pronoun as subject: it] [personal pronoun as object: it] [demonstrative adjective: this]		
General notions: quantitative	General notions: quantitative: YES: [number: 30]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
which we haven't done, BUT it doesn't matter			
General notions: temporal	General notions: temporal: YES: [sequence: after + sub-clause] [duration: for] [divisions of time: minutes] [past reference: present perfect]		
AFTER you've left this FOR 30 MINUTES			
Giving reassurance	it doesn't matter		
Line 01	Chiara: Um, after you've left this for 30 minutes, which we haven't done, but it doesn't matter, um, you coat it with this marinade.		
Material process(es)	Material process(es): YES: [Chiara: takes the Pyrex] ^ [Chiara: puts the Pyrex on the table in front of her] ^ [Chiara: takes the pot with the yoghurt and the tandoori special blend] ^ [Chiara: mixes the yoghurt and the tandoori special blend] ^ [Chiara: shows Carlo the bowl with the marinade]		
Opening/resuming a turn (NS)	Um		
Reporting: facts/events	which we haven't done		
Requesting: instructions	after you've left this for 30 minutes which we haven't done, but it doesn't matter, um, you coat it with this marinade.		
Sound	Sound: YES: [Pyrex on table] ^ [spoon stirring paste in bowl]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		

VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex] ^ [Chiara: bowl in her hand]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]

Text 1 Phase 7 Subphase b		144.1	155.2
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 7 Subphase b		
The secret for a good tandoori			

Text 1 Phase 7 Subphase b Utterance 1		144.1	155.2
Attracting attention		Now	
now: used to get sb's attention before changing the subject or asking them to do sth [from the OALD]			
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at spices] ^ [Carlo: looks at spices; Chiara: looks at spices] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [tandoori] [marinade]		
General notions: deixis	General notions: deixis: YES: [indefinite article: a] [definite article: the] [personal pronoun as subject: we] [personal pronoun as object: it]		
General notions: qualitative	General notions: qualitative: YES: [evaluation: quality: good]		
General notions: quantitative	General notions: quantitative: YES: [quantity: a bit]		
we've cheated A BIT			
General notions: relational	General notions: relational: YES: [logical relations: reason: because]		
we've cheated a bit BECAUSE we've done it with the Tesco Curry Ranch Tandoori Spice Blend but			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Chiara: points at spices with the bowl]		
Line 01	Chiara: Now, in theory, the - how good a tandoori is depends on the marinade. So we - we've cheated a bit because we've done it with the Tesco Curry Ranch Tandoori Spice Blend but		
Material process(es)	Material process(es): YES: [Chiara: covers the chicken with the marinade]		
Reporting: facts/events	So we - we've cheated a bit because we've done it with the Tesco Curry Ranch Tandoori Spice Blend		

Appendix B

Stating	in theory, the – how good a tandoori is depends on the marinade.
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex with chicken] ^ [Chiara: spices] ^ [Chiara: Pyrex with chicken]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex with chicken] ^ [Carlo: spices] ^ [Carlo: Pyrex with chicken]

Text 1 Phase 7 Subphase c		155.2	162.4
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 7 Subphase c		
Carlo reproaches Chiara			

Text 1 Phase 7 Subphase c Utterance 1		155.2	156.64
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
General notions: mental	General notions: mental: YES: [expression: to say]		
Giving warnings	Don't say names.		
Line 01	Carlo: Don't say names.		
Material process(es)	Material process(es): YES: [Chiara: covers the chicken with the marinade]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex with chicken]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex with chicken]		

Text 1 Phase 7 Subphase c Utterance 2		156.64	158.82
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at Carlo] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Line 01	Chiara: [] Pardon?		
Material process(es)	Material process(es): YES: [Chiara: covers the chicken with the marinade]		
Signalling non-understanding	Pardon?		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex with chicken]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex with chicken]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 7 Subphase c Utterance 3		158.82	160.64
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex with chicken; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Giving warnings	Don't do publicity.		
Line 01	Carlo: Don't do publicity.		
Material process(es)	Material process(es): YES: [Chiara: covers the chicken with the marinade]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex with chicken]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex with chicken]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		

Text 1 Phase 7 Subphase c Utterance 4		160.64	162.4
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing knowledge	I know it's illegal		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: it]		
General notions: mental	General notions: mental: YES: [reflection: to know]		
Line 01	Chiara: Well it's, um, [the telephone rings] I know it's illegal		
Material process(es)	Material process(es): YES: [Chiara: covers the chicken with the marinade; telephone: rings]		
Opening/resuming a turn (NS)	Well		
Sound	Sound: YES: [telephone ringing]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex with chicken]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex with chicken]		

