Appendix 2  Transcription Conventions

From DuBois (1991)

**Symbols for discourse transcription**

<table>
<thead>
<tr>
<th>Units</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Intonation unit</td>
<td>(carriage return)</td>
</tr>
<tr>
<td>Truncated intonation unit</td>
<td></td>
</tr>
<tr>
<td>Word</td>
<td>[space]</td>
</tr>
<tr>
<td>Truncated word</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Speakers</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker identity/turn start</td>
<td>;</td>
</tr>
<tr>
<td>Speech overlap</td>
<td>[ ]</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Transitional continuity</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Final</td>
<td>.</td>
</tr>
<tr>
<td>Continuing</td>
<td>,</td>
</tr>
<tr>
<td>Appeal</td>
<td>}</td>
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</table>

<table>
<thead>
<tr>
<th>Terminal pitch direction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>\</td>
</tr>
<tr>
<td>Rise</td>
<td>/</td>
</tr>
<tr>
<td>Level</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Accent and lengthening</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary accent</td>
<td>*</td>
</tr>
<tr>
<td>Secondary accent</td>
<td>,</td>
</tr>
<tr>
<td>Booster</td>
<td>:</td>
</tr>
<tr>
<td>Lengthening</td>
<td>=</td>
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</table>

<table>
<thead>
<tr>
<th>Tone</th>
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</thead>
<tbody>
<tr>
<td>Fall</td>
<td>\</td>
</tr>
<tr>
<td>Rise</td>
<td>/</td>
</tr>
<tr>
<td>Fall-rise</td>
<td>V</td>
</tr>
</tbody>
</table>
Appendix 2

Rise-fall Level

Pause
Long
Medium
Short
Latch

Vocal noises
Vocal noises
Inhalation
Exhalation
Glottal stop
Laughter

Quality
Quality
Laugh quality
Quotation quality
Multiple quality features

Phonetics
Phonetic/phonemic transcription

Transcriber's perspective
Researcher's comment
Uncertain hearing
Indecipherable syllable

Specialized notations
Duration
Intonation unit continued
Intonation subunit boundary
Embedded intonation unit
Reset
False start
Codeswitching

Non-transcription lines
Order of transcription line
Interlinear gloss line

Reserved symbols
Phonemic/orthographic

Morphosyntactic coding
User-definable

Synopsis of Transcription Design Principles

Category definition: define good categories
1 Define transcriptional categories which make the necessary distinctions among discourse phenomena.
2 Define sufficiently explicit categories.
3 Define sufficiently general categories.
4 Contrast data types.

Accessibility: make the system accessible
5 Use familiar notations.
6 Use motivated notations.
7 Use easily learned notations.
8 Segregate unfamiliar notations.
9 Use notations which maximize data access.
10 Maintain consistent appearance across modes of access.

Robustness: make representations robust
11 Use widely available characters.
12 Avoid invisible contrasts.
13 Avoid fragile contrasts.

Economy: make representations economical
14 Avoid verbose notations.
15 Use short notations for high frequency phenomena.
16 Use discriminable notations for word-internal phenomena.
17 Minimize word-internal notations.
18 Use space meaningfully.

Adaptability: make the system adaptable
19 Allow for seamless transition between degrees of delicacy.
20 Allow for seamless integration of user-defined transcription categories.
21 Allow for seamless integration of presentation features.
22 Allow for seamless integration of indexing information.
23 Allow for seamless integration of user-defined coding information.

From Jefferson (1979)

Transcript notation

1 Simultaneous utterances

Utterances starting simultaneously are linked together with either double or single left-hand brackets:

```
[] Tom: I used to smoke a lot when I was young
   Bob: I used to smoke Camels
```

2 Overlapping utterances

When overlapping utterances do not start simultaneously, the point at which an ongoing utterance is joined by another is marked with a single left-hand
Appendix 2 Transcription Conventions

bracket, linking an ongoing with an overlapping utterance at the point where overlap begins:

\[
\begin{align*}
\text{Tom:} & \quad \text{I used to smoke a lot} \\
\text{Bob:} & \quad \text{I think he's real tough}
\end{align*}
\]

