

Appendix 2 Transcription Conventions

From DuBois (1991)

Symbols for discourse transcription

Units	
Intonation unit	{carriage return}
Truncated intonation unit	—
Word	{space}
Truncated word	-
Speakers	
Speaker identity/turn start	:
Speech overlap	[]
Transitional continuity	
Final	.
Continuing	,
Appeal	?
Terminal pitch direction	
Fall	\
Rise	/
Level	-
Accent and lengthening	
Primary accent	^
Secondary accent	˘
Booster	!
Lengthening	=
Tone	
Fall	\
Rise	/
Fall-rise	∨

Appendix 2

Rise-fall	
Level	
Pause	
Long	
Medium	
Short	
Latching	(U)
Vocal noises	
Vocal noises	()
Inhalation	(H)
Exhalation	(Hx)
Glottal stop	%
Laughter	@
Quality	
Quality	<Y Y>
Laugh quality	<@ @>
Quotation quality	<Q Q>
Multiple quality features	<Y(Z Z)Y>
Phonetics	
Phonetic/phonemic transcription	(/ /)
Transcriber's perspective	
Researcher's comment	(())
Uncertain hearing	<X X>
Indecipherable syllable	X
Specialized notations	
Duration	(N)
Intonation unit continued	&
Intonation subunit boundary	
Embedded intonation unit	< >
Reset	{ <i>Capital Initial</i> }
False start	<>
Codeswitching	<L2 L2>
Non-transcription lines	
Non-transcription line	\$
Interlinear gloss line	\$G
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

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

[Tom: I used to smoke [a lot
 Bob: He thinks he's real tough

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

] Tom: I used to smoke [a lot] more than this
 Bob: I see

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:

= Tom: I used to smoke a lot=
 Bob: = 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:

Tom: I used to smoke [a lot more than this=
 Bob: You used to smoke
 Tom: = but I never inhaled the smoke

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:

= [[Tom: I used to smoke a lot=
 Bob: = [[He thinks he's tough
 Ann: = [[So did I

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:

] = Tom: I used to smoke [a lot] =
 Bob: I see
 Ann: = So did I

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:

co:lon Ron: What ha:ppened to you

and more colons prolong the stretch:

co::lons Mae: I ju::ss can't come

Tim: I'm so::: sorry re:::ally 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.

- , 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.
- ! An exclamation point indicates an animated tone, not necessarily an exclamation.
- 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:

↓↑ Thatcher: I am however (0.2) very ↓ fortunate
(0.4) in having (0.6) a ↑ mar:vlous
dep↓uty

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: ↓iz:s (1.4) RACHEL ROBERTS
for Y↑ANKS

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

°° M: 'h h h h (.) °Um::°Ow is yih mother
by: th'wa:y.h

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

hhh Pam: An thi(hh)s is for you hhh
'hhh Don: 'hhh O(hh) tha(h)nk you rea(hh)lly

A 'gh' placed within a word indicates gutturalness:

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

A subscribed dot is used as a "hardener." In this capacity it can indicate, for example, an especially dentalized "t":

dot J: Was it ↑la:s' 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:

Ron: ((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 Guar:dian newspaper looked through >the
 manifestoes< la:st ↑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 ('spose I'm not)
 (Ben): We all (t-

Here "spose I'm not," the identity of the second speaker, and "t-" represent different varieties of transcriptionist doubt.

Sometimes multiple possibilities are indicated:

Ted: I (spoke to Mark)
 I ('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 gazing toward the other. The absence of a line indicates lack of gaze. Dots mark the transition movement from nongaze to gaze, and the point where the gaze reaches the other is marked with an X:

Beth: X _____
 Terry- [Jerry'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: X _____
 Well (--- [-) We coulda used [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 hou:se. en it's got all this
 Beth: _____, , ,

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

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

Ann:

Karen has this new hou:se. 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) ssilver:: g-go:ld wwa: [llpaper.

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: xxXXXXXXXXXXXXxxx

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-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 >to supp↓ort the m↓otion<=
|------(8.0)-----|

Audience: =x-xxXXXXXXXXXXXXxxx-x

Speaker: THIS ↓WEEK [SO > THAT YOU CAN STILL MAKE]
Audience: [xx-XXXXXXXXXXXXXXXXXXXXX]=

Speaker: = [[YEAR MINDS UP<
Audience: [XXXXXXXXXXXXXXXX ((edited cut))

9 Other transcript symbols

The left-hand margin of the transcript is sometimes used to point to a feature of interest to the analyst at the time 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 bet 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 bet

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)

?	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
<i>italics</i>	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 '=' at end of A1 and '=' 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 Z links the end of A with the beginning of B.

A: Do you know the time?
 B: Six o'clock. ^Z 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 come")
- ... 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
- î
- 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 /ey/. (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 phonetic realization (/ə/)).
- /words/
- in slashes show uncertain transcription
- /?/
- indicates inaudible utterance
- ()
- Parentheses indicate "parenthetical" intonation: lower amplitude and pitch plus flattened intonation contour

Suggested readings are: DuBois (1991), Edwards (1991), Edwards and Lampert (1992), Macaulay (1991), Ochs (1979), and Preston (1982).