Text 1 Phase 7 Subphase d		162.4	168.96
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 7 Subphase d		
Phone ringing			

Text 1 Phase 7 Subphase d Utterance 1		162.4	168.96
Addressing someone: terms of endearment (V)	Mummy		

Appendix B

Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken; Chiara: laughs] ^ [Carlo: smiles; Carlo: looks at Pyrex with chicken; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at someone off-screen] ^ [Carlo: looks at Pyrex with chicken; Chiara: looks at Pyrex with chicken]
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]
Expressing gratitude	thank you
Expressing negative judgement	that's a good thing.
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: that] [indefinite article: a] [definite article: the] [personal pronoun as subject: you] [personal pronoun as object: it]
General notions: mental	General notions: mental: YES: [expression: to answer]
General notions: qualitative	General notions: qualitative: YES: [evaluation: quality: good]
General notions: temporal	General notions: temporal: YES: [present reference: present continuous]
Hesitating	Um
Line 01	Chiara: well, that's a good thing. The phone is ringing. Um, Mummy, you answer it, thank you.
Material process(es)	Material process(es): YES: [Chiara: covers the chicken with the marinade] ^ [Chiara: covers the chicken with the marinade; telephone: rings] ^ [Chiara: covers the chicken with the marinade]
Opening/resuming a turn (NS)	well
Requesting: orders	you answer it
Sound	Sound: YES: [Chiara's laugh] ^ [spoon on bowl] ^ [telephone ringing]
Stating	The phone is ringing.
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex with chicken]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex with chicken]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo] ^ [Chiara: directed to someone off-screen]
Text 1 Phase 7 Subphase e	
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 7 Subphase e
Coating the chicken with the marinade	

Text 1 Phase 7 Subphase e Utterance 1		168.96	213.88
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at what Chiara is doing; Chiara: looks at what she is doing] ^ [Carlo: laughs; Carlo: looks at what Chiara is doing; Chiara: looks at what she is doing] ^ [Carlo: looks at what Chiara is doing; Chiara: looks at the oven] ^ [Carlo: looks at what Chiara is doing; Chiara: looks at what she is doing] ^ [Carlo: looks at what Chiara is doing; Chiara: looks at salt] ^ [Carlo: looks at what Chiara is doing; Chiara: looks at Pyrex with the chicken] ^ [Carlo: looks at what Chiara is doing; Chiara: looks at salt] ^ [Carlo: looks at what Chiara is doing; Chiara: looks at Pyrex with the chicken] ^ [Carlo: looks at what Chiara is doing; Chiara: looks at what she is doing]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [salt]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [demonstrative pronoun: this] [definite article: the] [demonstrative pronoun: that]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
You put this on AND, um, you turn the oven on at 170 degrees [...] AND then you put salt all over it			
General notions: temporal	General notions: temporal: YES: [reference without time focus: simple present] [sequence: then]		
THEN you put this on. [...] And THEN you put salt all over it			
Identifying	that's the oven going.		
Line 01	Chiara: So then you put this on. [] You put this on and, um, you turn the oven on at 170 degrees... so that's the oven going. Um. [] And then you put salt all over it. [] Looks like it's ()		
Material process(es)	Material process(es): YES: [Chiara: covers the chicken with the marinade] ^ [Chiara: puts the bowl with the marinade on the table] ^ [Chiara: turns in the direction of the oven] ^ [Chiara: turns the oven on] ^ [Chiara: takes the bowl with the marinade] ^ [Chiara: empties the bowl] ^ [Chiara: covers the chicken with the marinade] ^ [Chiara: puts the spoon into the bowl] ^ [Chiara: takes the salt] ^ [Chiara: puts the salt on the chicken] ^ [Chiara: puts the salt on the chicken; Carlo: leans over] ^ [Chiara: turns the chicken upside down a couple of times]		
Requesting: instructions	then you put this on. [] You put this on and, um, you turn the oven on at 170 degrees [...] And then you put salt all over it.		
Sound	Sound: YES: [spoon on bowl] ^ [Carlo's laugh] ^ [bowl on table] ^ [oven being turning on] ^ [oven going] ^ [oven going; spoon on bowl] ^ [oven going; bowl on table] ^ [oven going; salt] ^ [oven going; bowl on table] ^ [oven going]		

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Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex with the chicken; spoon and bowl in her hands] ^ [Chiara: oven] ^ [Chiara: Pyrex with the chicken; spoon and bowl in her hands] ^ [Chiara: salt] ^ [Chiara: Pyrex with the chicken] ^ [Chiara: salt] ^ [Chiara: Pyrex with the chicken]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex with the chicken]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara's actions]