The point where overlapping utterances stop overlapping is marked with a single right-hand bracket:

\[
\begin{align*}
\text{Tom:} & \quad \text{I used to smoke a lot; more than this} \\
\text{Bob:} & \quad \text{I see}
\end{align*}
\]

3 Contiguous utterances

When there is no interval between adjacent utterances, the second being latched immediately to the first (without overlapping it), the utterances are linked together with equal signs:

\[
\text{Tom:} \quad \text{I used to smoke a lot=}
\text{Bob:} \quad \text{He thinks he's real tough}
\]

The equal signs are also used to link different parts of a single speaker's utterance when those parts constitute a continuous flow of speech that has been carried over to another line, by transcript design, to accommodate an intervening interruption:

\[
\begin{align*}
\text{Tom:} & \quad \text{I used to smoke a lot=}
\text{Bob:} & \quad \text{You used to smoke}
\text{Tom:} & \quad \text{but I never inhaled the smoke}
\end{align*}
\]

Sometimes more than one speaker latches directly onto a just-completed utterance, and a case of this sort is marked with a combination of equal signs and double left-hand brackets:

\[
\begin{align*}
\text{Tom:} & \quad \text{I used to smoke a lot=}
\text{Bob:} & \quad \text{He thinks he's tough}
\text{Ann:} & \quad \text{So did I}
\end{align*}
\]

When overlapping utterances end simultaneously and are latched onto by a subsequent utterance, the link is marked by a single right-handed bracket and equal signs:

\[
\begin{align*}
\text{Tom:} & \quad \text{I used to smoke a lot=}
\text{Bob:} & \quad \text{I see=}
\text{Ann:} & \quad \text{So did I}
\end{align*}
\]
4 Intervals within and between utterances

When intervals in the stream of talk occur, they are timed in tenths of a second and inserted within parentheses, either within an utterance:

(0.0) Lil: When I was (0.6) oh nine or ten

or between utterances:

Hal: Step right up
(1.3)
Hal: I said step right up
(0.8)
Joe: Are you talking to me

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

- Dee: Umm - my mother will be right in

Untimed intervals heard between utterances are described within double parentheses and inserted where they occur:

((pause)) Rex: Are you ready to order
((pause))
Pam: Yes thank you we are

5 Characteristics of speech delivery

In these transcripts, punctuation is used to mark not conventional grammatical units but, rather, attempts to capture characteristics of speech delivery. For example, a colon indicates an extension of the sound or syllable it follows:

colon Ron: What happened to you

and more colons prolong the stretch:

colons Mae: I guess can't come
Tim: I'm son: sorry really I am

The other punctuation marks are used as follows:

- A period indicates a stopping fall in tone, not necessarily the end of a sentence.
Appendix 2  Transcription Conventions  427

, A comma indicates a continuing intonation, not necessarily between clauses of sentences.
? A question mark indicates a rising inflection, not necessarily a question.
! A combined question mark/comma indicates a rising intonation weaker than that indicated by a question mark.
A single dash indicates a halting, abrupt cutoff, or, when multiple dashes hyphenate the syllables of a word or connect strings of words, the stream of talk so marked has a stammering quality.

Marked rising and falling shifts in intonation are indicated by upward and downward pointing arrows immediately prior to the rise or fall:

↓ † Thauber:  I am however (0.2) very ↓ fortunate (0.4) in having (0.6) a † marvelous deployment.

Emphasis is indicated by underlining:

Ann:  It happens to be mine

Capital letters are used to indicate an utterance, or part thereof, that is spoken much louder than the surrounding talk:

Announcer:  an the winner: Lizza (1.4) RACHEL ROBERTS for YANKS

A degree sign is used to indicate a passage of talk which is quieter than the surrounding talk:

** Mt:  'hhrh uh 'Oh is yih geother by: th'wry

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

hhh  Pam: An this('hhh is for you hhh
hhh  Don:  'hhh O('hhh thalbink you realshilly

A 'ph' placed within a word indicates gutturalness:
Appendix 2 Transcription Conventions

gh J: Ohgh(h) h hhuh hhuh hhuh hhuh

A subscripted dot is used as a "hardener." In this capacity it can indicate, for example, an especially dento-alveolar "t":

dot J: Was it 'lars' night.