Text 1 Phase 8		213.88	220
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 8		
Refrigerating the chicken			

Text 1 Phase 8 Utterance 1	213.88	220
Line 01	[Refrigerating the chicken]	

Text 1 Phase 9		220	279.56
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 9		
1) Leaving the marinade on the chicken 2) Chiara takes the aluminium 3) Chiara covers the chicken 4) Chiara puts the chicken in the fridge			

Text 1 Phase 9 Subphase a		220	242.79
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 9 Subphase a		
Leaving the marinade on the chicken			

Text 1 Phase 9 Subphase a Utterance 1	220	226.76
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo]	
Enquiring about knowledge/ignorance	you know, [marinades you always have to keep on for hours]?	
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]	
Expressing obligation	When you've put the marinade on, you're supposed to keep it on [...] marinades you always have to keep on for hours	
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [marinade(s)]	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the] [personal pronoun as object: it]	
General notions: mental	General notions: mental: YES: [reflection: to know]	
General notions: temporal	General notions: temporal: YES: [frequency: always] [duration: for] [divisions of time: hours]	
Illustrators: batons	Illustrators: batons: YES: [Chiara: gesticulates]	
Line 01	Chiara: When you've put the marinade on, you're supposed to keep it on – you know, marinades you always have to keep on for hours?	

Material process(es)	Material process(es): YES: [Chiara: puts the Pyrex on the table]
Sound	Sound: YES: [Pyrex on table]
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]

Text 1 Phase 9 Subphase a Utterance 2		226.76	227.14
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex; Chiara: looks at Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing knowledge	Yeah.		
Line 01	Carlo: Yeah.		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		

Text 1 Phase 9 Subphase a Utterance 3		227.14	234.78
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing possibility (NS)	This you, you can leave on for three to four hours, in theory		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: this] [personal pronoun as subject: you] [definite article: the] [personal pronoun as object: it]		
General notions: quantitative	General notions: quantitative: YES: [number: three] [number: four]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]		
This you, you can leave on for three to four hours, in theory, BUT the best thing to do is leave it in the fridge overnight			
General notions: spatial	General notions: spatial: YES: [location: in]		
the best thing to do is leave it IN THE FRIDGE overnight			
General notions: temporal	General notions: temporal: YES: [duration: for] [duration: to] [divisions of time: hours] [duration: overnight]		
This you, you can leave on FOR THREE TO FOUR HOURS, in theory, but the best thing to do is leave it in the fridge OVERNIGHT			
Giving advice	the best thing to do is leave it in the fridge overnight.		
Illustrators: batons	Illustrators: batons: YES: [Chiara: gesticulates]		
Line 01	Chiara: This you, you can leave on for three to four hours, in theory, but the best thing to do is leave it in the fridge overnight. So what		

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Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara] [Chiara: directed to Carlo]

Text 1 Phase 9 Subphase a Utterance 4		234.78	235.42
Asking for confirmation of understanding	In the fridge?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex; Chiara: looks at Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
General notions: deixis	General notions: deixis: YES: [definite article: the]		
General notions: spatial	General notions: spatial: YES: [location: in]		
IN THE FRIDGE?			
Line 01	Carlo: In the fridge?		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		

Text 1 Phase 9 Subphase a Utterance 5		235.42	242.79
Answering questions for confirmation	Yes		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo]		
Correcting oneself	I mean		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [marinade]		
General notions: relational	General notions: relational: YES: [logical relations: so + sub-clause]		
the best place is the fridge SO it doesn't actually go bad while it's kept in the marinade			
General notions: spatial	General notions: spatial: YES: [location: in]		
so it doesn't actually go bad while it's kept IN THE MARINADE			
General notions: temporal	General notions: temporal: YES: [simultaneousness: while]		
the best place is the fridge so it doesn't actually go bad WHILE it's kept in the marinade			
Illustrators: batons	Illustrators: batons: YES: [Chiara: gesticulates]		
Line 01	Chiara: Yes, you lea-, well, what, wherever. I mean, the best place is the fridge so it doesn't actually go bad while it's kept in the marinade.		
Regulators	Regulators: YES: [Carlo: nods]		
Stating	the best place is the fridge so it doesn't actually go bad while it's kept in the marinade.		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex]		

VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 9 Subphase b		242.79	257.26
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 9 Subphase b		
Chiara takes the aluminium			

Text 1 Phase 9 Subphase b Utterance 1		242.79	257.26
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Chiara's actions; Chiara: looks at aluminium foil box]		
Emphasising	you can even take, you know, cling film, or even: used to emphasize sth unexpected or surprising		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: I] [personal pronoun as subject: you]		
General notions: quantitative	General notions: quantitative: YES: [quantity: some]		
So I'm going to take SOME aluminium			
Line 01	Chiara: So I'm going to take some, um, aluminium [] and that's what this (). [] Just take whatever: you can even take, you know, cling film, or		
Making a suggestion	Just take whatever: you can even take, you know, cling film, or		
Material process(es)	Material process(es): YES: [Chiara: takes the aluminium foil] ^ [Chiara: takes the aluminium foil out of its box]		
Reporting: facts/events	So I'm going to take some, um, aluminium		
Sound	Sound: YES: [aluminium foil box being opened ^ [aluminium foil box on table] ^ [aluminium foil]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): [Chiara]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: aluminium foil box]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara's actions]		

Text 1 Phase 9 Subphase c		257.26	270.89
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 9 Subphase c		
Chiara covers the chicken			

Text 1 Phase 9 Subphase c Utterance 1		257.26	270.89
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Chiara's actions; Chiara: looks at aluminium foil] ^ [Carlo: looks at aluminium foil box; Chiara: aluminium foil]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		

Appendix B

Material process(es)	Material process(es): YES: [Chiara: cuts a piece of foil] ^ [Chiara: puts the rest of the foil on the table] ^ [Chiara: wraps the Pyrex; Carlo: puts the foil into its box] ^ [Carlo: puts the box aside; Chiara: takes the Pyrex]
Sound	Sound: YES: [aluminium foil] ^ [aluminium foil; aluminium foil on table] ^ [aluminium foil; Pyrex on table]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: aluminium foil box] ^ [Carlo: aluminium foil box; Chiara: aluminium foil box]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara's actions]

Text 1 Phase 9 Subphase d		270.89	279.56
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 9 Subphase d		
Chiara puts the chicken in the fridge			

Text 1 Phase 9 Subphase d Utterance 1		270.89	279.56
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at aluminium foil box; Chiara: looks at the fridge] ^ [Carlo: looks at Chiara's actions; Chiara: looks at Carlo] ^ [Carlo: looks at Chiara's actions; Chiara: looks at the fridge] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as object: it] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
Take it AND put it in the fridge			
General notions: spatial	General notions: spatial: YES: [location: in]		
put it IN THE FRIDGE			
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Chiara: points at the Pyrex]		
Line 01	Chiara: Take it and put it in the fridge.		
Material process(es)	Material process(es): YES: [Chiara: opens the fridge] ^ [Chiara: puts the Pyrex in the fridge] ^ [Chiara: closes the fridge]		
Requesting: instructions	Take it and put it in the fridge.		
Sound	Sound: YES: [fridge door opening] ^ [Pyrex in the fridge] ^ [fridge door closing]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: aluminium foil box; Chiara: fridge] ^ [Chiara: fridge]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara's actions; Chiara: directed to Carlo] ^ [Carlo: directed to Chiara's actions]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 10		279.56	282.96
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 10		

... after 5 hours...

Text 1 Phase 10 Utterance 1		279.56	282.96
Line 01	[... after 5 hours...]		

Text 1 Phase 11		282.96	393.46
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 11		
1) Chiara checks if five hours have past 2) Cooking the chicken 3) The colour of Tandoori chicken			

Text 1 Phase 11 Subphase a		282.96	294.65
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 11 Subphase a		
Chiara checks if five hours have past			

Text 1 Phase 11 Subphase a Utterance 1		282.96	290.89
Asking for confirmation or denial	Have five hours past?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on his left] ^ [Carlo: looks at Chiara] ^ [Carlo: looks at Chiara; Chiara: looks at Carlo] ^ [Chiara: looks at Carlo] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at newspaper; Chiara: looks at Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting] ^ [Carlo: sitting; Chiara: standing]		
General notions: quantitative	General notions: quantitative: YES: [number: five]		
after FIVE hours... Have FIVE hours past?			
General notions: temporal	General notions: temporal: YES: [posteriority: after + NP] [divisions of time: hours] [past reference: present perfect]		
AFTER FIVE HOURS... Have five HOURS past?			
Line 01	Chiara: So after five hours... Have five hours past? [Sound of oven clock]		
Material process(es)	Material process(es): YES: [Carlo: reads the newspaper] ^ [Carlo reads the newspaper; Chiara: approaches the table] ^ [Carlo: folds the newspaper]		
Opening/resuming a turn (NS)	So		
Requesting: instructions	after five hours		
Sound	Sound: YES: [newspaper] ^ [newspaper being folded; oven bell ringing]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: newspaper] ^ [Carlo: items on his left] ^ [Carlo: newspaper]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Carlo: directed to Chiara] ^ [Carlo: directed to Chiara; Chiara: directed to Carlo] ^ [Chiara: directed to Carlo]		
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:		