Double parentheses are used to enclose a description of some phenomenon with which the transcriptionist does not want to wrestle. These can be vocalizations that are not, for example, spelled gracefully or recognizably:

(( )) Tom: I used to ((cough)) smoke a lot
Bob: ((sniff)) He thinks he's tough
Ann: ((snorts))

or other details of the conversational scene:

Jan: This is just delicious
(telephone rings)
Kim: I'll get it

or various characterizations of the talk:

Rom: ((in falsetto)) I can do it now
Max: ((whispered)) He'll never do it

When part of an utterance is delivered at a pace quicker than the surrounding talk, it is indicated by being enclosed between "less than" signs:

> < Steel: the Guardian newspaper looked through the manifestoes last week

6 Transcriptionist doubt

In addition to the timings of intervals and inserted aspirations and inhalations, items enclosed within single parentheses are in doubt, as in:

( ) Ted: I (s'pose I'm not)
(Ben): We all (t)

Here "s'pose I'm not," the identity of the second speaker, and "(t)" represent different varieties of transcriptionist doubt.

Sometimes multiple possibilities are indicated:
Appendix 2  Transcription Conventions

Ted: (spoke to Mark)
   (spose I'm not)
Ben: We all try to figure a (tough angle) for it
      (stuffing girl)

When single parentheses are empty, no hearing could be achieved for the string
of talk or item in question:

Todd: My ( catching
      ( ) ) In the highest ( )

Here the middle of Todd's utterance, the speaker of the subsequent utterance,
and the end of the subsequent utterance could not be recovered.

7  Gaze direction

The gaze of the speaker is marked above an utterance, and that of the
addressee below it. A line indicates that the party marked is gaz ing toward
the other. The absence of a line indicates lack of gaze. Dots mark the transition
movement from non-gaze to gaze, and the point where the gaze reaches the
other is marked with an X:

Beth: . . . . . X
     Terry's fa _scinated with elephants
Don: . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . X

Here Beth moves her gaze toward Don while saying "Terry"; Don's gaze shifts
toward and reaches hers just after she starts to say "fascinated."

If gaze arrives within a pause each tenth of a second within the pause is
marked with a dash:

Ann: Well (---) We could a liddle, marijuana.
Beth: . . . . X

Here Beth's gaze reaches Ann three-tenths of a second after she has said
"Well," and one-tenth of a second before she continues with "We coulda
used..."

Commas are used to indicate the dropping of gaze:

Ann: Karen has this new house. en it's got all this
Beth: . . .

Here Beth's gaze starts to drop away as Ann begins to say "new."
Appendix 2 Transcription Conventions

Movements like head nodding are marked at points in the talk where they occur:

Ann: Karen has this new house, en it's got all this
Beth: (Nod)

Here Beth, who is no longer gazing at Ann, nods as the latter says "got."
Asterisks are used in a more ad hoc fashion to indicate particular phenomena
discussed in the text. In the following fragment, for example, Goodwin uses
them to indicate the position where Beth puts food in her mouth:

Ann: = like - (0.2) salivary; g;gold wwa; ||paper.
Beth: ******...X

8 Applause

Strings of X's are used to indicate applause, with lower- and uppercase letters
marking quiet and loud applause respectively:

Audience: xxxxxxxxxxxxxx

Here applause amplitude increases and then decreases.
An isolated single clap is indicated by dashes on each side of the x:

Audience: -x-

Spasmodic or hesitant clapping is indicated by a chain punctuated by dashes:

Audience: -x-x

A line broken by numbers in parentheses indicates the duration of applause
from the point of onset (or prior object) to the nearest tenth of a second. The
number of X's does not indicate applause duration except where it overlaps
with talk, as in the second of the following examples:

Speaker: I beg you to accept the motion=
Audience: -x-x(xxxxxxxxxxxxxxxxxxx

Speaker: THIS WEEK, SO THAT YOU CAN STILL MAKE
Audience: -x Xxxxxxxxxxxxxxxxxxxxx

Speaker: YEAR MINDS UP<
Audience: Xxxxxxxxxxxxxx (edited cut)
9 Other transcription symbols

The left-hand margin of the transcript is sometimes used to point to a feature of interest to the analyst or the note the fragment is introduced in the text. Lines in the transcript where the phenomenon of interest occurs are frequently indicated by arrows in the left-hand margin. For example, if the analyst had been involved in a discussion of continuations and introduced the following fragment:

Don: I like that blue one very much
→ Sam: And I'll let your wife would like it
→ Don: If I had the money I'd get one for her
→ Sam: And one for your mother too I'll be

the arrows in the margin would call attention to Sam's utterances as instances of continuations.

Horizontal ellipses indicate that an utterance is being reported only in part, with additional speech coming before, in the middle of, or after the reported fragment, depending on the location of the ellipses. Thus, in the following example, the parts of Don's utterance between "said" and "y'know" are omitted:

Don: But I said, . . . y'know

Vertical ellipses indicate that intervening turns at talking have been omitted from the fragment:

Bob: Well I always say give it your all

Bob: And I always say give it everything

Codes that identify fragments being quoted designate parts of the chapter authors' own tape collections.

From Schiffrin (1987a)

Transcription conventions

Key to transcription conventions

- falling intonation followed by noticeable pause (as at end of declarative sentence)
Appendix 2 Transcription Conventions

? rising intonation followed by noticeable pause (as at end of interrogative sentence)

, continuing intonation: may be slight rise or fall in contour (less than "." or "?"); may be followed by a pause (shorter than ".” or "?")

! animated tone

... noticeable pause or break in rhythm without falling intonation (each half-second pause is marked as measured by stop watch)

; self interruption with glottal stop

: lengthened syllable

italics emphatic stress

CAPS very emphatic stress

When speech from A and B overlap, the starting point of the overlap is marked by a left-hand bracket, and the ending point of the overlap is marked by a right-hand bracket.

A: Do you know what time the party's supposed [to start]?
B: Six o'clock.

When lack of space prevents continuous speech from A from being presented on a single line of text, then 'a' at end of A1 and 'a' at beginning of A2 shows the continuity.

A1: Do you know what time the party's supposed [to start?]
B: Six o'clock.
A2: = Because I have to work late tonight.

When speech from B follows speech from A without perceptible pause, then 2 links the end of A with the beginning of B.

A: Do you know the time?
B: Six o'clock.

When speech from B occurs during what can be heard as a brief silence from A, then B's speech is under A's silence.

A: I can't wait to go to the party! It'll be fun.
B: Oh yeh!
From Tannen (1989a)

Transcription conventions

The following transcription conventions are used:

- indicates sentence final falling intonation
- indicates clause-final intonation ("more to cause")
?! indicates exclamatory intonation
... three dots in transcripts indicate pause of 1/2 second or more
... two dots indicate perceptible pause of less than 1/2 second
... three dots show ellipsis, parts omitted in quotations from other sources
. accent indicates primary stress
CAPS indicate emphatic stress

Accent on words already in CAPS shows emphatic stress
Brackets (with or without top flap) show overlap.
Two voices going at once. Simultaneously.
Brackets with top flap reversed show latching.

| No perceptible inter-turn pause |
| colon following vowel indicates elongated vowel sound |
| :: extra colon indicates longer elongation |
| -= hyphen indicates glottal stop: sound abruptly cut off |
| quotation marks highlight dialogue |
| Underlining highlights key words and phrases |
| Left arrows highlight key lines |
| arrow at right of line indicates speaker's turn continues without interruption |
| so look for continuation on succeeding line |
| A upper case "A" indicates pronunciation of the indefinite article ("a") as the diphthong /æ/. (Note that distinguishing between the unstressed form of the article "a" and the hesitation marker "uh" is always an interpretation, as they both have the same phonic realization /ə/). |

/words/ in slashes show uncertain transcription
/[]/ indicates inaudible utterance
/()/ Parentheses indicate "parenthetical" intonation: lower amplitude and pitch plus flattened intonation contour