Text 1 Phase 11 Subphase a Utterance 2		290.89	291.94
Answering questions for confirmation	Yeah.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on his left; Chiara: looks at Carlo]		

Appendix B

Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]
Line 01	Carlo: Yeah.
Material process(es)	Material process(es): YES: [Carlo: folds the newspaper]
Sound	Sound: YES: [newspaper being folded; oven bell ringing]
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: items on his left]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]

Text 1 Phase 11 Subphase a Utterance 3		291.94	293.69
Asking for confirmation or denial	And you've read the newspaper?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at items on his left; Chiara: looks at Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and]		
AND you've read the newspaper?			
General notions: temporal	General notions: temporal: YES: [past reference: present perfect]		
Line 01	Chiara: And you've read the newspaper?		
Material process(es)	Material process(es): YES: [Carlo: puts the newspaper aside] ^ [Chiara: opens the fridge]		
Sound	Sound: YES: [oven bell ringing] ^ [fridge door opening]		
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: items on his left]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		

Text 1 Phase 11 Subphase a Utterance 4		293.69	294.65
Answering questions for confirmation	Yes.		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the fridge; Chiara: looks at Carlo] ^ [Carlo: looks at the fridge; Chiara: looks at the fridge]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Line 01	Carlo: == Yes.		
Line 02	Chiara: == Yes.		
Material process(es)	Material process(es): YES: [Chiara: opens the fridge]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks; Chiara: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: fridge]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: fridge]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		

Text 1 Phase 11 Subphase b		294.65	346.47
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 11 Subphase b		
Cooking the chicken			

Text 1 Phase 11 Subphase b Utterance 1		294.65	346.47
Asking: expecting confirmation (V)	you heard the 'ting-ting-ting', didn't you?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at fridge; Chiara: looks at Pyrex] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at Pyrex in Chiara's hands; Chiara: looks at Pyrex in her hands] ^ [Carlo: looks at Pyrex in Chiara's hands; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex in Chiara's hands; Chiara: looks at Pyrex in her hands] ^ [Chiara: looks at Carlo] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo] ^ [Carlo: looks at oven; Chiara: looks at oven] ^ [Carlo: looks at oven; Chiara: looks at Carlo]		
Emblems	Emblems: YES: [Chiara: points at her ear]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [tandoori] [chicken] [tandoori spices]		
General notions: deixis	General notions: deixis: YES: [definite article: the] [personal pronoun as subject: you] [demonstrative pronoun: this] [personal pronoun as subject: it] [personal pronoun as object: it] [demonstrative pronoun: that] [personal pronoun as subject: we]		
General notions: existential	General notions: existential: YES: [presence: there's]		
in the real tandoori, THERE'S an natural oven			
General notions: qualitative	General notions: qualitative: YES: [physical: material: clay]		
General notions: quantitative	General notions: quantitative: YES: [number: two]		
General notions: relational	General notions: relational: YES: [logical relations: conjunction: and] [logical relations: reason: (be)cause + sub-clause] [possessive relations: possession: to have] [logical relations: purpose: so that + sub-clause]		
After five hours, AND the oven is actually ready CAUSE you heard the 'ting-ting-ting,' didn't you? BECAUSE in the real - in the real tandoori, there's a - there's an natural oven, AND it's a clay oven. AND, um, the best way to actually make it - make the recipe similar to that would be barbeque the chicken. We DON'T HAVE that we take the cover off this SO THAT the heat goes directly onto the chicken. AND you put it in the oven. [] You have to leave it in the oven for about two hours, BUT you can actually see when the chicken is ready BECAUSE it absorbs the colour of the tandoori spices AND it goes red.			
General notions: spatial	General notions: spatial: YES: [location: in]		
IN THE REAL TANDOORI, there's a - there's an natural oven, and it's a clay oven [...] you put it IN THE OVEN [...] You have to leave it IN THE OVEN for about two hours			

Appendix B

General notions: temporal	General notions: temporal: YES: [posteriority: after + NP] [divisions of time: hours] [past reference: simple past] [reference without time focus: simple present] [duration: for]
AFTER FIVE HOURS [...] You have to leave it in the oven FOR ABOUT TWO HOURS	
Giving advice	it's best not to leave it covered [...] the best way to actually make it - make the recipe similar to that would be barbeque the chicken.
Hesitating	Um
Illustrators: batons	Illustrators: batons: YES: [Chiara]
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Chiara: points at the oven] ^ [Chiara: points at the chicken] ^ [Chiara: points at the oven]
Illustrators: kinetographs	Illustrators: kinetographs: YES: [Chiara: depicts the verb 'go'] ^ [Chiara: depicts the verb 'absorb']
Illustrators: pictographs	Illustrators: pictographs: YES: [Chiara: depicts an oven] ^ [Chiara: depicts the grid of the barbeque]
Line 01	Chiara: After five hours, and the oven is actually ready cause you heard the 'ting-ting-ting,' didn't you? Um ... you take this - well, you can actually - well, it's best not to leave it covered. Because in the real - in the real tandoori, there's a - there's an natural oven, and it's a clay oven. And, um, the best way to actually make it - make the recipe similar to that would be barbeque the chicken. We don't have that so we take the cover off this so that the heat goes directly onto the chicken. And you put it in the oven. [] You have to leave it in the oven for about two hours, but you can actually see when the chicken is ready because it absorbs the colour of the tandoori spices and it goes red.
Material process(es)	Material process(es): YES: [Chiara: takes the Pyrex out of the fridge] ^ [Chiara: closes the fridge] ^ [Chiara: puts the Pyrex on the table] ^ [Chiara: unwraps the Pyrex] ^ [Chiara: puts the aluminium foil aside] ^ [Chiara: takes the Pyrex] ^ [Chiara: opens the oven] ^ [Chiara: puts the Pyrex in the oven] ^ [Chiara: closes the oven] ^ [Chiara: turns the oven on] ^ [Chiara: sets the timer]
Regulators	Regulators: YES: [Carlo: nods]
Requesting: instructions	you take this [...] And you put it in the oven. You have to leave it in the oven for about two hours
Sound	Sound: YES: [aluminium foil] ^ [fridge door closing] ^ [Pyrex on table] ^ [Pyrex being unwrapped] ^ [oven door opening] ^ [Pyrex in the oven] ^ [oven door closing] ^ [oven being turned on] ^ [oven going]
Specifying (V)	and it's a clay oven.

Stating	After five hours, and the oven is actually ready [...] in the real – in the real tandoori, there's a – there's an natural oven [...] We don't have that so we take the cover off this so that the heat goes directly onto the chicken [...] but you can actually see when the chicken is ready because it absorbs the colour of the tandoori spices and it goes red
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Carlo]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex] ^ [Chiara: Pyrex in her hands] ^ [Chiara: Pyrex] ^ [Chiara: oven]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: fridge] ^ [Carlo: Pyrex in Chiara's hands] ^ [Carlo: Pyrex] ^ [Carlo: oven]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 11 Subphase c		346.31	393.46
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 11 Subphase c		
The colour of Tandoori chicken			

Text 1 Phase 11 Subphase c Utterance 1	346.31	362.98
Behavioural process(es)	Behavioural process(es): YES: [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: makes eye contact with Chiara; Carlo: smirks; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at items on table] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at items on table] ^ [Carlo: aluminium foil box; Chiara: looks at Carlo]	
Describing	And it is bright red. And the rice that it's served with has bright colours.	
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]	
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [tandoori] [rice]	
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: you] [definite article: the] [relative pronoun: that] [personal pronoun as subject: it]	
General notions: qualitative	General notions: qualitative: YES: [physical: colour: bright red]	
General notions: relational	General notions: relational: YES: [logical relations: condition: if] [logical relations: conjunction: and] [possessive relations: possession: to have]	
IF you go to Brick Lane, where, where you get the best tandoori in London, you can have – um, you can go AND eat tandoori AND see the colour that it should be. AND it is bright red. AND the rice that it's served with HAS bright colours.		
General notions: spatial	General notions: spatial: YES: [motion: to go to] [location: where] [location: in]	
If you GO TO BRICK LANE. WHERE you get the best tandoori IN LONDON		

Appendix B

Illustrators: batons	Illustrators: batons: YES: [Chiara]
Line 01	Chiara: If you go to Brick Lane, where, where you get the best tandoori in London, you can have – um, you can go and eat tandoori and see the colour that it should be. And it is bright red. And the rice that it's served with has bright colours.
Material process(es)	Material process(es): YES: [Carlo: takes the aluminium foil box]
Sound	Sound: YES: [oven going]
Stating	If you go to Brick Lane, where, where you get the best tandoori in London, you can have – um, you can go and eat tandoori and see the colour that it should be.
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Chiara]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: aluminium foil box]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: items on table]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 11 Subphase c Utterance 2		362.98	364.57
Asking for confirmation or denial	Like this?		
Behavioural process(es)	Behavioural process(es): YES: [Carlo: aluminium foil box; Chiara: looks at Carlo] ^ [Carlo: aluminium foil box; Chiara: looks at aluminium foil box]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
General notions: deixis	General notions: deixis: YES: [demonstrative pronoun: this]		
General notions: quantitative	General notions: quantitative: YES: [degree: a bit]		
It's A BIT darker			
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Carlo: points at the aluminium box]		
Line 01	Carlo: Like this?		
Material process(es)	Material process(es): YES: [Carlo: takes the aluminium foil box]		
Sound	Sound: YES: [oven going]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: aluminium foil box]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Chiara: aluminium foil box]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		

Text 1 Phase 11 Subphase c Utterance 3		364.57	393.46
Answering questions for confirmation	Yes, bright, bright, bright red.		

Behavioural process(es)	Behavioural process(es): YES: [Carlo: aluminium foil box; Chiara: looks at aluminium foil box] ^ [Carlo: looks at items on table] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: makes eye contact with Chiara; Carlo: smiles; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at tandoori pot; Chiara: looks at tandoori pot] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo] ^ [Carlo: looks at tandoori pot; Chiara: looks at tandoori pot] ^ [Carlo: makes eye contact with Chiara; Chiara: makes eye contact with Carlo]
Describing	It's a bit darker, but it's still red. And you, um - the rice it's served with has other colours. It's got bits of bits of yellow, bits of green, bits of red. [...] And it's very bright.
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]
Food and drink: types of food + drink	Food and drink: types of food + drink: YES: [rice]
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [definite article: the] [indefinite article: a] [personal pronoun as subject: you] [demonstrative pronoun: this] [demonstrative pronoun: that] [personal pronoun as subject: they] [personal pronoun as object: it] [personal pronoun as object: you]
General notions: mental	General notions: mental: YES: [expression: to say]
General notions: qualitative	General notions: qualitative: YES: [physical: colour: dark] [physical: colour: red] [physical: colour: yellow] [physical: colour: green]
General notions: quantitative	General notions: quantitative: YES: [degree: a bit] [degree: very]
It's A BIT darker [...] And it's VERY bright.	
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but] [logical relations: conjunction: and] [possessive relations: possession: to have] [logical relations: reason: because] [logical relations: condition: if]
It's a bit darker, BUT it's still red. AND you, um - the rice it's served with HAS other colours [...] It's not a natural colouring, BECAUSE IF you have look at this, it says, you know, 'colours: sunset yellow, FCF, AND pencil forarlot' - chemical names, BUT, um, that's how they actually serve it to you. AND it's very bright.	
Illustrators: batons	Illustrators: batons: YES: [Chiara]
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Carlo: points at the aluminium box] ^ [Chiara: points at tandoori pot]
Illustrators: pictographs	Illustrators: pictographs: YES: [Chiara: depicts the bits]

Appendix B

Line 01	Chiara: Yes, bright, bright, bright red. It's a bit darker, but it's still red. And you, um - the rice it's served with has other colours. It's got bits of bits of yellow, bits of green, bits of red. It's not a natural colouring, because if you have look at this, it says, you know, 'colours: sunset yellow, FCF, and pencil forarlot' - chemical names, but, um, that's how they actually serve it to you. And it's very bright.
Material process(es)	Material process(es): YES: [Chiara: takes the tandoori special blend pot] ^ [Chiara: puts the tandoori special blend pot on the table]
Regulators	Regulators: YES: [Carlo: nods]
Reporting: people's words/thoughts/beliefs	it says, you know, 'colours: sunset yellow, FCF, and pencil forarlot'
Sound	Sound: YES: [oven going; tandoori pot on table]
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: DIS(engaged)	VF: O: DW: DIS(engaged): YES: [Chiara]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Carlo: aluminium foil box] ^ [Chiara: tandoori pot]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Chiara: aluminium foil box] ^ [Carlo: items on table] ^ [Carlo: tandoori pot]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: YES:

Text 1 Phase 12		393.46	398.2
Film clip: phase(s)	Film clip: phase(s): YES: Text 1 Phase 10		
... after 2 and a half hours...			

Text 1 Phase 12 Utterance 1	393.46	398.2
Line 01	[... after 2 and a half hours...]	

Text 1 Phase 13		398.2	421.8
Film clip: subphase(s)	Film clip: subphase(s): YES: Text 1 Phase 13		
The chicken is ready			

Text 1 Phase 13 Utterances 1 and 2	398.2	411.9
Affect displays	Affect displays. YES: [Chiara: pouts]	
Asking for confirmation or denial	Is it?	
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at the oven; Chiara: looks at the oven] ^ [Carlo: looks at the oven; Chiara: looks at Carlo] ^ [Carlo: looks at oven gloves; Chiara: looks at oven gloves] ^ [Carlo: makes eye contact with Chiara; Chiara makes eye contact with Carlo] ^ [Carlo: looks at the oven; Chiara: looks at the oven] ^ [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex; Chiara: looks at Pyrex]	
Describing	And that's how it gets after two and a half hours.	
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]	
Expressing intentions	we're going to take my oven gloves on so I don't get burnt.	

Expressing positive judgement	That looks nice.
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as subject: we] [possessive adjective: my] [personal pronoun as subject: I] [demonstrative pronoun: that]
General notions: quantitative	General notions: quantity: YES: [number: two]
General notions: relational	General notions: relations: YES: [logical relations: reason: so + sub-clause] [logical relations: conjunctions: and]
we're going to take my oven gloves on SO I don't get burnt. [] AND that's how it gets after two and a half hours	
General notions: temporal	General notions: temporal: YES: [posteriority: after + NP] [divisions of time: hours]
And that's how it gets AFTER TWO AND A HALF HOURS	
Illustrators: deictic movements	Illustrators: deictic movements: YES: [Chiara: points at the oven]
Line 01	Chiara: Oh, it's actually ready. So == we're going to
Line 02	Carlo: == Is it?
Line 03	Chiara: take my oven gloves on so I don't get burnt. [] And that's how it gets after == two and a half hours.
Line 04	Carlo: == That looks nice.
Material process(es)	Material process(es): YES: [Chiara: takes the oven gloves] ^ [Chiara: opens the oven] ^ [Chiara: takes the Pyrex out of the oven; Carlo: leans over] ^ [Chiara: closes the oven] ^ [Chiara: puts the Pyrex on the table]
Sound	Sound: YES: [oven bell ringing] ^ [oven door opening] ^ [Pyrex being taken out of the oven] ^ [Pyrex on table]
Stating	it's actually ready.
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks] ^ [Chiara: speaks; Carlo: speaks] ^ [Chiara: speaks] ^ Chiara: speaks; Carlo: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: oven gloves] ^ [Chiara: oven] ^ [Chiara: Pyrex]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: oven; Chiara: oven] ^ [Carlo: oven] ^ [Carlo: oven gloves] ^ [Carlo: oven] ^ [Carlo: Pyrex]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]
VF: O: DW: E: other participant: eye contact	VF: O: DW: E: other participant: eye contact: eye contact: YES:

Text 1 Phase 13 Utterance 3		411.9	420
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex; Chiara: looks at Carlo] ^ [Carlo: looks at Pyrex; Carlo: laughs; Chiara: looks at Carlo; Chiara: laughs] ^ [Carlo: looks at Pyrex; Chiara: looks at Pyrex] ^ [Carlo: looks at Pyrex; Chiara: looks at Carlo]		
Denying necessity	you don't have to pretend.		
Emblems	Emblems: YES: [Chiara: crosses her fingers]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Expressing hope	it might taste better. Fingers crossed.		

Appendix B

Expressing negative judgement	It looks disgusting!
General notions: deixis	General notions: deixis: YES: [personal pronoun as subject: it] [personal pronoun as subject: you]
General notions: relational	General notions: relational: YES: [logical relations: conjunction: but]
you don't have to pretend. BUT it might taste better	
Line 01	Chiara: It looks disgusting! But it – you don't have to pretend. But it might taste better. Fingers crossed.
Sound	Sound: YES: [Carlo and Chiara's laugh] ^ [oven door closing]
Verbal process(es)	Verbal process(es): YES: [Chiara: speaks]
VF: O: DW: E: object: inside personal space	VF: O: DW: E: object: inside personal space: YES: [Chiara: Pyrex]
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex]
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]

Text 1 Phase 13 Utterance 4		420	421.8
Behavioural process(es)	Behavioural process(es): YES: [Carlo: looks at Pyrex; Chiara: looks at Carlo]		
Existential process(es)	Existential process(es): YES: [Carlo: sitting; Chiara: standing]		
Line 01	Carlo: Okay.		
Regulators	Regulators: YES: [Carlo: nods]		
Verbal process(es)	Verbal process(es): YES: [Carlo: speaks]		
VF: O: DW: E: object: outside personal space	VF: O: DW: E: object: outside personal space: YES: [Carlo: Pyrex]		
VF: O: DW: E: other participant	VF: O: DW: E: other participant: YES: [Chiara: directed to Carlo]		